PROCEEDINGS
The 65th Annual Meeting

NATIONAL
ASSOCIATION OF
SCHOOLS OF
MUSIC

NUMBER 78 JUNE 1990

PROCEEDINGS
The 65th Annual Meeting

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

ISSN Number 0190-6615

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
11250 ROGER BACON DRIVE, SUITE 21, RESTON, VA 22090

CONTENTS

Minority Recruitment

Early Music in Higher Education

Music Education

Meeting of Region Five

Meeting of Region Six

The Plenary Sessions

PRINCIPAL ADDRESS

THE CHALLENGE OF CHANGE

RAYMOND W. MACK
Northwestern University

I have retired twice, so far. Four years ago, I resigned from the office of Provost of Northwestern University to return to teaching. Thirty years before that, I had resigned from the American Federation of Musicians Local 107 to pursue a career in academia. I left the A. F. of M. "in good standing." Since they have such a formal category, it's easier to know where you stand when you retire from a band than it is when you retire from academic administration.

At any rate, I tell you all this in an attempt to keep you off balance, on the ground that you can't be certain whether you're listening to the opinions of labor or of management.

Your fingernail is hair-like; it's epithelial stratum lucidum, which is to say that it's like a horn—not like a trumpet, but like a tusk. That's why your finger has stopped growing, but your fingernail hasn't—for the same reason that your head has stopped growing, but your hair hasn't. That's somewhat interesting, isn't it? Sometimes you learn things that are thought-provoking, but of no apparent immediate use. Those are called the liberal arts.

Sometimes authors of social criticism tell you more than they intended in their titles. A personal favorite: Daniel Bell's *The End of Ideology.*[1] Professor Bell assumed that because he had lost his ideology, we had all lost ours.

A current contender: Allan Bloom's *The Closing of the American Mind.* The question is, whose mind is closed: ours, or Professor Bloom's?

Having read reviews of Bloom's jeremiad against the contemporary American university, I was of course eager to examine the charges in their excruciating detail. My first move when I get my hands on a new book is, I fear, like that of many academics, to turn to the index. I therefore entered *The Closing of the American Mind* through the back door. I found (I can't honestly say to my surprise) that the word "sociology" was not listed in the index. So I looked up "music," but it wasn't there, either. I found it hard to believe that a plea for a return to classical education would not have a few words to say about music, so I checked further. I found Plato's *Symposium*, but no reference to "symphony." I found Odyseuss in the index, but no "opera". Utterly frustrated, in desperation, I took the only course remaining open to me: I read the book.

As it turns out, Bloom does devote a small section of Part One of his book to music. His concern is mostly with rock music. Rock music: surely an oxymoron on a level with jumbo shrimp! Bloom's concern, he writes, is "not with the moral effects of this music—whether it leads to sex, violence, or drugs. The issue here is its effect on education, and I believe," he says, "it ruins the imagination of young people and makes it very difficult for them to have a passionate relationship to the art and thought that are the substance of liberal education."[2]

Liberal education turns out to mean (to Bloom, not to me) the ancient philosophers: Plato above all, Aristotle, Socrates, and then those of the Enlightenment, especially Rousseau.

I think rather that, if we are to deal with students in our society in our century, then, in the words of Robert Wood, "a single-minded retreat to one man's selection of Great Books is not the way to go. It is a love affair with an academic ghost, a wistful return to yesteryear when the Ancient Greeks could comprehend the geometry of their time, apply it in a dialectic and commend to us a society permanently class structured and dependent for its prosperity and leisure on the institution of slavery."[3]

We need instead to look at the United States of America, where in 1870 two percent of the population over seventeen years old had completed high school, and where, a century later, seventy-six per cent had done so.[4] We should be addressing the question of how to structure a liberal education for the citizens of a society where a fundamental belief which lies at the core of the sense of purpose is that each individual has the right and indeed the obligation to strive for self-improvement and to better his or her position.

No other large contemporary nation places greater emphasis than does the United States upon the desirability of improving one's position. Ours is a loose class structure. Its boundaries are vague. Although barriers to mobility vary greatly from group to group, neither law nor custom prevents movement in the hierarchies of education, income, and occupation. American culture not only allows mobility; it encourages it.

Americans have proclaimed the ideals of equality of opportunity and freedom to achieve. The goal of success is a part of the fabric of American society. We honor the person who rises from humble origins to a position of power, wealth, or fame. We not only believe that there ought to be equality of opportunity; we also believe that, to a large extent, the United States does offer such equality of opportunity. It therefore seems justifiable to look with disapproval on people who fail educationally or economically and to scorn those who make no attempt to better themselves. Our belief in the existence of opportunity and the desirability of success is so strongly entrenched that most Americans believe not only that each individual has the right to succeed but even that it is his or her moral duty to do so.

The emphasis that is placed on the possibility for achievement in the United States derives partly from our peculiar situation as a young nation, offering the combination of enormous natural resources and the opportunity to gain refuge from tyranny. First of all, this country afforded tremendous economic opportunities for the ordinary man—free land for settlement, other natural resources for easy exploitation, and a rapidly expanding business economy. Second, political freedom was an essential tenet almost from the beginning of our country, and it became increasingly significant as our population expanded under favorable material conditions. Third, religious tolerance and freedom not only furnished an outlet for individual choice but also gave our democracy a strong, supporting, noneconomic, and nonpolitical ideology and practice. Finally, freedom of personal migration and other associated features of individualism and liberalism became deeply embedded in our culture.

In addition to these historical circumstances and cultural values, there are several characteristics of the American social structure that help to account for the high rate of upward mobility.

The millions of immigrants who entered the United States in the late nineteenth and early twentieth centuries made a certain amount of upward mobility virtually automatic for the people already here. Mass immigration increased the size of the population dramatically and thus contributed to growth of the economy. Such growth meant that there was an increase in the number of occupational positions that had to be filled at all levels in the stratification structure. The filling of the lowest positions by immigrants (and by blacks) working as low-paid, unskilled laborers allowed white Americans to move upward within the occupational structure.

Immigration is less important now than it has been historically as a factor in the rate of the vertical mobility in the United States. Yet, despite legislation that has greatly slowed its rate, there is still a steady stream of immigrants entering the United States from other countries in the Western Hemisphere. Furthermore, the internal migration from rural areas to urban centers, particularly the movement of blacks from the South to the North, has had much the same effect on the total stratification structure that immigration used to provide.

Some of this internal migration is symptomatic of another factor that has contributed to a high rate of upward mobility in American society: technological change. The constant trend toward replacing human muscular effort with machinery, culminating in what we call "automation," has reduced the proportion of occupational positions that call for unskilled labor and has increased the number of semi-skilled jobs. With this development have come the growth of large-scale industrial organizations and the expansion of government services; both kinds of bureaucracy require more white-collar personnel. Finally, the freeing through mechanization of larger and larger proportions of the labor force has allowed the expansion of service industries.

Some differentiation is a prerequisite to stratification: A class structure emerges only when there is some occupational specialization. Any specialized learning creates a kind of quasi-magic about it. It gives one power over others who do not have that information. As a society creates more specialists, it reduces the ability of its citizens to control their own environment. While each of us has a better chance to become a specialist, all of us become more dependent upon the increasing number of people who, by their definition as a specialist, have a "magical" control over us.

What happens to the labor force when almost everyone is a specialist? Almost any specialization removes a person from the bottom stratum of the unskilled. Since 1900, agricultural employment in the United States has fallen from 37.5 percent to only 3.5 percent of the labor force. The percentage of nonfarm laborers has dropped from 12.5 to 4.5 percent. The creation of new, specialized occupations in the middle range of the stratification structure and the reduction of the number of occupations at the lower end of the structure has necessitated some upward mobility. The social structure changes shape as fewer and fewer people are engaged in unskilled work and more and more enter semiskilled and white-collar statuses. We have argued that there is a tendency for the stratification pyramid of a society to become a diamond-shaped structure with the increase of occupational specialization. In traditional military organizations, for example, the modal enlisted rank is private, and the least frequent is master sergeant; a diagram of the structure is a pyramid. But in a Strategic Air Command bomber squadron, with its electronics-maintenance specialists, there are more staff sergeants than privates, more technical sergeants than privates first class. A diagram of the distribution of enlisted ranks approximates a diamond. There is a contraction at the bottom of the pyramid as fewer and fewer people are engaged in unskilled work and an expansion in the middle as more and more people enter semiskilled and lower white-collar statuses. This means that, if every family had exactly enough children to take over the statuses the parents had occupied in the stratification structure, there would still be some upward mobility, for there would not be enough lower-class statuses for the children of lower-class people, and there would be more middle-class statuses than middle-class children to fill them.

The history of the social development called industrialization is the story of the admission to citizenship of the new strata produced by industrial societies. Citizenship has three components—civil, political, and social—and access to those components has become a crucial part of citizenship in the eighteenth, nineteenth, and twentieth centuries, respectively.

The bourgeoise established in the eighteenth century the civil rights of citizenship: liberty, the right to own property, freedom of speech, and equality before the law. With universal manhood sufferage, the working classes acquired in the nineteenth century the political rights of citizenship: access to participation in the law-making and decision-making processes. In the twentieth century, a major component of the definition of citizenship for all is social rights: education, security, and welfare.

We have achieved a society in which education is seen as a social right. A normal citizen should have access to educational opportunity. In a prosperous, twentieth century, urban-industrial society, one should know more than what Plato, Aristotle, and Socrates thought—one should know what is going on. One should know more than what the best thinkers thought two thousand years ago; one should know what there is to think about now.

Yet, a student enrolled in a liberal arts curriculum can receive a degree from most of our colleges and universities without ever having had a course in how to draw, to paint, to sculpt, to play a musical instrument, to sing a score, or to dance.

I should like to say a few words against courses called "Music Appreciation." I appreciate music, but I didn't learn to do so by having someone lecture to me about it. If we were to do the comparable thing in my discipline, we would have a course called "Negro Appreciation," so that you could admire those folks without having to get to know them.

It seems to me that the most obvious way to get to appreciate people who look different from you is to get to know some—and that the most obvious way to get to appreciate music is to get to know some.

I'm not worried about the music major and the art major. I'm worried about what the economics majors and the geography majors know about art and music.

Now, I am a hard-bitten erstwhile administrator; I know why some of you have faculty members teaching music appreciation: because you're hanging on to the curriculum—and your budget—by your fingernails.

But our scripture today is from Samuel Hope, who has written: "Art is basic on its own terms and commands study on its own terms, as a core element of civilization . . . Work to join forces with the humanities on terms of parity."[5]

All right. Then we must stand up for what we know is right. In an English composition course, one writes. Why in the world, in a music course, would one not sing or play or read music? We don't say that we can't afford to teach writing or foreign languages because it's too expensive. Then should we not insist on including in the curriculum not just music appreciation, but music itself on its own terms, as a core element of civilization?

Teaching a student the rudiments of singing, or drawing, or painting, or playing an instrument will never bring in the tuition revenues that come from a large lecture class. Nonetheless, we should insist in faculty committees that students enrolled in a liberal arts program have the opportunity to practice the liberal arts, one of which is performance.

I do not want to be misunderstood here. I appreciate early Beethoven, middle Mozart, and late Rachmaninoff. I admire Sammy Nestico's arrangements for the Basie band. I ponder Roy Blount, Jr.'s claim that he knows a country song entitled "How Can Whiskey Only Six Years Old Whip a Man of Forty-Three?" But all of these appreciations are more fun if you know how to read and how to play.

My wife has spent some significant proportion of her adult life explaining to me what is going on. I realize that I could end that sentence there. But what I started to say was that my wife has spent some significant proportion of her adult life explaining to me what is going on in grand opera and in contemporary theater. I, on the other hand, have spent a significant proportion of my adult life explaining to her what is going on in economic trends and voting patterns.

That's what it's all about. That's what we mean by the liberal arts: learning more and enjoying it more. Liberal arts is about enriching your life. And, perhaps, enabling you to enrich someone else's.

Technology has delivered leisure to us. Technology is to be used; it is to be consumed.

Civilization is culture. Culture is shared, learned behavior. Culture is shared, mutual understandings. Culture, civilization is to be shared.

The wisdom we need for the coming generation is not from a nuclear physicist, not from a molecular biologist, nor, indeed, from a social scientist, but from a poet—a seventeenth century poet—John Donne, who told us that:

> No man is an island entire of itself.
>
> Every man is a piece of the continent, a part of the main.
>
> If a clod be washed away, Europe is the less, even as if a promontory were, even as if a manor of thine own friends were.
>
> The death of any man diminishes me, because I am involved in mankind.
>
> Therefore, never send to ask for whom the bell tolls.
>
> It tolls for thee.

NOTES

[1]Daniel Bell, *The End of Ideology*. Glencoe: Free Press, 1960.

[2]Allan Bloom, *The Closing of the American Mind*. New York: Simon & Schuster, 1987, p. 79.

[3]Robert C. Wood, "The Open American Mind." Lecture at Wesleyan University, September 26, 1987.

[4]U.S. Bureau of the Census, *Statistical Abstract of the United States, 1971*. Washington, D.C.: U.S. Government Printing Office, 1977, p. 153; and U.S. Bureau of the Census, *Historical Statistics of the United States*. Washington, D.C.: U.S. Government Printing Office, 1960, p. 207.

[5]Samuel Hope, "National Conditions and Policy Imperatives." *Design for Arts in Education*, 9, September/October 1989, p. 31.

MUSIC AND AMERICAN SOCIETY

MULTICULTURAL RESOURCES AND ARTISTIC EXPRESSION

GERARD H. BÉHAGUE
University of Texas at Austin

American society of the late 1980s and early 1990s is already living under the conditions of the 21st century. The thesis of the recent book by Peter Drucker, *The New Realities* (New York: Harper & Row, 1989) is precisely that the "'next century' is already here, [and] indeed that we are well advanced into it." If we are to plan effectively for the future of music in American society, we need to develop a realistic outlook on our society by reflecting on the relationship and consequences of the changing nature of society and the corresponding musical culture and sub-cultures accompanying such changes. There are, to be sure, numerous questions of great significance to be raised in developing various strategies for this planning, but here I will focus on some of the possible directions that music in American society and society in American music(s) might take given the new realities and the new pluralisms. The multicultural resources already in evidence will undoubtedly continue to shape the artistic expression of the future and will have strong impacts on the educational and artistic goals of our music programs and institutions. The area and issues are far-reaching and I cannot begin to present a comprehensive view. Rather let us explore a few of the issues and formulate and respond to a number of practical questions that might affect our future as educators and music makers.

THE MULTICULTURAL ISSUE

Although the old concept of America as a melting pot acknowledged to a certain extent the existence of a multiplicity of cultures and races that make up the American people, it concurrently implied a desirable conformity and pointed to a dominating model. That model (WASP) has been the subject of much conflict and confrontation since the 1960s, when the main minority cultural groups began to articulate their own identity and their ethnicity in socio-political terms, by reacting against racism, segregation, and discriminatory philosophies and practices. The solution of the melting pot to the ethnic composition of American society also implied that the contact of minorities with Anglo-American prevailing culture would create a new culture in which the specific minorities allowed to fuse would be assimilated and in the process would most likely lose their own cultural identity. The advantages frequently invoked for this solution refer to the common sharing of traditions, values, language and aspects of expressive culture, such as music. Ethnic and cultural differences idealistically would disappear, as would discrimination on the basis of culture and/or race. Despite the success of assimilation and integration of many immigrant groups, it is well known, however, that discrimination continues to exist particularly in relation to the two largest minority groups: Black Americans and Hispanic Americans. On the other hand, the extreme philosophy of separatism advocated by many minority leaders in the 1960s and '70s was seen as the counteraction to the melting pot idea. Separatists were convinced that their stance would allow minority groups to maintain their traditions and values, but hardly acknowledged the negative factors that would contribute further to the disruption of the nation.

Although cultural pluralism has been recognized and advocated since the beginning of the 20th century within the larger concept of cultural democracy in which religious freedom was demanded (especially by Jews and Catholics), it seems that only within the last ten to fifteen years a general consciousness of the benefits for all of this cultural democracy has emerged. Rather than true integration, we have been witnessing an awareness that diversity is welcome, that the nation can and should retain the traditions of its various cultural groups, yet that these groups—Blacks, Hispanics, Asians, native Americans and others—can still participate freely and contribute a particularly different but significant portion to the American cultural mosaic. That we are a culturally pluralistic society has become a truism. But few people have considered seriously the consequences of the fact that a single national culture is no longer acceptable as a concept that determines our interpersonal relations and our educational goals and processes. At the basis of the need for human renewal is the honest recognition of the many minority cultures' right to exist and the acceptance that they represent society's potential in the most altruistic sense. Moreover, it is generally stressed that within this renewed sense of cultural democracy, a realignment of social consciousness and of socio-political power underscores the need for a better understanding of ourselves through an increased understanding of others. This is why our efforts to penetrate other people's worldviews and value systems must be broadened beyond our historically monocultural perspectives. For a multicultural society calls for a deeper knowledge of "others" in order to understand and coexist with each other. Each group's cultural heritage, epitomizing the very essence of identity and ethnicity, not only holds the clue for penetrating the ethos of that culture but also constitutes the basis of linguistic and expressive communication. Among the latter, music represents a very powerful vehicle of self-identification and of positive interaction among people of diverse cultural groups. Thus, the seeking of a proper knowledge of music resources and expression of the main ethnic minority groups should foster a greater degree of positive exchange and interaction among the groups. As a matter of fact, one could easily argue that the positive reinforcement and perpetuation of multiculturalism may end up serving the preservation of human individuality, in a society in which we are all in danger of being alienated and depersonalized by the standardization of industrial technology and its derivative social customs. For even members of the dominant or majority culture are as vulnerable in their individuality as members of minority groups and cultures. The actual socio-political reality, diversity/plurality, tends to promote and accelerate the destandardization of at least lifestyles and ideological positions. Multiculturalism arises therefore not only as a social fact, but also as a positive model to protect the integrity of all individuals. Thus, despite continuous and inevitable philosophical differences, the various socio-cultural segments of American society have implicitly accepted the fact that no group lives in isolation and that the resulting social interaction enriches people's lives precisely because multiculturalism maintains the integrity of the existing cultural diversity. In so doing it assures a beginning implementation of a truly participatory democracy.

The manifestations of multiculturalism are found at various levels, namely in folk, popular, artistic and media operations. These are rarely isolated from each other for media has developed into the communication catalyst par excellence, mixing or fusing the folk, the popular, and the artistic. This cross-fertilization is not new but the degree of interaction is becoming more acutely noticeable in many creative efforts and resulting music products. The past failure of assimilation of subcultures is being remedied drastically through the very dynamics of the artistic expression of these traditionally marginalized subcultural groups. For example, although various manifestations of African-American music since the latter part of the 19th century were readily acknowledged through the banjo tunes of the minstrel shows, then through the craze of piano ragtime and early jazz, that music was not valued in its own terms until in the 1970s and 80s, when Black musicians and scholars began to articulate systematically their own worldview and esthetic value system. The methodological implication of this statement is related to an important, analytic conceptualization common in modern ethnomusicological inquiry. In an attempt to minimize or dismiss altogether the analyst's ethnocentrism, ethnomusicologists have borrowed from linguistics and applied liberally the notion of "emic" (i.e. "native," "significant from within") versus "etic" (the observer's or researcher's perception) points of view. Thus in a properly balanced perspective, the "etic" side is heavily influenced by the "emic" side, resulting optimally in a better informed, more representative analytic standpoint. Moreover, musical style is conceived in much broader terms than those held by traditional music theory or musicology. Style actually can serve as a determinant of musical and social change. To be sure, musical style has been used as a basis for description and comparison by ethnomusicologists, but it has less frequently been used as an analytical device for explaining significant facets of the music-making process. This may be because the methods of style description used in historical musicology are suitable for the description of musical *products* (the general aim of historical musicologists), but they are of more limited usefulness in understanding the dynamics of the *process* of making music, which is more often the aim of the students of music as culture. The concept of "musical style" can be, however, modified to reflect wider aspects of that process, especially with the addition of some attention to what are termed "extra-musical" or "non-musical" factors by musicologists. These include precisely changes in the social institutions in which music is created and consumed; socio-cultural changes in the human group which creates and consumes that music; changes in attitudes toward and concepts about music in that human group; and changes in the technological means of producing music. The utilization of analytical methods in studying systems of music for which they were not intended and to which they have little relevance has frequently led to gross distortions. This temptation to apply the irrelevant canons of Western art-music analysis and criticism to non-notated musics is especially great in the study of American popular music. That study can give us particularly clear insights into cultural dynamics, because popular music is, almost by definition and at the outset, the musical expression of a very large segment of society. Popular music is also valuable in studying mechanisms of musical change. Ethnomusicologists have acknowledged the existing dichotomy between evidence of change in musical sound structure on the one hand, and conceptions about music on the other. An adequate theory of music, music-making and musical change must take into account *both* changes in the sound structure of the musical products and changes in the cognitive and social organization of musical activities and attitudes toward music. This methodology is essential in a pluralistic society because it leads toward deeper understanding and better representation of the subcultural worldview.

The most recent "Executive Summary" of NASM Futureswork (November 1989) stresses that "present and projected demographic conditions have resulted in a conceptual struggle over the definition of heritage." The dichotomy of heritage as worldviews and heritage as ethnicity requires further reflection. Heritage as worldviews refers primarily to cultural values as embodied in traditions or "reinvented" traditions. Heritage as ethnicity, on the other hand, emphasizes the notion of cultural and ethnic identity. In the words of George De Vos (1975) an ethnic group "is a self-perceived group of people who hold in common a set of traditions not shared by the others with whom they are in contact." (*Ethnic Identity, Cultural Continuities and Change*, p. 9) These traditions include, above all, religious beliefs and practices, political ideology, language, common ancestry or place of origin, a sense of historical past and continuity, and music-making activities. Esthetic traditions are particularly strong factors symbolic of social identity. In times of ethnic revival, esthetic features related to communication and social communion are especially forceful, as, for example, the concept of "soul" among black Americans. Patterns of communication form a basis for mutual acceptance and identity. On the other hand, as argued cogently by De Vos, the "United States is a mixed class-ethnic society with caste-race features"

(*Ibid.*, p. 21) but to resolve the caste-related conflict and the social and ideological inconsistencies, the U.S. is trying to eliminate these caste-race categories by favoring an ideology of ethnic pluralism. As a consequence, there is "a reduced commitment to assimilation and a greater emphasis on religious, cultural, and even linguistic pluralism." Similarly, one needs to understand the place music occupies in this strategic structuring of ethnic identity and the frequent social crisis involving potential alienation.

Musically speaking, the manifestations of the multicultural issue take on various forms. First, particular ethno-historical factors determine specific stylistic features of the music of a particular social group, including the styles of performance, paramount in group identification. For example, the well-known polka of the Mexican-American/Texas *conjunto* is rendered specifically *chicano* in the performance characteristics rather than in the actual structure of this dance music which does not differ markedly from the polka of the German-Czech Texas communities. Performance traits not only include specific style of vocal production but the "chopping" style of accordion playing resulting in a *sui generis* rendition of the polka rhythm. Only when music performance is studied as a socio-cultural event and a process are we able to penetrate the true meaning of music, because of the attempted integration of context and sound or performance and practice. Moreover, the nature of performance must be viewed as culture- and community-specific and the role of the student of performance as consisting in elucidating ethnographically the extent of the domain of performance in a given community. In other words, the ethnography of musical performance will bring to light the ways non-musical elements in a performance occasion or event influence the musical outcome of a performance. From a methodological standpoint this type of approach is the only one that can yield positive results in the representation of the multiplicity of musics as cultural expressions. If we are indeed interested in the intricate relationships of music and society (and vice-versa) we must advocate a sociological stance and an ethnomusicological methodology in the study of multiculturalism through music.

MULTICULTURAL RESOURCES

The current multicultural resources as seen through music activities, research and publication, and economic impact, are truly extraordinary. And yet, with a few exceptions, the American public in general is unaware of the majority of these resources. Whether in public concerts, festivals in performing art centers across the nation, art community organizations, or professional music-event promotional associations, the various music activity among various segments of society is simply astounding. Presentations of art events at colleges and universities with strong regional cultural/ethnic focus also contribute to the recognition of multicultural artistic expression. The revelation of these artistic manifestations has tended to be restrictive for the most part. Again with a few exceptions, the arts of the various minority groups have been exposed, by and large, to a limited public group representing, in their majority, these same groups. The opportunities for mutual appreciation of artistic expression among the main minority American groups have remained generally isolated from each other. Thus, Mexican American music listeners, for example, know very little of Afro-American music, and conversely, Afro-American musicians have given very little attention to musical traditions other than their own. The same could be said of Asian American and native American musical traditions. The recording industry has, in general, intensified the perception of American music as a collection of separate traditions, as it has favored the release of a single repertory. A notorious exception to this approach has been the 1970s Recorded Anthology of American Music, comprising 100 discs, funded by the Rockefeller Foundation. This anthology attempted to include samples of the entire American musical domain, from field recordings of folk and traditional music to commercial music, concert music and opera, from the 18th century to the 1970s. The Institute for Studies in American Music (Brooklyn College) has issued the very comprehensive catalogue of *American Music Recordings* (1982), essentially of 20th-century works by American art-music composers. Since the 1970s, several releases of various types of American concert music have appeared on well-known labels such as Nonesuch, Vox, Desto, Musical Heritage Society, and CRI (Composers Recordings, Inc.), among others. In the realm of folk music the Library of Congress Archive of Folk Culture and American Folk Life Center (since 1983) have issued various series of LP discs and other materials. Folkways Records also released a large number of very representative samples from various traditions. Commercial music has been the subject of special attention by the Smithsonian Institution in the two collections titled *The Smithsonian Collection of Classic Country Music* and *American Popular Song*. Exhaustive discographies on special types of American music have been issued in the 1980s, such as David Hummel's *Collector's Guide to the American Musical Theatre* (1984) and Peter Guralnick's *The Listener's Guide to the Blues* (1982). In the field of jazz the best introduction is again provided by the Smithsonian in *The Smithsonian Collection of Classic Jazz*, among others. There have been in the last ten to fifteen years several good anthologies of specific writings by American composers, such as *The Black Composer Speaks* (1978) edited by David Baker and others, or the second edition of *Readings in Black American Music* (1983) edited by Eileen Southern. Several scholarly journals have appeared in the 1970s and 80s for promoting specific studies of the music of minorities and subcultural groups, such as *The Black Perspective in Music*, *Asian Music*, *Latin American Music Review*, and *Popular Music*. Numerous monographs have been written by ethnomusicologists, music historians, anthropologists, folklorists, and sociologists of art on specific historical and social aspects of minority music. Information is therefore available for anyone willing to have access to and to penetrate the current music knowledge of the various strata of our pluralism.

The World Future Society recently reported an anticipated general shift in societal values during the next decade: "the shorter workweek is coming: Sweden's workweek is now 36 hours, West Germany's is 37 hours, headed for 35 hours. We used to live to work; now we work to live." The Harris poll of 1988 concerning *Americans and the Arts V* revealed, on the other hand, a rise of hours of work since the mid-1970s, with a possible levelling out at an average of 46.8 hours of work per week. In contrast, the poll showed a decline of leisure time, from a weekly average of 24.3 hours in 1975 to 16.6 hours in 1985. "The levelling out of the work week has not added up to more leisure time, indicating real problems most Americans have in coping with the time shortage and the responsibilities that cannot be ignored. . . . [Apparently] the sharp drop in leisure time has hit the arts hard. The losses in leisure time have been most severe in those disciplines whose audiences tend to be younger—opera, musical theater, and the theater (p. 22)." and not surprisingly, the most frequent attenders of art performances are those with the most leisure hours available. Although attendance of live classical music performance declined from 1984 to 1988, TV viewing of a symphony orchestra concert has increased from 63 million in 1984 to 70 million in 1988, indicating a shift from the concert hall to TV. But it is clear that commercial television has not as yet discovered the arts in the country at large. The fastest-growing medium of entertainment is undoubtedly the videocassette recorder. In 1988, 55% of all American households had VCRs, an increase of 234% in four years. It would appear that "the VCR route is the most promising for expansion of the arts." With the anticipated demographic shift, it is quite likely that videos will cater to the majority and therefore contribute substantially to the expansion of artistic multiculturalism. The domination of traditional esthetic values and Eurocentric emphasis will obviously undergo drastic changes. Thus, the arts will probably face contraction in their live audiences but considerable expansion and diversity of programming in their video audiences. Although mass-mediated productions cannot replace the function of attendance at live performances, they should not be dismissed as cultural and educational products since they do have the potential of serving as interactional factors of our pluralistic society.

The implications of these considerations are far-reaching for the new generations of music students and for our comprehensive music programs. If indeed the demand for classical-music trained musicians declines (as the current trends seem to predict) then our conservatories and applied music programs at colleges and universities will need to develop adequate strategies to adapt to this situation. Perhaps one need not lament too much, since the training of performers and conductors would most probably involve highly talented, elite students who would press for better teachers. Although the numbers of students and schools specializing in the historical music of Western Europe would diminish they still would supply the demand of professional organizations. The policy of a country like Denmark to the effect that no more professionals should be trained than the approximate number of available jobs in a given profession has borne excellent results because of the varying requirement of a profession. A similar approach would certainly alleviate the current alienation and frustration of many of our music graduates, assuming; of course, that it would be possible to predict within a reasonable margin of error the expected requirement of the music profession in the various regions of the country. The energy and resources of our music schools would have to be re-directed in some appropriate and meaningful ways. In the realm of speculation, one could anticipate a reduction in the number of conservatories and schools that specialize in the training of classical musicians but a significant increase in the performance, teaching and research of all sorts of contemporary musics. The picture of the possible nature of the new cultural development of the next two decades is not at all clear at present but allows us at least to anticipate a greater complexity. In a culturally heterogeneous world, the composer of tomorrow may have a greater difficulty of developing a sense of common purpose with his/her peers and may have a much greater range of technological and esthetic choices. But the composer of tomorrow may also serve as cohesive force in bringing together the apparently disparate elements of a pluralistic society. Pluralism, multiculturalism and diversity, however, should not be equated with fragmentation and divisiveness. Therefore, I see the function of creative composition as reinforcing to an unsuspected level its traditional socio-cultural integration. "Integration" here refers to a cognitive, qualitative approach to the various American musical traditions, including those of recent immigrants. It does not imply an "integrated," homogeneous style of music with which all Americans would identify. Given the recent enactment of some state laws meant to curb the recognition of the use of the Spanish language in the Southwest, it is likely that traditional hegemonic forces will continue to attempt to dictate a major model for American music. But although music can function as strong a symbol as language, or the flag for that matter, that attribute is not readily acknowledged. I suspect that the future type of music that will cut across social, ethnic or racial strata in American society will have to reflect the complex composition of that society, defined in terms of demographics and culture relationship. If we accept the premise that music does encode ideologies and that it is an implicit form of communication, we must always seek to understand the social relevance of musical styles or languages as symbolic of ideology and as embodying the social-intellectual structure of an entire society. If the future ideology is one of integration of cultural diversity we can expect musical languages to manifest that integration. Conversely, as articulated by John Shepherd (1977), "the meanings of society are encoded and creatively articulated by music" (p. 60) and "music stands in the same relationship to society as does consciousness: society is creatively 'in' each piece of music and articulated by it" (ibid.). We must, therefore, ask ourselves in what specific ways society is articulated by music. In other words, the ethnography of musical styles will ultimately reveal the extent to which a pluralistic society is able to express itself through musical means.

The further consideration of the impact of the multicultural issue on the artistic goals of music units in various types of institutions can only be conjectural. I would caution that there ought to be an individualistic approach to these questions according to the specific perception of local or regional socio-cultural circumstances, as I don't believe there can be a ready-made universal answer to the multicultural issue. Some institutions might well feel that multiculturalism does not affect them in the least now and will probably not affect them in the future, while others may be very conscious of it but may not know which direction to follow in their own thinking. The fact remains, however, that each member of this Association needs to understand the changing nature of the particular segment of society in that member's home territory and map out a programmatic and political strategy accordingly. A number of general issues will probably affect us all. For example, we all face the fact that misconceptions regarding various American ethnic and cultural groups are widespread, hence the general knowledge of each other's values and expressive means becomes a high priority of our educational goals.

In his conclusion "The Influences of Cultural Forces on Music and Art," (for the CMS Report No. 3 *Racial and Ethnic Directions in American Music*, 1982) anthropologist Greenberg asks pertinently whether the people of the United States can "create an environment which makes it possible to recognize, understand and appreciate multi-cultural artistic achievements" and whether artistic expression "will eventually have an equal footing and opportunity on the educational and economic 'ladder of success'." Although he does not provide detailed answers he states that "without an affirmative answer, the development of appreciation of culturally diverse musical forms will be hard pressed to achieve the laudable goal of equal respectability." Indeed, we can all easily agree but the challenge ahead has to do with the practical implementation of these ideas with any hope of success. It would seem that the first steps to be considered will have to involve what we teach to our students and how we do it, and a new, serious attention to the study and teaching of ethnic minority musical values and achievements as a means to develop a social milieu conducive to an understanding and appreciation of multiculturalism. In the last analysis, only when we are willing and able to incorporate a multicultural view into the contents of our music programs will we be secure in facing our future.

REFERENCES CITED

Baker, David, et al., eds. *The Black Composer Speaks*. Metuchen, N.J.: Scarecrow Press, 1978.

De Vos, George and Lola Romanucci-Ross, eds. *Ethnic Identity, Cultural Continuities and Change*. Palo Alto: Mayfield Publishing Co., 1975.

Drucker, Peter F. *The New Realities in Government and Politics, in Economics and Business, in Society and World View.* New York: Harper and Row, 1989.

Greenberg, Norman C. "Conclusion: The Influence of Cultural Forces on Music and Art," in *Racial and Ethnic Directions in American Music*, College Music Society Report No. 3, 61–75, 1982.

Guralnick, Peter. *The Listener's Guide to the Blues.* New York: Facts on File, 1982.

Hummel, David. *Collector's Guide to the American Musical Theatre.* Metuchen, N.J.: Scarecrow Press, 1984.

National Research Center of the Arts (an Affiliate of Louis Harris & Associates). *Americans and the Arts v. Nationwide Survey of Public Opinion.* New York: Louis Harris and Associates, 1988.

Southern, Eileen. *Readings in Black American Music.* 2nd ed., New York: W. W. Norton, 1983.

Shepherd, John. "The 'Meaning' of Music," in *Whose Music? A Sociology of Musical Languages*, ed. by John Shepherd, Phil Virden, Graham Vulliamy and Trevor Wishart. New Brunswick, N.J.: Transaction Inc., 53–68, 1977.

CASSANDRA'S CURSE: THE FUTURE OF THE EVOLVING WESTERN ART TRADITION IN MUSIC

DENNIS C. MONK
The University of Alabama
(With the assistance of Bruce Murray)

This past summer I visited one of the important places for the history of Western music, St. Mark's Basilica in Venice. There is in this church an antiphony of elements, the bright Byzantine ornamentation contrasting with the cool greenish light. It is possible to hear in the mind's ear the burnished sounds of Gabrieli and Monteverdi. It is an effect of sublime ethereality. At the same time, directly outside in the hot sun of the piazza, was not antiphony, but cacophony. Hordes of barbaric youth from all parts of the world, a polyglot of Philistine boors, wretched descendants of the *ordo vagorum* were streaming in to witness that evening's concert by Pink Floyd which was to take place on a huge, ugly barge parked in the middle of the already polluted grand canal. These louts—too drunk to stand, sleeping where they fell, openly dealing drugs, urinating on the church walls, dirty beyond description—awaited their hero, while through a small door around the side of the church, nervous guards allowed a few pilgrims into the sanctuary. In the West we are fond of such strong, polarized, black and white images, and I will return to this one at the end of my essay.

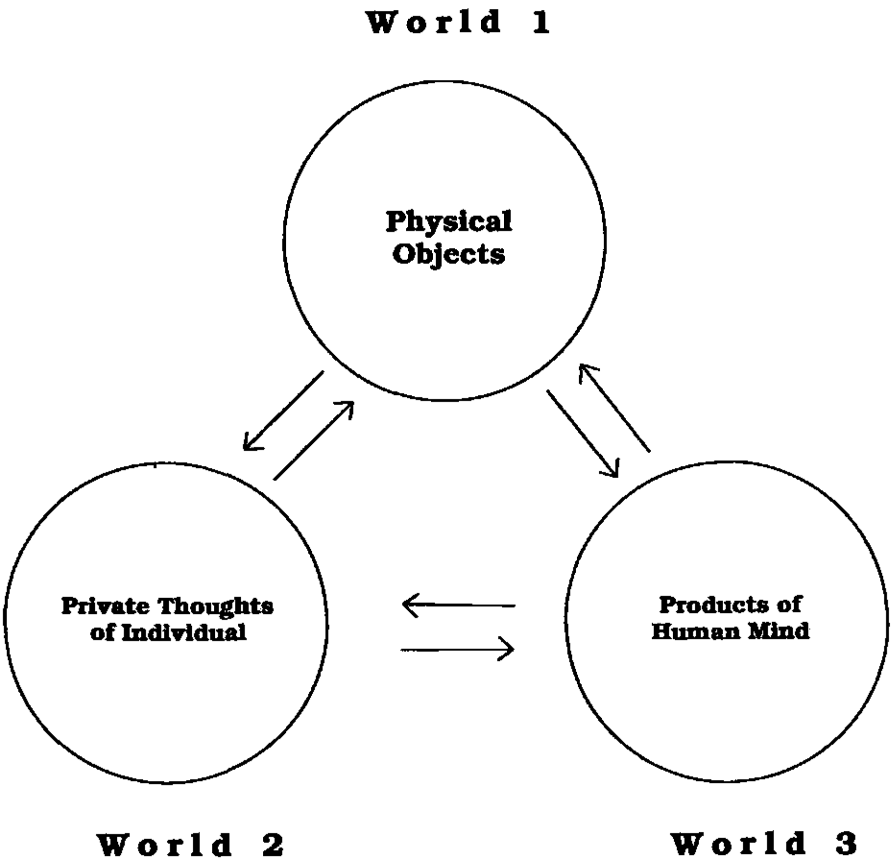
Charles Seeger would always say that talking about music was hard to do because in translating from one language, music-logic, to another, speech-logic, too much is lost in the translation. Because talking about music in concrete terms is so difficult, we constantly employ metaphors and models. When we say that music is the expression of emotion we are employing, in a broad sense, metaphor. When we say that music has structure, or texture, when we talk about a scale going up, a tone sounding thin, we are employing metaphors. The University of California, Santa Cruz physicist Robert Shaw was quoted as saying "you don't see something until you have the right metaphor to let you perceive it."[1]

Models serve many of the same functions as metaphors. Unlike computers, humans have difficulty in manipulating large quantities of information. One useful strategy for dealing with a large mass of information about a phenomenon is to construct a simplified representation or model of it. Models provide us with the means of simplifying complex phenomena so that we can understand them, relate them, describe them, and find meanings in them. A model is simply a representation of something else, for example, the solar system as a model for the atom, the computer as a model for the brain, or architectural form as a model for musical experience. Modelling is the mapping of the elements of one system onto another system, the model. Because the mapped elements are selected, a model is less complex than its parent system, and thus the parent system may be more easily understood. How we understand anything very often depends upon the model that we choose and the metaphors that we employ because they focus on a selected portion of the reality. The concept "evolution" provides us with both a metaphor and a model for explaining and understanding the history of western art music. Evolution, however, is only one of the many possible models.

The human mind has a natural affinity for two kinds of simple models: the linear model of progressive development, and what might be called the Manichaean model, that is, polarities such as light-dark, good-evil, sacred-secular, classical-popular, highbrow-lowbrow, Apollonian-Dionysian, romantic-classic, Bach-Handel, and so on. The human consciousness is an information bottleneck because of its inability to handle large quantities of information simultaneously. Because consciousness depends on language, and language depends on the serial organization of information, linear models, such as evolution, are the easiest to manage. While linking small bits of information together in conceptual chains may give the impression of explanation, it may also distort the very phenomenon one is trying to explain. The late German musicologist Carl Dahlhaus preferred to explain the history of music not as a chain of events, but as an interactive system of systems. The chain-of-events, evolutionary view of history is called diachronic, a term coined by the linguist Ferdinand de Saussure, while the system-of-systems view is called synchronic.

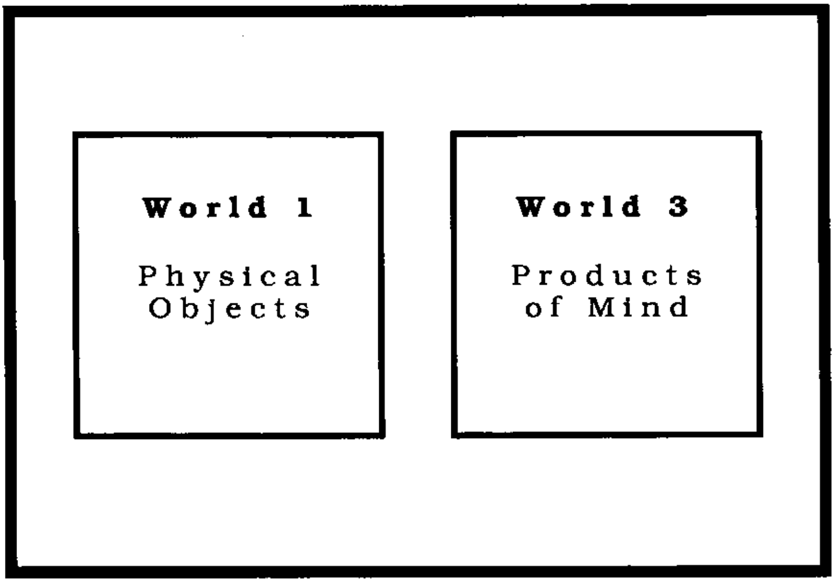
I would like to employ a similar non-linear model to guide this presentation. It is adapted from the book *The Self and Its Brain: an Argument for Interactionism*, by the philosopher Karl Popper, and the neuroscientist J. C. Eccles.[2] In this model a distinction is first drawn between three worlds. World 1 is the world of real physical objects. We may think of this as the world explained by physics and chemistry, and to some extent biology. World 2 is the world of thought within any one individual's head. This is sometimes thought of as the subjective world, the world of conscious experience. World 3 is the world of the products of the human mind, such as stories, histories, explanatory myths, tools, scientific theories, social institutions, works of art, etc. The *interaction* of these worlds will be the key to understanding this model. [fig. 1] In another representation, Worlds 1 and 3 are part of my World 2, that is to say, my awareness of Worlds 1 and 3. [fig. 2] And, a signal characteristic of the western mind, after Carl Jung, is the "consciousness of consciousness," or the awareness of our own thoughts. [fig. 3] This model may be viewed as a complex "system of systems." As we begin to understand the different components of the various worlds, but more important, as we begin to understand the dynamic processes and relationships within and between the worlds, we will have a better understanding of the system that is referred to as the "evolving Western art tradition" and its role in the system "music in American society." The

Fig. 1. THE WORLDS INTERACTING



prospectus for this topic, which I did not write, but agreed to accept in the mode of the television program *Mission Impossible*, states that I will "speculate" on the "future" of the Western art tradition and "its meaning for the professional preparation of musicians." While it is perfectly respectable for a scientist or scholar to theorize, speculation is considered the ultimate fall from grace. Given that as a warning, I shall continue.

Fig. 2. WORLD 1 AND 3 WITHIN WORLD 2

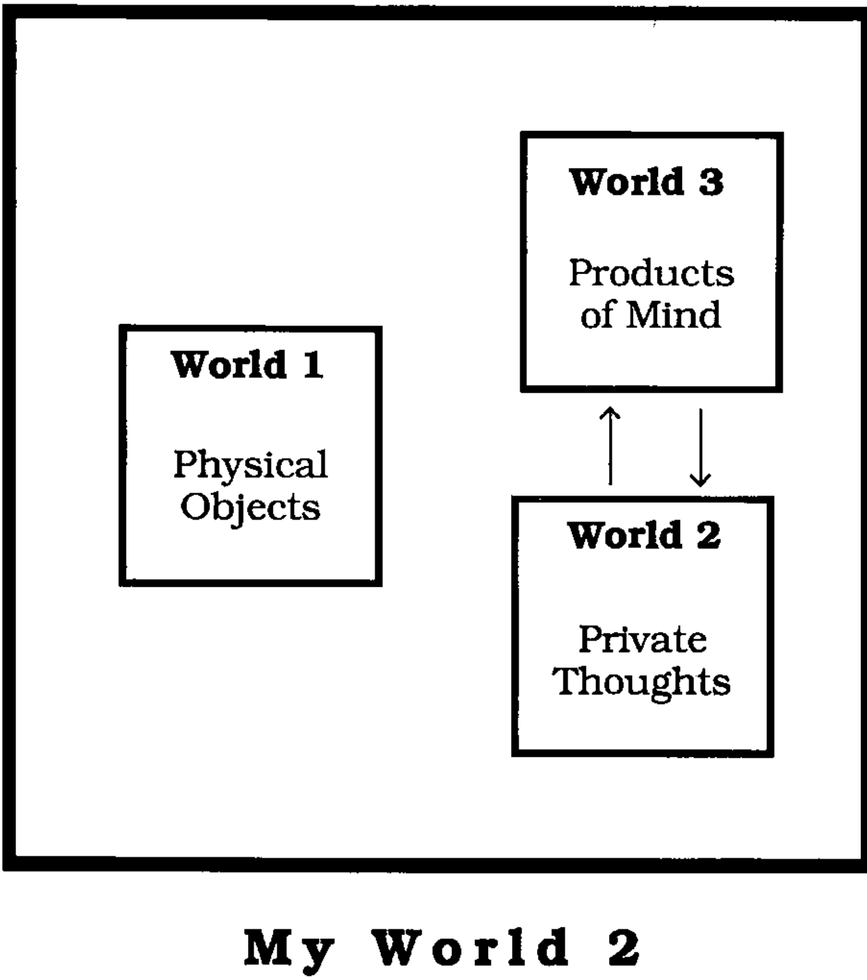


World 2

Private thought of Individual

What I wish to focus upon, as a context for my speculation, is the way in which the worlds interact. For example, the brain may be considered simply as organ tissue and chemicals, thus belonging to World 1. The thoughts of the brain, however, belong to World 3. My thoughts and my knowledge of these worlds rest in my own World 2. Likewise, a musical score, as paper and ink is part of World 1, while the musical ideas, as products of a human mind, are part of World 3. However, my experience of the music itself is part of World 2. I could offer more elaborate explanations of this simple yet powerful model, but in order to address the central theme of this topic I would like to draw from the

Fig. 3. WORLDS 1, 2, AND 3 WITHIN MY WORLD 2



model several postulations that will help me explain my view of the Western art music tradition.

Postulate 1. Music is a flow of energy, a system of sounds, real or imagined, integrated by the brain in an experience. To express it in a common but troublesome computer metaphor, music is a complex of sounds that is *processed* by the brain. This is not to say that the study of the brain itself is necessarily the most expedient way of understanding music. If we wished to understand the university, for example, we would not do well to examine the molecular composition of typewriter ribbons, or the quantum mechanics of copy machines. Rather, we would study the workings of committees, the politics of administration, the economics of tuition increases, the educational philosophy of football, etc. So it is with music. However, by accepting the idea that music is a brain-centered action we must include both the conscious and the non-conscious functions of the brain, the cognitive and the affective, the motor functions, both active and passive, and the idea that it is the experience of music that is the goal of understanding and explanation. It is widely held that the brain has different functional zones. Music activates different zones in different people in different ways. Music, in this sense, is not an ideal type, but varies with the experience of the auditor. This view of music as centered in experience is characteristic of the phenomenological approach, although the bridge between phenomenology and neuroscience is still a tenuous one. I have written more extensively on the subject of what I have called the "neurophilosophy of music" in an article "The Mind's Ear," in *Design for Arts in Education*.[3]

Postulate 2. Music, viewed as a system, is part of a larger system of systems, and it interacts with these systems, much as the three Worlds interact. The system *Music* is itself comprised of many interacting systems, one of which may be called the Western art tradition. This system is construed to have a history, and it is based on this history that future events are most often predicted. Dahlhaus attacked the conventional view of the history of Western music as a "motley of biographies, histories of musical genres, and national histories that pose as music history."[4] In this kind of music history, which I have already identified as diachronic, great significance is attached to chronological frameworks which, to paraphrase Dahlhaus, are cobbled together from dates of composition and the treating of musical works as the exploits of heroes.[5]

The linear, serial, causal view of music history is too simplistic for some scholars because the history of music is conditioned by so many aspects of the cultural context, such as political systems, religious systems, economic systems, patronage systems, and so on. To fully understand music as part of World 3, one must consider its interactive qualities as represented in the model.

Postulate 3. Music, as a dynamic system, changes through a process that, while not strictly speaking evolutionary, resembles evolution closely enough that evolution may stand as a powerful model. There is a debate raging between Darwinists and those who hold that acquired characteristics can be inherited. Although this position is difficult to defend, we can speak of cultural Darwinism that functions in many of the same ways as natural selection. Mihaly Csikzentmihalyi of the University of Chicago, in a provocative and frankly speculative essay, frames the question, whether changes in art, science, religion, economics, politics, and other cultural systems obey their own rules, or whether they are shaped by the same forces that account for the selection and transmission of genes.[6] For him it makes sense to assume that evolution consists of the interaction of *both* biological and cultural processes as represented by Worlds 1 and 3, as comprehended by World 2. He defines cultural evolution as the differential transmission of information contained in human products, or World 3—objects, concepts, beliefs, symbols, etc. that in turn shape human consciousness, World 2. Changes in World 2 then change World 3. The zealous Darwinist, Richard Dawkins,[7] coined the term "meme" for the replicating unit of cultural information, as a parallel to "gene." It is worth noting that in cultural evolution, the analogue to "species" can become extinct far more rapidly than with biological evolution.

Originally, the concept evolution meant simply to "unroll," implying that the evolutionary process was somehow *pre*formed at the beginning. As we use it in music the concept stands for a process whereby a particular branch of musical style may develop until the introduction of some perturbation. "Perturbation" is the metaphorical use of a term from astronomy which means the disturbance of the regular motion of a body produced by some force additional to that which causes its regular motion. We may also call this additional force a "change agent" or "impact network," or to use the term most common in music history, "influence." If the perturbation is strong enough it may produce a "bifurcation" or a fork in the evolutionary stream. We may look upon the system called Western art music as the result of a bifurcation in its own right if we concede that music is some fairly universal mental process involving some fairly universal brain machinery.

Postulate 4. From the standpoint of axiology, the primary value of music is its "hedonic value." The philosopher George Henrik von Wright describes several different types of "good," including utilitarian goodness, moral goodness, the good of a being, and so on. His term "hedonic good" covers much the same territory as the word "pleasure" in ordinary language. Pleasure, in von Wright's account, is extremely important value, even to the extent that the Declaration of Independence values "life, liberty, and the pursuit of happiness" as equals.

Although in many cultures music still has a primary practical, functional, utilitarian, and even moral value, in western culture those values of music are no longer paramount. Music, through its special interaction with the brain, has achieved a special status in the human quest for pleasure and satisfaction. It is important to note that most important intellectual pursuits belong to the category of hedonic good, and it is not just the affective characteristics of music that are considered hedonic.

Postulate 5. As a final postulate I offer that culture is not orderly, it is not regular, it is not predictable, it is not deterministic, and the future cannot be known until it is past, and then only partially. The recent interest in the sciences of chaos and complexity have taught us that many seemingly simple things, clouds, for example, are so enormously complex so that they defy scientific understanding. A favorite example employed by theorists of chaos is that of the butterfly fluttering its wings in China affecting the weather patterns in Chicago. Although one might carefully observe the butterfly, one would still have difficulty predicting the weather in Chicago. The same may be said for the future of music.

Guided by the model and these postulations, let us examine again the premises on which this essay was motivated. Our first assumption is that the Western art tradition in music has characteristics which make it distinctive in a world of musical systems. The second assumption is that this tradition is evolving, and that studying this process of evolution will favor our ability to predict the future of the tradition, and even influence it. Therefore, I will describe some (certainly not all) of the central characteristics of Western art music that give it an identity as an introduction to speculating on the trends that appear to influence its future and its meaning for the professional preparation of musicians. That is, after all, what stimulated this essay to begin with. The title of this essay, by the way, comes from Greek mythology. Cassandra, a daughter of the King of Troy, was given the gift of prophecy by Apollo. Later, in a fit of anger, Apollo decreed that no one should believe her. This has become symbolic of being able to predict the future, but being powerless to change it, thus, Cassandra's Curse. The goal of our discussion today will be to discover how we may avoid that circumstance.

II

Defining the uniqueness of Western art music is not all that easy. A case has been proposed that the concept of a "high culture" in music is a fairly recent one, perhaps only a century old. Cultural historians such as Lawrence W. Levine of the University of California do not consider it possible to isolate the idea of a high culture in a meaningful way. It may be debated that what is now considered "high art" music was once "popular" or "vernacular" music, which has only recently been elevated to the status of "high."

Be that as it may, one characteristic of Western art music is that it is considered to have many of the qualities of language. There is a theory that music uses much the same neurological wiring as language, and is a secondary function of that circuitry. The term "structure" is applied to music much as the term is used in linguistics. Because of associations between music and language a great deal of importance is attached to the intellectual, cognitive, or conscious aspects of Western art music, and tremendous value is placed on consciously perceived elements such as the recognition of thematic recurrence, or formal design. Many philosophers consider music to communicate in precisely the same way that language communicates.

Another important characteristic of Western art music is the use of prescriptive writing, that is, the development of systems of notation that intend to be increasingly comprehensive. As late as the early 18th century, musical notation was but a general guide to performance. By the mid-20th century, every detail of the performance was notated by composers such as Stravinsky and Bartok. However, it is often overlooked that the fact that music is "written down" at all is of great significance. If we consider the difficulty inherent in notating contemporary popular music, or the fact that it is rarely notated in the process of composition, we have an important distinction between art and vernacular music.

Western art music is characterized by the development of polyphony and harmony. Western art music is relatively unique in that harmonic tension is a primary source of affective stimulation. Until very recently, Western art music was also characterized by a greatly simplified and controlled rhythmic style as compared to the complexity found in many other musical systems. One could also cite the relative absence of melodic ornamentation, a feature that distinguishes Western art music from jazz, as well as many non-Western musics. Perhaps the most significant general feature is the overall level of complexity of the creative process in western art music, which far surpasses that of other musical systems.

One may also search for *non*-musical distinguishing characteristics. For example, the Western art tradition is characterized by the unusually high incidence of mental illness, neurosis, burnout, and early death among creative personalities. The psychoanalyst and sociologist Elliot Jaques coined the term "mid-life crisis" after observing the number of creative artists who died before reaching the age of 40.[8] As another example of non-musical characteristics Jaques Attali has noted from his Marxist perspective the close connection between music and political power relationships in the West.

But a salient feature of Western art music is the notion that it has continuously evolved. This places great emphasis on novelty and on the invention of new memes as a central characteristic. The linear, narrative, causal model of explaining music historical "events" is considered parallel to evolution, a model adapted from political history. It has been recently suggested, and is being widely debated, that the political history of the world is now complete, with the collapse of Communism, and the extended influence of Capitalist Democracy. The author of this theory, Francis Fukuyama, has become the center of media attention, a highly unusual position for one whose intellectual roots are planted in Hegel. By transferring this theory within the context of the same historical model, one could admit to the possibility of music history becoming complete.

Theoreticians of futures studies have found the synchronic model of history to be more useful for the task of *forecasting* future events. This model is associated with the so-called *Annales* school, a group of French historians associated with a journal of that name, of whom the best known is Fernand Braudel. This group stands for a style of historical writing which places more emphasis on the analysis of long-term structures and trends. In its simplest terms, Braudel noted while writing one of his books that he was in effect writing three histories at the same time. The first was at the level of relating day-to-day events, activities and situations. However, he also noted that a second level was emerging, the level of structural and institutional change. Surface events were most important as signals of deeper changes in structure, and surface events could be seen, interactively, as the result of changes in these structures. Finally, he noted a third level, one focused on individual attitudes, values, and beliefs. These three levels, the surface, the structural, and the attitudinal are recursive and interactive, just as the model of Popper's three worlds.

The surface manifestations of the tradition of Western art music are myriad. It would be impossible to recount all of its surface characteristics, or all of its happenings, even with the use of historical style periods and national idioms as artificial means of grouping events. It is rather easier to develop a taxonomy of second-level structures. We may consider these as change agents because of their influence on the more apparent surface characteristics of the tradition. I think that the influences these change agents might have on the evolution of music is apparent without elaborate explanation.

A PARTIAL TAXONOMY OF CHANGE AGENTS

a. Economic systems
b. Demographics
c. Technology
d. Political systems
e. Religious systems
f. Intellectual systems/philosophy
g. Educational systems
h. Musical craft
i. Others

The reason that futurists prefer this historical approach is that they have discovered that the observation of surface manifestations, if carefully interpreted, will reveal trends in the second-level structures, and it is through the understanding of the slower changing second-level structures that prediction of future events is possible. The technique of gathering information about surface manifestations is referred to as "environmental scanning." Environmental scanning finds surface indicators in newspapers, periodicals, and all manner of other sources and treats them as signals of changes in the structural and attitudinal levels, which are more difficult to discover. Another way of expressing this is, according to the philosopher Yogi Berra, "you can observe a lot by just watching." As part of the scanning activity, trends are identified, analyzed, and evaluated.

Trend-analysis then leads to the process of forecasting. A good example of this technique is the recently published *American Renaissance: Our Life at the Turn of the 21st Century* by Marvin Cetron and Owen Davies.[9] The authors have scanned an enormous quantity of data from government agencies, corporations, professional associations, and periodicals in order to feed an array of sophisticated computers, which assist in the extrapolation of trends. Their findings, put generally, contradict most of the popular pessimistic futures scenarios crafted by less technically-oriented prognosticators, in favor of a highly optimistic view of the United States after the turn of the century. Whether that optimism should extend to music remains to be seen.

III

Having said all of that, let me make some observations about the current state of the "Evolving Western Art Tradition in Music in America" that I think will have meaning for the future. I will focus on five basic categories that I consider to be highly dynamic and systematically interactive. These are: the state of the art itself, economics, public attitudes, education, and demographics. Obviously, this list of categories could go on perhaps indefinitely.

1. *The State of the Art.* The Western art tradition in music now consists of two main branches, that which is *evolving*, and that which has *evolved*. The former branch is commonly referred to as "new" music, and the latter, as "classical" music. The branch called "new" music is bifurcating rapidly. We have in essence, many tributaries, rather than one main channel. The futurist John Naisbitt, author of *Megatrends*, used the term "Multiple-Options" to describe the proliferation of artistic styles, and the absence of one dominant school. One has only to list the more famous of new music composers to verify this multiplicity—Philip Glass, Jacob Druckman, Ellen Taffe Zwillich, Charles Wuorinen, John Adams, John Zorn, John Cage, and so on. There has also been proliferation of media, such as the different kinds of digital and analog electronic machinery, that is proceeding with great speed.

The evolved, "classical" branch of the tradition has established what is often referred to as a *canon* of favored composers and works from the past, primarily German/Austrian, with some French, Italian and Russian, as well, dating from the 18th, 19th, and early 20th centuries. This is reflected in the repertoires of most major symphony orchestras over the past five years. This canon is associated with what has been called the "sacralization" of music, which can be inferred in part as the churchlike atmosphere in which concerts are performed, and the reverential esteem in which the canon and its composers are held. What is interesting is the fact that this canon has not remained static, as has, for example, the coelacanth. Rather, it has been subject to continuous reinvention, rather like the *Book of Common Prayer.* An example is the "historical" or "authentic performance" movement. Historically "authentic" performances and recordings account for a larger and larger part of the market, as evidenced by the extraordinary popularity of a previously little-known conductor, Roger Norrington, whose recordings of Beethoven's Third Symphony, and Berlioz' *Symphonie Fantastique* were neck-and-neck in the top four of a recent *Billboard* survey. The classical system may even be seen as a change agent acting upon the new music system, as composers now identify themselves as, for example, "neo-romantic," or are identified by others as "neo-conservative." The overwhelming popularity of the classical canon with audiences makes this system a competitor with new music for simple survival. It is interesting to note that this phenomenon is also occurring within the world of rock music, as evidenced by the recent tour of the geriatric Rolling Stones, and the hearing-impaired Who. The Grateful Dead earned over 12 million dollars last year. Is there a "historical performance" movement in pop music, as well?

Another trend in the "new music" stream is represented by the fusion of high art techniques and vernacular techniques. The impact of advancing technology is particularly important here. One outcome of this fusion is so-called "new age" music. One may speculate that because of the proliferation of multiple options in new music, no single option will be strong enough to survive, against either the competition from the increased popularity of the classical canon, or from vernacular music, or from new age music. Language dialects have been known to disappear within one or two generations if not used, as the Cultural Revolution in China has taught us. New music, in this context, may be viewed as an endangered species. The blurred demarcation between vernacular and art music can have several possible outcomes. One is that art music, as a discrete tradition, will be obscured by the more powerful vernacular music. The other is that composers identified with the art tradition will again actively seek an audience rather than toiling in the shelter of tenured professorships. Finally, a merging of new music and vernacular music might produce a new, even more vital and stimulating stream of high art music.

2. *Economics*. Western art music has become a commodity, in the sense of commerce. One cannot deny the impact of economic influences on music throughout its history. However, marketing, as opposed to patronage (private or public), has now become the primary driving force. Example: when the Denver Symphony broke away from its Board of Directors, and re-established itself as the Colorado Symphony, its first action was to engage a rock concert promoter to market its tickets. Among his strategies was to advertise on youth-oriented radio stations the idea, "buy your parents a symphony ticket, get them out of the house so you can party." Their repertory is reportedly aimed at the non-traditional concert-goer. One assumes that commerce was on the mind of the Cleveland Opera when it commissioned the drummer of the "Police," Stewart Copeland, to write his opera, *Holy Blood and Crescent Moon*. Commerce was definitely on the minds of the buyers of Los Angeles' only commercial classical

music radio station, KFAC. Although the station was making a profit, the new owners abandoned the classical format in favor of freeway pop.

The recording industry is now in the throes of a major upheaval. The enormous profitability of compact discs has led to the resurgence of a previously declining sector of the market. In order to enhance the already high profit margins, more record companies are promoting reissues of old recordings, including those of dead artists, as a way of avoiding production costs. In this light the "historical performance" movement can be seen as a version of the "planned obsolescence" strategy that induced people to buy a new car every two years, whether needed or not.

It now costs $60.00 for a prime seat at a Broadway musical hit show. It is assumed that the Metropolitan Opera at least matches that price. Moderate income families are now priced out of many live arts experiences. Not-for-profit arts organizations are seeing diminished private and public financial support, a fact intimately related to shifting demographics. Performing arts physical plants are deteriorating, and are often located in declining inner-city neighborhoods. With the development of "postsuburbia" people are moving still further from city centers. Although there is currently no shortage of concerts in major urban areas, it is doubtful that smaller cities, which is where the greatest population growth is taking place, can handle the large costs of supporting traditional symphony orchestras, opera companies, and other large-cost performing institutions. These were previously funded by private patronage or government, and there is growing resistance of the general population to raising taxes. While it is easier to fund large performance facilities, it is much more difficult to provide them with operating budgets. Unlike sports, ticket revenues and television income will not provide the needed support. How western art music survives the sharks of commercialism depends on how fast it can swim.

3. *Public attitudes*. The emerging audience for Western art music has lost much of its ability to remain attentive to music. Although it is unfair to blame this entirely on television, through a sort of cultural mutation this audience has become highly susceptible to only the affective qualities of music at the expense of comprehending its broader structural qualities. This is as true of music students as it is the general population. Psychographic research shows that the 20–30-year-old aggregate that was raised on what a leading newsmagazine calls a "mass-produced musical narcotic," and television, particularly the so-called yuppie segment, is now, according to record-industry market research, developing a taste for art music. However, this music is often being employed as a "stress-buster" rather than as an elevating intellectual experience, thus creating a new market for what is referred to by some as "orchestral slush." New-age music is also popular for this purpose. The extraordinary popularity of recordings such as "The Opera Goes to the Movies" is an indication of a new attitude towards

art music. Even the august Musical Heritage Society is advertising a three-record set entitled 100 Great Musical Moments, none of which lasts much longer than a minute.

The new audience demands much more visual stimulation with its musical performances, referred to as the "MTV Syndrome." Those genre which afford this visual stimulation are increasingly popular. Example: in the Chicago Lyric Opera production of *Salome*, Maria Ewing, as Salome, dropped her seventh veil. Example: the film *Aria* achieved popularity by coupling isolated opera arias with erotic film scenarios.

The new audience is no longer interested in the social function of music, that is, attendance at live concerts, but has focused instead on the privacy of the recorded musical experience. The term "cocooning" is used to describe the tendency of the highly stressed upwardly-mobile to seek refuge in their homes in the suburbs after working hours. This group would rather watch musical events on television than to attend them in person. The costs of live-arts performances will further discourage the social aspects of music.

4. *Education*. Recent studies suggest that the brain processes music differently according to whether music was learned passively by listening, or actively by performing. The "intellectual" pleasure of music is more to be experienced by the second group. In California, I am told, participation in band, orchestra, and chorus is down significantly, while enrollment in listening classes has grown due to university entrance requirements for fine-arts credits. If this trend continues (California is usually considered a "bellwether" state) the influence of music as an intellectual pleasure will be diminished.

There appears to be decreasing support for the arts in general education at the university level. Lynne Cheney, of the National Endowment for the Humanities, has proposed a core curriculum that does not contain any course with the arts as the central focus. Twenty-one percent of college students are currently enrolled in business schools. In an interview in *Rolling Stone* Magazine, Axl Rose of the hard-rock group "Guns 'n' Roses" was quoted as saying to high school students: "Take business classes. I don't care what else you're gonna do, if you're gonna do art, take business classes." Statistics show that "being well-off financially" is the primary objective of this year's crop of college freshmen. "Developing a meaningful philosophy of life," popular in the 1970s, is ninth on the list. "Becoming accomplished in a performing art" is nineteenth out of 20, barely edging out "joining the Peace Corps."

Arts education, a fairly recent term that has subsumed music education into a larger system, has itself fallen into the trap of multiple-options which characterizes art itself. There seems to be a growing polarity between "school-based" arts education, and "community-based" efforts of the sort represented by the Getty Trust, and the Kennedy Center Education Program. A new acronym, DBAE, for Discipline-Based Art Education, has many among the arts education community on red alert. The absence of agreement on a single dominant approach to arts education has led to a rapid bifurcation of the stream into small movements, none of which is capable of holding the field. As this trend continues, the assumption that the arts have a rightful place in the curriculum will be more severely tested. As the business economy forces the schools to truly reform their efforts to properly educate a work force for increasingly technological industries, the arts will have to struggle to maintain their place in the curriculum. I suspect that this will lead to competition between the arts for time in the school day. The worst-case scenario would lead to an increased emphasis on the values associated with athletics, such as marching band competitions, all-star bands and choirs, performance festivals, etc., which cause musical organizations to spend their entire year learning a few compositions, and emphasize their entertainment functions beyond the educational.

There is already a serious movement to change the higher-education music curriculum to respond to changes in society. As more universities move to strategic planning instead of long-range planning, music units will be required to engage in activities such as environmental scanning as a way of recognizing both opportunities and threats to the unit. Long-range planning asked the music unit to determine how it would do essentially the same thing better, ten years hence. Strategic planning emphasizes how the unit will flourish in a changed environment. Some schools are doing this very aggressively, and we may assume that they will be among the survivors. Universities are probably the first line of defense in the cause of arts education, but there is a vast amount of reality-testing to be done first.

5. *Demographics*. The demographics of the United States are changing more rapidly than many of us realize. The United States is still a nation of immigrants, but it is no longer a nation of European immigrants. In the 1980s about 9 million people will have immigrated to the United States. About 84% are from Asia, the Caribbean, and Latin America. The U.S. is no longer a melting pot. Rather, ethnic diversity is being perpetuated. In 1988, the American Hispanic population passed 20 million. Nearly 900,000 refugees have arrived from Vietnam, Laos, and Kampuchea. Based on today's birthrates, by the turn of the century one of every four Americans will be Hispanic, Black, Asian, or Middle Eastern. This promises to change the patterns of arts-related attendance and financial support. The internationalization of the Western art tradition will continue. Example: Myung-Whun Chung, a Korean-born, American-trained conductor left the Saarbrucken Radio Orchestra in Germany to become music director of the Opera Bastille in Paris.

Two age-related syndromes are becoming apparent: the prolonging of adolescence, and the prolonging of old age. Increasingly, children are remaining at home through their 20s and many parents don't know what to do about it.

These children who were raised on instant gratification lack the skills to survive in the world. Many of them, regardless of social class, are functionally illiterate, unable to write a meaningful sentence. 43% of the students who began college in 1984 have flunked at least one course. We all know that students are in no hurry to graduate. Why should they? At the other end of the gamut is what is being referred to as the "geezer boom." The aging of the population will have both positive and negative effects on art music. It is the older age group that most enjoys and patronizes art music. At the same time, this group is the most reluctant to pay the taxes that would support arts education.

Our final problem is how we can affect our future. Prophecies may fall into two classes, those that are self-fulfilling, and those that are self-defeating. If someone predicts a shortage of sugar and is widely believed, people will rush out to buy sugar and there will indeed be a shortage. This is a self-fulfilling prophecy. On the other hand, the Biblical prophet Jonah preached to Ninevah that it would be destroyed unless it repented. It repented and was not destroyed. This is a self-defeating prophecy.

To return to the image with which I began this essay, it would appear that our Athenian notion of a Western art tradition in music—pure, idealistic, good, true, and lasting, symbolized by St. Mark's—is threatened by barbarians and money-changers from without. It is clear that music will not emerge from this experience unchanged. But then, it never has. That has been the basis of its evolution and its vitality. Whether the tradition will survive, or whether it will go the way of obscure dialects, and extinct biological species, is to be determined. If the forces of change are as strong as Hurricane Hugo, and eight points on the Richter scale, we, like Cassandra, will be cursed with the knowledge of our powerlessness to prevent such a future. However, if we in education can focus our powers, maintain our optimism, and take pleasure in meeting the challenge, we are capable of the kinds of heroics that characterized so many in the San Francisco Bay area. I would like to conclude by citing the biologist Peter Medawar who wrote: "Only human beings guide their behavior by a knowledge of what happened before they were born, and a preconception of what may happen before they are dead. Thus only human beings find their way by a light that illumines more than the patch of ground they stand on."[10] And I say, we must find that light.

ENDNOTES

[1]James Gleick. *Chaos: Making a New Science*. (New York: Penguin, 1987). 262

[2]K. R. Popper and J. C. Eccles, *The Self and Its Brain: An Argument for Interactionism*, (New York: Springer Verlag, 1977).

[3]Dennis C. Monk, "The Mind's Ear," *Design for Arts in Education*, July/August, 17–30.

[4]Carl Dahlhaus. *Foundations of Music History*. Translated by J. R. Robinson. Cambridge, Mass.: Harvard University Press, 1983. 132.

[5]Dalhaus, loc. cit.

[6]Mihaly Czikszentmihalyi, "Memes or Genes: Notes from the Culture Wars," in *The Reality Club*, edited by John Brockman, (New York: Lynx Books), 107–129.

[7]Richard Dawkins, *The Blind Watchmaker*, (New York: Norton, 1987).

[8]Elliot Jaques, "Death and the Mid-Life Crisis," in *Work, Creativity, and Social Justice*. (London: Heinemann, 1970). Chapter 3.

[9](New York: St. Martin's Press, 1989).

[10]Quoted in Popper and Eccles, dedication page.

SOURCES

The following is not so much a bibliography as a list of sources which, in one way or another, contributed to this essay.

Allen, Peter. "Towards a New Science of Complex Systems," in *The Science and Praxis of Complexity*. The United Nations University, 1984. 268–272.

Appleton, Jon, and Leonard Kasdan. "Tradition and Change: The Case of Music," in *On the Wires of Our Nerves: The Art of Electroacoustic Music*. Ed. Robin Julian Heifitz. Lewisburg: Bucknell University Press, 1989.

Attali, Jaques. *Noise: The Political Economy of Music*. Translated by Brian Massumi, Foreward by Frederick Jameson, Afterword by Susan McClary. Minneapolis: University of Minnesota Press, 1985.

Cetron, Marvin and Owen Davies. *American Renaissance: Our Life at the Turn of the 21st Century*. New York: St. Martin's Press, 1989.

Chapman, Graham. "The Epistemology of Complexity," in *The Science and Praxis of Complexity*. The United Nations University, 1984. 357–374.

The Chronicle of Higher Education Almanac. September 6, 1989.

Churchland, Patricia Smith. *Neurophilosophy: Towards a Unified Science of the Mind-Brain*. Cambridge, Mass.: MIT Press, 1986.

Cope, David H. *New Directions in Music*. 5th ed. Dubuque, Iowa: Wm. C. Brown. 1989.

Czikszentmihalyi, Mihaly. "Memes or Genes: Notes from the Culture Wars," in *The Reality Club*. Ed. by John Brockman. New York: Lynx Books, 1988. 107–129.

Dahlhaus, Carl. *Foundations of Music History*. Translated by J. B. Robinson, Cambridge: Cambridge University Press, 1983.

Dawkins, Richard. *The Blind Watchmaker*. New York: Norton, 1987.

Ferrara, Lawrence. "Phenomenology as a Tool for Musical Analysis," *The Musical Quarterly*, Summer, 1984. 355–373.

———. *Philosophy and Music Analysis: Bridge to Sound, Form, and Reference*. London: Greenwood Press, [1990].

Finn, Robert. "The Symphony Orchestra: Death or Transfiguration," *Musical America*, November, 1989. 33–34.

Fukuyama, Francis. "The End of History?" *National Interest*, Summer, 1989.

Gardner, Howard. *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic Books, 1983.

Hawking, Stephen. *A Brief History of Time*. New York: Bantam Books, 1988.

Hope, Samuel. "National Conditions and Policy Imperatives," *Design for Arts in Education*, September/October, 1989. 15–36.
Hundert, Edward. *Philosophy, Psychiatry, and Neuroscience: Three Approaches to the Mind*. Oxford: Clarendon Press, 1989.
Ingarden, Roman. *The Work of Music and the Problem of its Identity*. Translated by Adam Czerniawski, edited by Jean Harrell. Berkely: University of California Press, 1986.
Iran-Nejad, Asghar. "Cognitive and Affective Causes of Interest and Liking," *Journal of Educational Psychology*, 79/no. 2, 1987. 120–130.
Jaques, Elliot. *Work, Creativity, and Social Justice*. London: Heinemann, 1970.
Jaynes, Julian. *The Origin of Consciousness in the Breakdown of the Bicameral Mind*. Boston: Houghten Mifflin, 1976.
Kenyon, Nicholas, ed. *Authenticity and Early Music: A Symposium*. Oxford: Oxford University Press, 1988.
Levine, Lawrence. *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*. Cambridge, Mass.: Harvard University Press, 1988.
Levy, Janet. "Covert and Casual Values in Recent Writings about Music," *Journal of Musicology*, Winter, 1987. 3–27.
Monk, Dennis C. "The Mind's Ear," *Design for Arts in Education*, July/August, 1989. 17–30.
Morrison, James, William Renfro, and Wayne Boucher. *Futures Research and the Strategic Planning Process*. ASHE-ERIC Higher Education Research Reports no. 9. 1984.
Naisbett, John. *Megatrends*. New York: Warner Books, 1984.
NASM "Executive Advisory," November, 1989.
NASM "Executive Summary: NASM Futureswork," September, 1989.
Page, Tim. "Music in Our Time," *Ovation*, September, 1989. 24–26.
Pagels, Heinz. *The Dreams of Reason: The Computer and the Rise of the Science of Complexity*. New York: Simon and Schuster, 1988.
Pankratz, David, and Kevin Mulcahy, ed. *The Challenge to Reform Arts Education: What Role Can Research Play?* New York: ACA Books, 1989.
Popper, Karl, and John C. Eccles. *The Self and Its Brain: An Argument for Interactionism*. New York: Springer Verlag, 1977.
Price, Harry. "Orchestral Programming: An Indication of Musical Taste," paper presented to the 8th National Symposium on Research in Musical Behavior, Baton Rouge, La., March, 1989.
Seeger, Charles. *Studies in Musicology, 1935–1975*. Berkely: University of California Press, 1977.
Thompson, Jack George. *The Psychobiology of Emotions*. New York: Plenum Press, 1988.
Treitler, Leo. *Music and the Historical Imagination*. Cambridge, Mass.: Harvard University Press, 1989.
Trethowan, W. H. "Music and Mental Disorder," in *Music and the Brain: Studies in the Neurology of Music*. London: William Heinemann Medical Books, 1977.

Urice, John. "The Next Century: The Impact of Social and Economic Trends on the Arts in Education," *Design for Arts in Education*, May/June, 1989. 36–44.

Von Wright, Georg Henrik. *The Varieties of Goodness*. London: Routledge & Kegan Paul, 1963.

THE MEDIA, POPULAR CULTURE, AND SCHOOLS OF MUSIC

PAUL BOYLAN
University of Michigan

We are living in interesting times. In Budapest, in Prague, and in Leipzig, social and political reforms of a populist nature are occurring so rapidly as to be almost incomprehensible. Most dramatically, the Berlin Wall is tumbling down. In music, however, certain of our "curricular walls" remain quite intact, and attempts at reform have met with much less success than those in Eastern Bloc countries to which we are currently astonished witnesses.

The founding fathers of NASM could not have foreseen the remarkable developments among media that have led to the world-wide dissemination and impact of American popular music. Nor could they have foreseen the development of keyboard synthesizers that now dominate the popular musical instrument market—instruments that offer a full palette of orchestral sounds to the musical amateur for as little as $200 and, although technologically sophisticated, are true folk instruments to youngsters of today in that they are instruments *of* the people used to compose and perform vernacular music. Nor could the founding fathers have foreseen the marvels of the computer and its impact on information storage, retrieval, and data manipulation, thus leading us into an age of knowledge with information increasing at a rate far beyond our capacity to keep pace.

We are also living in a time of dramatically shifting demographics. In some regions of the country, minority populations are displacing whites as the majority and new political, social, and cultural patterns are emerging. Challenges to the traditional canon of Western civilization are occurring on many college campuses where minority students and faculty seek inclusion of Third World, feminist, and Eastern thinkers in core areas of learning. This challenge to traditional Western culture and the debate issuing from it hold significant relevance for we who consider the complete dominance of Western European art music inappropriate in curriculums that should better accommodate musics of our own culture.

All these matters then—the ubiquitousness of American popular music world-wide, the widespread use of computers and synthesizers, and the advocacy by minority cultures for inclusiveness in curriculums—in my opinion will influence the grand agenda for music in higher education for the foreseeable future. I believe that we fail to heed those concerns at our peril.

I therefore offer five propositions for your consideration:

I. Because of its relatively low cost, its versatility and fecundity, the synthesizer will continue to dominate the music instrument market and we will be increasingly confronted with largely self-taught musicians seeking admission to our institutions with synthesizer as the principal performance medium. Since many of these non-traditional music hackers, as it were, learn to play and compose on the synthesizer outside of the music programs in our public schools, they will present us with special problems in determining their admissibility and in creating a path to learning in our schools. We must not ignore this pool of talent.

II. I believe there is some evidence to suggest that the sound-video synthesis that has evolved largely through the popular music video industry (and has invaded all our homes through MTV) will evolve into a significant new art form—not displacing traditional music composition, but assuming an increasingly prominent position alongside it. Some of the most gifted composers who study at the University of Michigan now prefer to spend significant amounts of their time in our sound-video synthesis laboratory. Their creations, often involving collaborations with students in our dance and drama programs, are simply wonderful! Oversight and mentoring of these students becomes problematic because the composition faculty, in expertise and interest, can offer less guidance than is clearly warranted.

III. As true throughout higher education, enhanced information management, along with an ever increasing base of knowledge made possible through computer technology, will force us to rethink how and what we teach to music students. We will need to teach techniques for retrieving information, methods for assessing its relevance or verifying its worth, and ways for organizing it coherently. Of necessity, these skills will displace some more traditional modes of learning and some of the corpus of traditional factual information deemed requisite for a "liberally" as well as a "professionally" educated individual. (I am aware of recent cautions issued in a NASM document concerning the faddishness of critical thinking theories. However, I do not consider the matters addressed above to be fads.)

IV. I believe there will be an increasing demand for the integration of American vernacular musics into core studies in music curriculums. Minorities, especially Black students, expect their musical heritage to be mainstreamed into core areas and not ghettoized in specialized elective courses. Many non-minority students coming to our schools are at least somewhat curious about the popular forms of music that have saturated their experience since early childhood. It seems unthinkable to me that we do not expose all students to the serious study of American music, from our so-called serious art music to various popular forms such as jazz, blues, rock and roll, and so forth. American music, in all its variety, represents a significant component of students' cultural heritage. The professional world of music that students will enter will continue to be dominated by other than Western European art music. Beyond the intrinsic worth of some popular music, students need to understand the linkages of American popular music with its commercial underpinnings—a linkage that has in large measure driven the evolvement of this music in our culture in ways quite dissimilar from European countries—and they also need to understand the unique insights that lyrics provide about our history and our social and cultural values.

I believe that the study of American musics should occupy perhaps as much as one quarter of the core studies in our music curriculums. (I acknowledge that this is quite unlikely in my lifetime!)

V. Unhappily, among faculties there will be very strong resistance to embracing propositions one through four—just as there has long been resistance from the academy to any external pressure. A recent review of undergraduate curriculums conducted by the Michigan faculty dealt with the issues described above, and elicited a firestorm of protest among many of the senior faculty who see the admission of students who play synthesizers, or the creation of serious music videos, or the mandated inclusion of American vernacular musics within the core curriculum, as an assault upon the most fundamental values and traditions of Western European art music that has dominated music programs since professional degrees in music came into existence during the 1920s. Indeed, I recall all too well musicologists and music theorists proclaiming that they know nothing about American music as if this were something of which to be proud.

It is toward the dominance of Western European art music that I will direct the remainder of my remarks.

The beginning of the scholarly study of music in higher education in the United States (that is, the disciplines of musicology, music theory, and composition) occurred in 1862 with the appointment of an instructor of music at Harvard; then followed Vassar in 1874, the University of Pennsylvania in 1875, the University of Michigan in 1879, and most of the Ivies and some of the state universities during the last two decades of the 19th century.

Institutions for training in performance began during the same era with the founding of the Peabody Conservatory in Baltimore in 1857, and—across the Charles River from Harvard—the Boston Conservatory in 1867 and the New England Conservatory of Music in 1870. Most major cities in the United States had conservatories of music by the end of the 19th century.

One common feature shared by the departments of music and the conservatories of music was the eastward trek to Europe taken by serious musicians for musical training. This lead Oscar Sonneck, a noted scholar of American music, to bemoan the fact that musicians in the United States perceived of themselves as Europeans rather than Americans.[1] Ironically, American popular music has assumed world-wide dominance, yet the hegemony of Western European music continues to preempt the serious study of this repertory in almost all of our schools.

We have seen our heritage through the metaphor, created by Donald Francis Tovey, of a "mainstream of music" where we were guided from the polyphonic music of Josquin and Palestrina, through the growth of instrumental music in the 17th century, to the high Baroque of Bach and Handel, through the classic structures of Haydn and Mozart, into the 19th century dominated first by Beethoven and then by Brahms and Wagner—and so forth. This metaphor of a mainstream of music with an inexorable flow through history gave coherence and cohesiveness to a body of musical repertory that was to dominate our curriculums for decades. However, upon reaching the 20th century, and particularly music following World War II, the mainstream is rather difficult to follow. Hindemith and Schoenberg, both successors to the European mainstream of Tovey, ended their careers teaching composition at American institutions and training all too many composers to write music for each other with an imperious disdain for the serious concert-going public. Influential teachers of composition such as Milton Babbitt came to consider music composition as "sonic research," probably as an effort to form a linkage with academic colleagues in humanistic and scientific disciplines. Secure in the ivory towers that colleges and universities provided, composers could decouple their creative works from the perceptions of the serious music public whom they often felt to be incapable of comprehending their "sonic designs as experiments." One might say that the mainstream of music dissipated into a big swamp.

Paradoxically, as professional degrees in music evolved in our institutions—baccalaureate degrees in the 1920s; masters and Ph.D. degrees in the 1930s and '40s; and the D.M.A in the 1950s—there was a concurrent evolvement in American music culture represented by various styles of jazz, blues, American musical theater, rock and roll, gospel, and so forth, but it was generally ignored by the academy. The academy in the U.S. was greatly bolstered in its iconoclasm by the arrival of a number of German immigrant musicologists in the late 1930s and early '40s who became highly influential in the leading research universities (which had been modeled on German institutions in the first place) and the focus they gave to research among the works of Western European composers still dominates the spectrum of research activity at universities today. Over time, that research activity is becoming increasingly narrow and sometimes brought to bear on music of remote significance. The Ph.D. students of this generation of musicologists are those who teach our core courses today. (I know this first-hand: I am one of them!) Most believe that it is more important for students to learn about medieval isorhythms and metric modes, or the Fitzwilliam Virginal Book, or the three S's—Schuetz, Schein, and Scheidt—than to learn of the evolvement of jazz, of the genius of Duke Ellington, or of the linkages Stephen Sondheim is creating between American musical theater and operatic forms.

In music theory courses, we will require students to analyze chord structures and take dictation in an archaic chorale style that can only be perceived as arcane to their ears when precisely the same concepts of harmonic and melodic structure could be taught using popular music already familiar in their experience. Beyond the obvious wisdom of such a pedagogical strategy, this approach would provide important insights into structural and stylistic aspects of the music of their own culture.

Until such time as we "mainstream" vernacular American music into core curriculums to a significant degree we are shortchanging students' educational needs and also inhibiting composers from drawing upon a rich cultural heritage that might define a new and very exciting American musical style. Let me elaborate:

Throughout music history (even Tovey's "mainstream," if you will) there has been consistent synergism among composers and the indigenous musics of their cultures. Medieval and Renaissance composers integrated secular tunes as a cantus firmus in their polyphonic creations; Bach used sacred Lutheran hymn tunes (many are aptly designated as religious folk tunes) as a source for some of his most engaging and powerful music; Beethoven and Schubert used simple country dance forms in their early forays into music composition; Brahms thought one of the greatest compositional challenges to be the composing of a "folk" tune that could be passed off as authentic; and, of course, there are obvious examples of music by Stravinsky and Bartok. In my judgment, it is tragic that our students are, for the most part, denied significant exposure to the richness of their own culture, and that all too many of our most esteemed composers have not availed themselves of the wonderful potential in the vernacular music of their culture.

At risk of being chauvinistic, I will cite in particular the music of William Bolcom, whose "Songs of Innocence and of Experience" demonstrates how powerful that linkage can be. This monumental work is scored for large orchestra and choir, vocal soloists, a folk singer, a rock and roll band, and blends "serious" and vernacular music into what I consider to be a masterpiece. (Bolcom is a member of the composition faculty at the University of Michigan.) Other examples could include the African rhythms incorporated by Christopher Rouse or the sounds of the music of the Far East used by George Crumb. Receptivity to vernacular underpinnings may well provide a much-needed bridge between composers and the serious concert-going public.

Because I consider these issues to be so significant, I have secured an endowment to support the new American Music Institute at Michigan. Its primary function is to promote "serious" and popular American music: to raise the level of consciousness of our faculty and students about American music and, we hope, eventually to do so well beyond the boundaries of our institution. We have also established a Center for Performing Arts and Technology (CPAT) to lead us to better understandings of the impact and possibilities inherent in technological advances available to creative and performing artists and in our teaching.

I want to share an experience I had about six years ago. A Michigan graduate who is now a leading record producer invited me to a recording session in Los Angeles. At first, I was most impressed that the vocalist was Neil Diamond, the composer was Burt Bacharach, the lyricist was Carole Segar. But my attention soon focused on a twenty-year-old synthesizer player who, as the recording session went on, demonstrated a musical sensitivity and "ears" the likes of which I have never encountered before or since. During a break in the session, I engaged this young man in conversation, asking if he had ever studied at a school of music. He told me that he had applied but not been admitted to the conservatory in Toronto and, to my horror, the University of Michigan. That experience deeply moved me and it has changed my views. It has occurred to me that the next Mozart may come to music by way of a synthesizer. It has also occurred to me that there are undoubtedly a large number of engaged, talented musicians, mostly self-taught, whom we could bring to a deeper, more productive level of musicianship if only we were willing to provide avenues for admission into our institutions and construct courses of study that verify the musical culture from which these young artists have emerged.

I hope it is clear that I am not advocating the abolition of Bach, Beethoven, and Brahms from our curriculums in order to accommodate some purposeful study of music of our own culture. I *do* believe that we must force faculties—with patience and persistence—to consider judicious excisions from the traditional curriculum to extend our attention to the rich American musical heritage that we all share.

Professor Richard Crawford, my colleague at the University of Michigan, set forth a wonderful perspective in a paper entitled "American Music and the Music Curriculum" presented two years ago at the College Music Society. He concluded his presentation with a statement addressed to an imaginary student:

> The musical world that you have inherited has several layers. The basic one is European. It encompasses the major achievements of European composers over many hundreds of years. After we have taught you to perform, to listen to, and to approach this music intellectually, we believe you'll have mastered many of the traditional fundamentals of the art of music.
>
> In the 20th century, three American developments have overlaid this European base with other phenomena. The first, which began in earnest right after World War I, was the rise of jazz and other indigenous vernaculars and their international circulation and acceptance through phonograph recordings. The second, which dates from the 1950s, was the impact of John Cage, who redefined music as "purposeless play" with sound, and who denied that a mastery of traditional European techniques was fundamental to a 20th-century composer's training. The third, beginning in the 1980s, is the wide availability and ease of access, through personal computers, of electronic sound-producing equipment that allows people with little training or technical skill to compose and perform long, elaborate pieces of music.
>
> Each of these phenomena can be considered a separate realm, capable of being pursued independently of the rest. At the same time, the last three tend

> to undermine the authority of the European tradition and the influence of the composer, and to enhance the role of the performer. As a student of music history, you'll be required to learn enough about the first three, and at least a brush with the fourth, to dramatize the complexity and diversity of the musical world to which you seek admission.[1]

The forces to maintain the status quo are strong indeed. Given the training and experience of most of our faculties, change will be brought about—only to quote Yeats' words—"with dust and heat." But as music administrators—which I've always taken to mean *music leaders*—I believe that we must accept this important challenge. If we are successful, we can ensure the relevance and perhaps even the survival of music in the academy and, even more important, of music as a force and example of what is best in our culture, and of art as the best of which mankind is capable.

ENDNOTE

[1]I am indebted to Richard Crawford for this citation as well as the use of the "mainstream" metaphor that follows. His ideas, as set forth in a paper entitled "American Music and the Music Curriculum," delivered for the College Music Society National Convention in 1987, have been very influential in my thinking.

FACULTY DEVELOPMENT: STIMULATION OF PRODUCTIVITY

Ralph R. Simpson
Tennessee State University

Faculty development or faculty renewal programs have been in vogue over the last twenty-five years, but there still is no consensus on the elements these programs should contain.[1] Furthermore, in a significant number of current professional periodicals, newspapers, conferences, workshops, and seminars, various concepts of personal and professional development have been discussed. In these articles and seminars, terms such as growth, renewal, development, attitudes, stress, burnout, coping, movitation, and so forth are used to describe the state of faculty health in higher education.[2]

Research by Gmelch (1982) reported that approximately 60 percent of faculty stress was work related. Specific stressors such as (a) imposing excessively high self-expectations, (b) securing financial support for research, and (c) having insufficient time to keep abreast of one's field, topped the list of the ten most cited reasons faculty gave for their stressful existence. Regardless of the cause, a stressful existence lessens faculty productivity and impacts negatively upon total effectiveness of the unit. Indeed, it is critically important to expand developmental opportunities for faculty lest a college or university pay a substantial, though in many respects, hidden price.[3]

What role should a chair play in assisting faculty development and stimulating productivity? A picture of a chair's role in assisting faculty begins to emerge from recent analyses of chairs. Bragg classifies the chair's role into four orientations: (1) a faculty orientation in which chairs help faculty develop, facilitate faculty work, and have a high regard for interpersonal relations; (2) an external orientation in which chairs represent the department to outside audiences; (3) a program orientation in which chairs view their role as assisting in program development; and (4) a management orientation in which chairs serve as coordinators, leaders, and facilitators of departmental staff. Faculty-oriented department chairs' primary responsibilities are recruiting, developing, and evaluating faculty, facilitating the work of the faculty and reducing intra-departmental conflict to improve faculty morale and productivity.[4]

Productivity obviously is not a universal or absolute term. It is defined in terms of the students' goals, faculty members' goals, the department's/school's goals, and/or the institution's goals. One can quickly discern its meaning in academe simply by examining a typical faculty evaluation form, which elicits responses under the rubric of TEACHING, RESEARCH/CREATIVE ACTIVITIES, and PUBLIC SERVICE. Weights assigned to these criteria are based on the philosophy and purposes of a department or institution. Indeed, department chairs frequently are hard-pressed by administrative directive to place a numerical value on creative activities of faculty, and equate such activity with traditional research efforts. The chair often resorts to extolling the virtues of a given member of his faculty as a "master teacher," rather than as a "gifted composer," etc., in order to present an acceptable profile to upper administration.

Chairs, however, have reason to feel increasingly secure in promoting teaching effectiveness, since about three-fourths of full-time faculty members recently surveyed in a nationwide study felt students were seriously underprepared in terms of basic skills, and two-thirds felt there had been a widespread lowering of academic standards in American higher education.[5] This suggests that teaching will continue to merit the largest percentage of faculty loads, and thus will be weighted accordingly. It follows that optimum productivity by a dedicated and caring faculty will significantly enhance preparedness of both undergraduate and graduate students.

What stimulates faculty to be productive? A basic principle in motivation theory is that people invest of themselves in work in order to obtain desired returns or rewards. Examples of investments are time, physical energy, mental energy, creativity, knowledge, skill, enthusiasm, and effort. It is useful to categorize expression of investment in work as being of two types. The first type is a participation investment and the second, a performance investment.[6] It follows, then, that recruitment should favor individuals whose past performance in unstructured situations, self-starting tendencies, competitiveness, level of aspirations, desire for independence, and will to achieve have been exemplary. Remember: "burnout" cannot occur where there has not been fire!

How can we as chairs keep faculty stimulated? There must exist a feeling of personal "worth" among faculty who are expected to produce on a high level. Merzberg found in his original study with accountants and engineers that while recognition and advancement were mentioned most often as motivators, good feelings associated with responsibility lasted more than three times as long as achievement and recognition.[7] How can this feeling be created? Some suggestions are:

FACULTY EXCHANGE PROGRAMS. These might include exchanges with foundations, industry/business/government, the National Faculty Exchange/ Faculty Exchange Center, professional paper exchanges (consortial arrangements), and internal exchanges (department and administrative).

INSTRUCTIONAL ASSISTANCE. This would include assistance such as teaching improvement plans (TIPs); interdisciplinary programs; off-campus opportunities; faculty mentoring programs; research; telecommunications (public, private, institutional); and instructional analysis programs such as Computer Assessment of Teaching Systems (C.A.T.S.) and Teaching Analysis by Students (TABS).

FINANCIAL ASSISTANCE FOR INSTRUCTORS. Such assistance could include salary assistance/stipends; incentives grants; educational assistance (conferences, tuition, etc.); leaves of absence/off-campus scholarly assignment; small grants; and teaching and recognition awards.

INTERNSHIP PROGRAMS. These programs and other similar activities with institutions could include university, government, industry/business and foundations (public and private).

PROFESSIONAL DEVELOPMENT. Such development could include career and personal growth programs such as job search strategies, placement activities, professional retraining and renewal programs, exchange recitals/residencies, and professional writing/research.

PERSONAL DEVELOPMENT AND GROWTH. This might include interpersonal skills programs, stress management, communication skills, leadership training, retirement planning, and wellness activities.

EVALUATION PROGRAMS. Evaluation programs for growth and/or promotion might include faculty self-assessment, student ratings, and administrative analysis and evaluation, all of which might lead to merit pay.

PROFESSIONAL AND EDUCATIONAL PROGRAMS. Such programs could include summer camps or workshops, all-college lectures, consulting, scholar/artist networking, and faculty colloquia.[8]

The above suggestions form no panacea for stimulating faculty productivity, nor will they cause it to become a priority in a given setting. Ultimately, it is essential that faculty itself be intimately involved in all efforts to create, expand, or evaluate faculty development activities. Such involvement must include policy-making processes that place great premium on innovative but practical strategies for stimulating high-level faculty performance.

NOTES

[1]Schuster, Jack H. "The Personal Dimension: Faculty Development." *The NEA Higher Education Journal*, Vol. 5, No. 1, p. 61.

[2]Gruen, Clemens A. "Faculty Development In Higher Education." *Journal of Epsilon Pi Tau, Inc.* Vol. 14, No. 1 (Winter-Spring, 1988), p. 11.

[3]Schuster, p. 63.

[4]Vaurus, Grady and Creswell. "The Faculty Development Role of Department Chairs: Amaturalistic Analysis," *Planning and Changing*, Vol. 19, No. 1, p. 15.

[5]Mooney, Carolyn A. "Professors Are Upbeat About Profession, But Uneasy About Students Standards." *Chronicle of Higher Education*, Vol. 36, No. 10, p. 18.

[6]Sergiovanni, Thomas. *Handbook for Effective Department Leadership*, Boston 1987, p. 197.

[7]Ibid., p. 205.

[8]Gruen, p. 13.

ESTABLISHING THE CLIMATE FOR FACULTY DEVELOPMENT

KERRY S. GRANT
University of Nebraska-Lincoln

In the ideal academic world, faculty development would be unnecessary. Professors, taking full responsibility for their careers, would present department chairmen with requests for new courses, research support, development leaves to explore new technologies and emerging disciplines, and other stimulating and vitalizing activities. Some faculty do this. Without any prompting whatever, these remarkable individuals pursue their curiosity and ambition, invigorating their lives and enlivening departments for the duration of their careers. For the rest though, and for most faculty at some point, a formal program of faculty development is a beneficial tool for maintaining professional vitality and, not incidentally, sustaining the vigor of an academic unit.

The literature on faculty development specifically admonishes us to define faculty development in positive rather than remedial terms. However, development generally becomes an issue when problems are encountered. It is primarily to the administrator seeking to improve departmental vitality by addressing underachievement in faculty performance that my remarks are directed. Of course, if we are able to focus faculty attention on development possibilities and improve motivation in a unit, all faculty will benefit.

Unfortunately, almost all departments have faculty who have been unproductive so long that they are relegated to the status of hopelessly indolent or incompetent. Faculty members and administrators, baffled at the disinterest of colleagues who ignore the needs of the department and admonitions to improve, often simply give up. All know that termination of the faculty member is usually impossible no matter how damaging the ineffectual professor is to the program. But among the consequences of acquiescence are the further isolation of the underproductive faculty member, even less productivity, and resentment in all quarters of the faculty. In music, given the marked interdependence of faculty activities, the consequences of maintaining unproductive faculty members are even more serious than in most disciplines. Music administrators, then, have all the more reason for developing persuasive and inductive approaches to sustaining faculty vitality.

Confronting productivity problems is difficult and not without risk. Given limited, ineffectual management tools, administrators are reluctant to complicate relationships and to destabilize volatile situations by starting a process they may be unable to process to fruitful conclusion. As a result, under-productive faculty members may not be confronted with a candid assessment of their performance.

Confident, nonetheless, that recalcitrant professors must be aware of their underachievement, their culpability and apathy are presumed.

Yet, some individuals have fathomable reasons for failing to acknowledge the common perception of their work. By virtue of a combination of lack of information and the presence of positive stimulus suggestive of success, they are able to support self-concepts quite contrary to the perception of peers: concepts leading to, or at least supporting, the discrediting of whatever attempts may be made to inform them of their substandard performance. In the face of confusing and contradictory information, evaluations intended to promote awareness of performance problems may be deflected as arising out of malice, bias, or merely incompetent and inconsistent evaluation.

Faculty development, at least efforts directed to remedying performance problems, cannot begin without the sincere recognition of a need for change. The prerequisite condition for the effective use of development strategies is a climate within the department which facilitates the discussion of performance and performance-related problems as an ongoing concern.

DEVELOPING FACULTY RECEPTIVITY TO STANDARDS AND EVALUATION

An essential first step is engendering in the faculty an acceptance of performance evaluation as a tool of the faculty, not a requirement of central administration and a professional indignity. Resistance may be encountered, particularly from senior faculty. Strong voices have spoken out against meaningful evaluation for tenured faculty. In 1983 the AAUP issued the following opinion:

> The Association believes that periodic formal institutional evaluation of each postprobationary faculty member would bring scant benefit, would widen unacceptable costs not only in money and time but also in a dampening of creativity and of collegial relationships and would threaten academic freedom. (AAUP 1983 *Academe* 69:1a-14a.)

Evaluation can be seen as an activity in which faculty have a great stake and over which they exert significant control. The most effective way to bring this about, as we all know, is to turn to the faculty to self-determine what the responsibilities of the faculty shall be and how compliance with those standards will be assessed. Effective faculty development is greatly impeded without clear definitions of expectations, standards for assessment, and effective evaluation procedures.

DEFINING EXPECTATIONS

An obvious, yet remarkably difficult, task is creating a clear, generally accepted definition of the expectations for the faculty appointment. As basic as this seems, there are profound differences in academia in the understanding of the responsibility of a faculty member even on so basic a matter as the amount of time required to fulfill the terms of appointment. The public, politicians, and some administrators often speak of faculty in a manner which suggests that faculty obligations are similar to those of any public employee and demand accountability measured implicitly or explicitly by the work-week standard applied to other public employees. This notion is anathema to the professoriate which vehemently rejects it, but which fails to replace it with any reliable standard. As Steven Olswang and Barbara A. Lee have noted in their monograph *Faculty Freedoms and Institutional Accountability*,

> The concept of what constitutes full-time service for a faculty member has never been well understood or defined. Faculty have long felt that they have the unlimited authority to schedule their time, subject only to meeting classes. This unique characteristic of independence should by no means be interpreted to include the right to not work at all or the right to do only those things for which specific hourly commitments have been made. The institution, the state, and the federal agencies that support the efforts of faculty are entitled to get full-time effort for full-time salary.

We all have colleagues who put in much more than the full-time effort by any definition. According to one study, faculty work, on the average, 44 to 55 hours a week during the academic calendar. But much of that work is not visible to the public or *to other faculty*. Faculty at research institutions spend, on the average, only 33% of their time for teaching-related duties (obviously the figure would be considerably higher for music units). What happens with the remaining portion of time is difficult to define, often is a solitary activity, and is difficult to measure. As a result there is little to use as a point of reference in a discussion with a faculty member whose contribution is regarded as inadequate. The diverse nature of assignments in the music unit, the invisible component in every faculty member's contribution, and the not insignificant number of unproductive faculty in every institution, offer easy pretexts for the beleaguered faculty member who can point in dozens of directions to colleagues whose application is, apparently at least, no greater than his. Defining faculty responsibility then is essential, because all too many faculty tacitly or explicitly regard teaching as their responsibility, creative activity in the postprobationary period as optional, and service as a favor to the institution, and there is ample evidence in most institutions that such an attitude is acceptable, or at least condoned.

Basic to defining expectations is a clear policy for the assignment of loads, including a statement of the percentage of total effort entailed in the teaching assignment, creative activity, and service. Since the activities and assignments of music faculty members vary so widely, an approach which recognizes and quantifies those activities is required. I have provided one model adapted from the form used at the University of Colorado (for which I am indebted to Robert Fink) and which appears in Appendix 1. Many other workable systems have been discussed at this meeting over the years. What is essential is that policies are formulated by the faculty as a governing body; are very flexible, allowing credit to every faculty member for the effort extended; and provide discretion to the chair to make special assignments.

ESTABLISHING ACCOUNTABILITY

Once there is general agreement on the standard of full-time service (and nothing more is possible because of the many variables) a means must be developed for assessing faculty observance and the quality of the effort extended. In order to establish accountability, a clear statement of expectations is required. Good teaching is an expectation enshrined in most institutional bylaws, often with definitions and standards. These may apply very well to teaching in the humanities and related disciplines such as musicology. They do not apply, for example, directly to applied studio teaching and, as a result, provide little basis for establishing accountability. In Appendix 2 is the statement on teaching from the University of Nebraska College of Arts and Sciences. A statement of academic responsibility adapted for the music unit is given in Appendix 3. These standards are from the faculty handbook at the University of Nebraska-Lincoln School of Music. Written by an ad hoc committee of respected applied instructors and performers, they provide a clear sense of our expectations. They also provide the evaluation committee and the director with a yardstick for measuring the performance of all faculty at the annual evaluation. It is important that the faculty formulate them with only the most general direction by the chair. This is only good governance, of course. However, faculty involvement in the promulgation of the standards is a powerful tool in motivating a faculty member to respond to them because they represent the expectations of colleagues and peers, not those of imperious administrators. The standards are empowered by consistent and direct referral to them in all merit evaluations, assessment of progress toward tenure, and other personnel actions.

EVALUATION AND FACULTY SELF-PERCEPTION

Teaching lies at the very heart of the values of the faculty in music, perhaps more so than for any other discipline. The interdependence of applied programs and ensembles makes the highest quality of teaching in every applied studio a concern of the entire faculty. A severe teaching problem in a single studio limits, even cripples, an entire performance program. A great chemist with little teaching ability might be of significant value to a chemistry program, but a good performer who cannot maintain a studio is a great liability to a music school (unless the program is large and can support an artist in residence). The assessment of teaching then takes on a particular importance in the music unit.

In evaluation of teaching, the important role assigned to student evaluations strains the credibility of assessment. Never a very reliable measure of teaching effectiveness when used as the sole form of evaluation, student evaluations in music are especially problematic. Evaluations for applied instruction, in particular, present serious difficulties for those seeking to identify and address teaching problems.

Since applied instruction is one on one and the pool of students participating in the evaluation process is small and very well known to the instructor, applied evaluations are influenced by student concern about anonymity. The inflationary tendency which results is exacerbated by the influence of the close personal relationships and dependencies that often develop between students and applied instructors. The consequence is a range of evaluation that is unrealistically high. Consider the evaluations of various instructional areas in the University of Nebraska School of Music for one recent semester (see Table 1).

Although this is a limited sample, results from eight semesters of review suggest this is representative. Taken at face value, the statistics reflect a faculty of outstanding teachers (and they are quite good). Of course, the statistics, taken alone, are misleading as numerous studies of the student evaluation process have concluded. These evaluation results are all the more misleading because the qualitative terms outstanding, excellent, average, and so forth are used on the evaluation form. What is of interest is the self-concept which evaluation results such as these engender and support in the mind of a faculty member. Virtually all of the faculty are receiving statistical information supportive of a very positive sense of their teaching effectiveness: faculty in the applied music program, you will note, have particularly convincing data to that effect.

When I first arrived at my institution, I was made aware of three tenured faculty members in applied music who were regarded as having serious teaching problems. Their studios lacked vitality, jury performances by their students were substandard, and recruitment efforts, if any, were ineffective. Frustration with the damage being done to performance programs had engendered friction among faculty members, and students expressed a desire for studio transfers at a rate

Table 1
Student Evaluations of Faculty by Area
(*figures rounded to nearest whole number*)

	Outstanding	Excellent	Average	Acceptable	Poor	Unmarked
Applied Music	65%	31%	3%	1%		
Ensembles	42%	52%	2%			4%
Non-major Courses	31%	46%	13%	5%	3%	2%
Academic Core	36%	50%	10%	2%		2%
Music Education	47%	42%	5%			6%
Academic Grad	44%	44%	6%			6%

higher than that associated with other studios. I emphasize that the faculty members were regarded by their colleagues as serious impediments to the development of their areas: so intense was the feeling that even tenure abrogation was suggested in one case.

Paradoxically, upon review, each of the "problem" faculty members had student teaching evaluations which reflected very positive results. Student comments and ratings of selected teaching characteristics seemed to reflect a high degree of satisfaction. Table 2 shows the outcome of student evaluations for applied instruction for the three "problem" applied teachers on the faculty.

Clearly there is a bewildering dissimilarity between the anecdotal reports of poor teaching and what the evaluation results project. What sense could it possibly make to a faculty member who has been rated by 100% of his students as either "outstanding" or "superior" should he be counseled by the department administrator to address his severe teaching problems. Compare the response accorded each of these three professors with responses from students of other professors in the same area and a different picture emerges (See Table 3.)

When considered against the evaluations received throughout the applied area, the results of the three "poor" teachers do project a lower rate of satisfaction from students than is characteristic. But even within that context, the results are sufficient in themselves to support an assertion by any one of the three professors that he or she is an effective teacher. Let me hasten to add that my interpretations are intentionally statistically unsophisticated. I have indiscriminately combined studios with many and few students and have made no effort to calculate or to consider means, deviations, and so on. Certainly the faculty member will not do so. For purposes of considering the effect of evaluations on the self-concept of the teacher, the unsophisticated approach, though not the most accurate, is the more applicable.

Within the very inflated context of the applied music program, the three faculty members, including the one who was ranked by 100% of his students as either "outstanding" or "excellent," were, in fact, below the average for their areas and below average when measured against all applied instruction as shown in Table 4.

Table 2
Evaluation Statistics
(figures rounded to nearest whole number)

	Outstanding	**Excellent**	**Average**	**Acceptable**	**Poor**	**Unmarked**
Faculty X	29%	71%				
Faculty Y	36%	21%	36%	7%		
Faculty Z	22%	56%	22%			

Table 3
Overall Applied
(figures rounded to nearest whole number)

	Outstanding	Excellent	Average	Acceptable	Poor	Unmarked
Faculty X	29%	71%				
Other Faculty in the	65%	35%				
Same Area	94%	6%				
	62%	33%	5%			
Average for the Area	63%	36%	1%			
Faculty Y	36%	21%	36%			7%
Other Faculty in the	88%	12%				
Same Area	95%	5%				
	61%	33%		6%		
	90%	10%				
Average for the Area	74%	16%	7%	1%		1%
Faculty Z	22%	56%	22%			
Other Faculty in the	66%	25%		9%		
Same Area	78%	18%	4%			
	20%	80%				
	43%	57%				
	33%	67%				
	44%	50%	6%			
	73%	27%				
	100%					
	100%					
	100%					
	60%	40%				
	50%	50%				
	50%	50%				
	20%	80%				
	50%	50%				
Average for the Area	57%	41%	2%	1%		

Table 4
Comparison of Troubled Faculty with Overall Applied Results
(figures rounded to nearest whole number)

	Outstanding	Excellent	Average	Acceptable	Poor	Unmarked
Faculty X	29%	71%				
Faculty Y	36%	21%	36%			7%
Faculty Z	22%	56%	22%			
All Applied	65%	31%	3%	1%		

But without reference to the overall evaluation statistics, the results of any one of the three faculty members seem to justify not only satisfaction in the quality of teaching but pride. Even with a complete analysis of departmental statistics, which many computerized evaluation systems provide, such results muddle faculty understanding and confound discussions of teaching effectiveness. On the one hand, the institution is insistent that student evaluations are a critical component in personnel matters and give them a very high level of value, and on the other hand, the chair declares that the results are misleading and seriously impede the effort to bring faculty to confront teaching problems. An ongoing discussion about teaching effectiveness in the unit, including periodic reviews of evaluation results in each instructional area, informs the faculty about these issues and helps to nurture a healthy skepticism regarding the meaning of student evaluations, keeping open the door for discussions about improving performance.

It is important to bear in mind that a professor's self-concept regarding teaching is invested with strong emotional value. It takes time, perseverance, and considerable care to unseat strongly held self-concepts when what one is offering to replace them is the doubt and anxiety that must accompany the realization of problems in the very heart of a teacher's work. But it is evident that the task must be undertaken if the case for the need to improve teaching is to be persuasive.

TOWARD UNDERSTANDING THE MERITOCRACY OF THE DEPARTMENT

Teaching is the most visible, measurable, and comparable aspect of faculty effort. In the other major areas of faculty responsibility, research and service, other factors inhibit the development of accurate self-concepts among faculty. Creative activity and service, though a smaller portion of faculty loads than teaching, figure prominently in the benefit a faculty member brings to the unit. The effort expended in these areas is an important factor in the formation of the self-concept of the faculty member, particularly in the comparative sense of the value of his work as measured against his peers. As noted, the very diverse nature of faculty activity in music units makes it difficult for faculty to compare productivity, not to mention the value of individual efforts to the institution.

Various ways to make the faculty aware of the range of activities of other professors should be explored in an effort to assist each faculty member in developing a realistic self-concept of his contribution, at least so far as it is measurable against that of his peers. This is all the more important because eventually a merit ranking of the faculty will emerge in the annual evaluation. If no attempt is made to assist the faculty in understanding the meritocracy within the department, strong resentments can develop which damage department productivity. It is axiomatic that the professor who regards himself as "superior" but is evaluated as only "outstanding" is as offended as the professor who regards himself as "average" but is evaluated as "in need of improvement." Indeed, dealing with colleagues whose work is highly valued but who do not rank at the top of the faculty provides the greatest challenge to evaluators seeking to use the evaluation process formatively and the greatest potential to do harm in the attempt.

Not infrequently, faculty members have an inflated view of the extent of their contribution, largely out of ignorance of the range of activities of their colleagues. Coming to terms with the breadth of contribution of other faculty members and one's place in the meritocracy of the department contributes to the recognition of the possibility for a more significant contribution.

As part of our annual merit evaluation, each faculty member submits a self-evaluation. It was apparent from the self-evaluations that there were a significant number of faculty who held wholly erroneous ideas of their place in the meritocracy of the department. After a summary discussion of my perception, the faculty were asked to extend the self-evaluation to include their impression of where they ranked in relationship to other faculty for the quantity and quality of their overall contribution. Each faculty member was given an alphabetical list of our nearly forty faculty members and provided with a grid containing columns of numbers from 1 to 40. They were asked to place only *one* name on the grid: their own. The results of the exercise are shown in Table 5. The self-rankings of the faculty are listed in parentheses after the number indicating the rank actually resulting from peer evaluation. These results were shared with the faculty and were sufficiently persuasive to advance our efforts to understand the dynamics of evaluation and the tensions that inhibit the productive use of evaluation.

To be sure, some faculty members played games with the exercise, but many, accustomed to our various efforts to increase faculty awareness and un-

Table 5

1. (1)	14. (13)	27.
2. (2), (5)	15. (7), (28)	28.
3. (14), (12)	16. (11)	29.
4. (3)	17.	30.
5.	18. (29)	31.
6. (24)	19.	32.
7.	20. (19), (34)	33.
8. (8), (9), (10), (16)	21. (33)	34.
9. (26), (6), (23), (22), (25)	22.	35.
10. (18), (17), (21)	23.	36.
11. (15), (20)	24.	37.
12. (27), (4)	25.	38.
13.	26. (30)	

derstanding, did not. As you can see, the majority of the faculty considered their contribution to be among the top third of that made by all faculty. No one opted for a designation in the lowest third of the faculty despite a history of written evaluations and merit-based salary allotments which should have served to inform some members of the faculty that their work was not regarded as meritorious. Although these faculty, at least, had nothing to hide and nothing to lose by attempting a realistic assessment, none elected to do so. The faculty member who had been ranked at the very bottom of the faculty for years submitted a blank form with a note that he "simply didn't know how" to speculate about his place on the faculty grid. One can, after all, only try to assist those willing to understand. This was a group exercise taken prior to the annual evaluation. No attempt was made to confront each faculty member with the accuracy or inaccuracy of his own self-evaluation, nor do I believe that doing so would, in most cases, be productive.

Beyond the obvious benefit of clearly demonstrating to the faculty that we had some way to go in understanding the meritocracy of the department, the chart was useful in helping the faculty to understand the outcome of the annual merit evaluation. During this process all professors are ranked (actually grouped in five merit categories) against colleagues in the unit. No matter how successful all members of the group might be, there was assumed a significant difference in the contribution made by individual faculty. In fact such a result was forced by the requirement for a minimum ratio between the highest and lowest ranking assigned to the faculty. This exercise with the faculty grid made apparent the incongruence between the faculty as it perceived itself and what would eventually result from peer evaluation. Merely doing the exercise and reviewing the results did much to improve the understanding of the evaluation process and to leave open the door for discussions of ways to improve the quantity and/or quality of the contribution of all faculty.

FOCUSING FACULTY EVALUATIONS

As the process toward an openness to improved standards and effective assessment develops, care need be taken that the faculty involved in peer evaluation apply the new expectations and procedures. Being brought to my current post from outside of the university, I had the opportunity to develop a fresh sense of the faculty based on my own observations and anecdotal reports from faculty peers. When, at year's end, I reviewed the individual evaluations of the faculty submitted by Executive Committee members, the results did not match well my perceptions of peer attitudes nor my own sense of the contribution of individual faculty. In discussing the lack of concurrence with the committee, it emerged that the dynamics of the evaluation had not so much centered on actual performance during the evaluation period as much as the general regard with which a faculty member was held. One faculty member, for example, who is a talented musician and well known in his field was, at that time, actually making very little contribution to the School. Indeed, there had been much disgruntlement. Nonetheless, he was ranked in the upper half of the faculty during the first round of evaluation. In a reconsideration of the ratings by the same committee he plummeted to the lowest quartile. We recalculated the evaluations using two measures: the general regard in which a faculty member was held, which we took as the sum of such factors as reputation, musicianship, quality of education, potential for making a contribution, summarily defined as "Inherent Value"; and a second rating which focused on the actual contribution made by the faculty member during the year under evaluation, summarily called "Current Worth." The results, which can be seen in Table 6, were informative to all of us and helped direct attention away from subjective impressions and toward a more objective viewing of the record. Nonetheless, it is my perception that inherent value still significantly skews our evaluations of the actual performance during the period under evaluation. Faculty are very reluctant to relegate a fine performer or gifted composer to the lower ranks of the faculty no matter how little of their effort accrues benefit to the department. Evaluation should acknowledge general factors and the long-term record as well as achievement from the previous calendar year, but too great a reliance on these factors can mask emerging problems, depriving us of the opportunity of taking preventative actions when a career starts to fall off.

The foregoing is not a systematic plan. It is a chronicle of efforts made over an almost five-year period to assist a faculty in meeting its goals for a more active, vital program with a better balance in the contribution of each faculty member. Ours has been anything but a direct course. The approach developed step by step. Each step was in response to our perception of a specific difficulty deriving from the unique set of circumstances, individuals, and policies extant at the time. The architects of the effort were the department leadership including the Director and a six-member, elected Executive Committee. Since resources were anticipated to remain at existing levels, the hope for the future resided in the effort to build faculty contributions to the department, in a context where many faculty felt comfortable with contributions ranging from exceptional to substandard. The necessary task was to determine where potential existed in the faculty and to find ways to draw forth that effort. It is an ongoing task but we have been at it long enough that we are convinced of the benefit of our approach, at least in our context.

The increasing clarity in our expectations; the appreciation of our interdependence; and a concomitant rigor in the evaluation, reappointment, and promotion process have done much to establish an environment of professionals seeking to do their jobs better. It is in that climate of questioning and questing that the seeds of faculty development can flourish.

Table 6
Comparison of Faculty by "Inherent Value" and "Current Worth"

Faculty	Inherent Value	Current Worth
A	5	4.67
B	4.5	4.5
C	4.33	4.17
D	4.33	3.33
E	4.33	3.33
F	4.17	4.67
G	4.17	4
H	4.17	2.5
I	4.17	2.5
J	4	4.5
K	4	4.33
L	4	4.17
M	4	4.17
N	4	3.67
O	3.83	3.67
P	3.67	3.83
Q	3.67	3.33
R	3.67	2
S	3.5	4
T	3.5	3.5
U	3.5	1.67
V	3.33	4
W	3.33	3.33
X	3.33	2.5
Y	3.17	4.17
Z	3.17	2.83
AA	3	3.67
BB	3	3.5
CC	3	1.5
DD	2.83	3.33
EE	2.83	1.83
FF	2.83	1.5
GG	2.67	2
HH	2.5	3.33
II	2.5	1.83

Faculty	Inherent Value	Current Worth
A	5	4.67
F	4.17	4.67
B	4.5	4.5
J	4	4.5
K	4	4.33
C	4.33	4.17
L	4	4.17
M	4	4.17
Y	3.17	4.17
G	4.17	4
S	3.5	4
V	3.33	4
P	3.67	3.83
N	4	3.67
O	3.83	3.67
AA	3	3.67
T	3.5	3.5
BB	3	3.5
D	4.33	3.33
E	4.33	3.33
Q	3.67	3.33
W	3.33	3.33
DD	2.83	3.33
HH	2.5	3.33
Z	3.17	2.83
H	4.17	2.5
I	4.17	2.5
X	3.33	2.5
R	3.67	2
GG	2.67	2
EE	2.83	1.83
II	2.5	1.83
U	3.5	1.67
CC	3	1.5
FF	2.83	1.5

APPENDIX 1

Faculty Allocation of Effort—Load Calculation Form

UNIVERSITY OF NEBRASKA-LINCOLN
SCHOOL OF MUSIC

______________________________ ____________________
name date

______________________________ ______
semester year

I. CLASSES

Course number	Enrollment	Credit hours	Load factor (1)	Team teaching (2)	Number of GTA's (3)	Number of sections	Load points

(1) All courses = 1.5 credit hour. Since the nature of music courses varies greatly, (i.e., preparation time, research components, lecture/skills orientation, multiple sections, etc.) the weighing of teaching difficulty will be taken into consideration by the Director.

(2) Load credit factor to be negotiated with the Director (all faculty present at each session versus specific number of apportioned sessions should be considered).

(3) If a class is under 40 in enrollment, reduce the load factor by .5 if assisted by a GTA. Faculty member receives no load credit if a GTA has primary responsibility. GTA supervision should be negotiated with the Director.

II. Student teacher supervision __________ students. =

(4 credit hours = .5 load factor)

III. APPLIED LESSONS (graduate or undergraduate)

A. ONE HOUR FORMAT

Number of students given one hour lessons: ____ ______ × 1 =
Number of students given 1/2 hour lessons: ____ × .5 = ____

B. 1/2 HOUR PRIVATE = ONE HOUR GROUP FORMAT

Number of students given 1/2 hr. lessons: _____ × .5 = _____
Number of small group lessons (4/group): _____ × 1 = _____

IV. DIRECTED ENSEMBLES and Chamber Music (attend all rehearsals, regular weekly schedule) offered for credit

Every 50 minutes of contact per week × 1 = _____
(Reduce factor by .5 if GTA assists; faculty member receives no credit if GTA has primary responsibility. GTA supervision should be negotiated with the Director.) = _____

COACHED ENSEMBLES and Chamber Music (irregularly schedules and/or faculty member attends occasional rehearsal) offered for credit

Each ensemble × .5 = _____

STANDING FACULTY ENSEMBLES

Each 50 minutes of rehearsal per week × 1 = _____

OPERA × 9 = _____

*V. Director of independent study project, thesis, or dissertation.

(normal maximum 3) × 1 = _____

VI. Classes carrying no credit; does not include Departmentals (see X).

Contact hours (weekly) × 1 = _____

TOTAL (class/applied load 18 points) = _____

VII. Assigned administrative responsibility

(committee service excluded, see Section VIII). = _____

VIII. Committee service (academic or collegial)

Standing committee w/regular meeting schedule
Chair × 1 = _____
Member × .5 = _____

Ad Hoc or committee with intermittent meetings
(load credit to be negotiated with the Director) = _____

IX. Creative activity-research (including performance); describe proposed activities' outcomes (refer to *Allocation of Effort—Load Calculation REFERENCE INDEX*)

X. Service (excluding committees; see VIII), includes Department/University, Professional, Public, Recruiting, and Public Relations (refer to *Allocation of Effort—Load Calculation REFERENCE INDEX*). Describe proposed activities:

The amount of time that a faculty member will be involved with items VII through X will determine whether or not the total workload indicated in I through VI should be reduced (or increased).

*Workload involved in V through VIII will be distributed as equitably as possible among all faculty.

REFERENCE INDEX

Suggested categorization for items under IX or X
on Allocation of Effort—Load Calculation Form

IX. RESEARCH/CREATIVE ACTIVITY

Master Classes

Performances i.e. on/off campus recitals

Composition Performances (including commissions, UNL Related, "Old Work", Premiers, Show tune arrangements)

Conducting (beyond regular UNL duties)—Non-clinic

Lecture/Deliver Paper

Publications, including compositions and arrangements

X. SERVICE (Professional, University, Departmental, Public, Recruiting, and Public Relations)

Clinics	Departmentals
Adjudication	Advising/UNL
Workshops	LSO
Music Reviews	OSO

Record Reviews

Office in local, state, national organization

Performance for University Functions

Church Organist

New course development

Private Teaching (including groups/ group studios)

Advising student groups (Panhellenic organizations, etc.)

NCO

NJO

Choir Director

Accompanist

Newsletter Editor/Columnist

APPENDIX 2

Statement on Academic Responsibility

UNIVERSITY OF NEBRASKA-LINCOLN
COLLEGE OF ARTS & SCIENCES

Expectations for Teaching and Related Academic Conduct

The Bylaws of the Board of Regents statement concerning faculty member responsibilities is as follows:

> Academic Responsibility: Membership in the academic community imposes certain obligations. These obligations include the following duties of academic responsibility:
>
> a. To respect: (1) the dignity of others, (2) the right of others to express differing opinions, (3) the right of others to be free from fear, from violence, and from personal abuse, (4) the right of the University community to be free from actions which impede its normal functioning.
> b. To enroll, teach, and evaluate the work of students without regard to considerations such as age, sex, race color, national origin, or religious or political beliefs.
> c. To establish and maintain a classroom or laboratory atmosphere which encourages free inquiry and the free expression of ideas by students.
> d. To present the subject matter of courses as announced to the students and approved by authorities responsible for the curriculum.
> e. To study current developments and maintain competence in the areas of assigned courses; to examine, continually and critically, the sub-

ject matter of such courses, as well as teaching techniques and proposals for improving higher education.

f. To (1) fulfill the assigned time schedule of all classes, including quizzes, laboratories, tests, and other meetings unless absence is caused by an emergency or approved University business. Changes in the scheduled times shall be authorized by the dean, director, or departmental chairman, with the agreement of the enrolled students and in the interest of an academic objective; (2) be available at frequent, regular, and scheduled times for student consultation; (3) inform students concerning the requirements, standards, objectives, and evaluation procedures at the beginning of each course.
g. To participate upon request in the activities of the University in the areas of student advising and public service, and as appropriate, in the activities of the department, the college, the campus, and the University.
h. To make every effort to indicate that members of the professional staff are not spokesmen for the University except when authorized so to act.
i. To create and protect an atmosphere of intellectual honesty in the academic community.

For matters relating to terms and conditions of employment, rights and responsibilities of professional staff, responsibilities and rights of students and others referring to the administration of the University, faculty members are urged to study the Bylaws of the Board of Regents of the University of Nebraska (effective August, 1973) and the Bylaws of the Lincoln campus of the University of Nebraska.

APPENDIX 3

Excerpt from Faculty Handbook of the University of Nebraska-Lincoln School of Music

Applied Studio Responsibility

Recruiting

A requisite of satisfactory applied music instruction is the development and maintenance of a studio with sufficient vitality and enrollment to support the performance programs of the School of Music. Toward that end, applied faculty are responsible for developing a recruiting program which may include, but is not limited to:

responding to student inquiries with a personal letter

developing opportunities to work with prospective students in high school programs. This should be done regularly in the immediate region and frequently in other locals.

regular contact with public school and private music instructors

participation and membership in appropriate professional organizations (NMEA, MENC, NATS, NSBA, etc.)

active involvement in the recruiting activities of the school such as Career Day, the Jazz Festival and similar activities

maintenance of a regularly scheduled audition time weekly

It is recognized that recruiting is a more difficult task for certain instruments and voice ranges. Nonetheless, it is the responsibility of the applied instructor to demonstrate an effective strategy for attracting and retaining students who are available in the state and region.

In addition to the obligations set forth under Academic Responsibility, the following guidelines address the highly specialized area of applied studio instruction. Applied Faculty have the responsibility:

(1) To establish and maintain a studio which promotes technical growth and musical development for applied students.
(2) To teach in a manner which recognizes the career preferences and worth of every student whether a performance major or an education major.
(3) To develop a program of study which challenges students to a level of performance commensurate with their class standing.
(4) To discriminate individual accomplishments through appropriate grading.
(5) To study current developments in technique, equipment and instruments and maintain competence in assigned courses.
(6) To fulfill the assigned teaching schedule of all lessons including departmentals, juries and other meetings unless absence is caused by an emergency or approved University business.
(7) To be available at frequent, regular, and scheduled times for student consultation.
(8) To inform students concerning the requirements, standards, objectives and evaluation procedures in use in the studio.
(9) To insure that there is an effective evaluation of his or her instruction by the students at the end of each term.
(10) To support large ensemble participation.

Research and Creative Activity

The University recognizes the equivalence of certain creative activity with the kind of research expected of every faculty member in traditional academic subject areas. A level of creative activity commensurate with that required in research from every faculty member is expected. The ad hoc Committee on Workloads has designated the following as appropriate for recognition as creative activities:

Master classes presented to advanced students

Solo recitals on and off campus

Performances of compositions (including commission), "Old Work" Premiers, Arrangements, etc.)

Conducting (outside of prescribed UNL teaching duties) Non-clinic

The presentation of Lectures and Papers on new topics

Publications, including books, articles, compositions and arrangements

Service

Service to the School, College, University, and profession is one of the three major areas of faculty responsibility defined by the Regents in the Bylaws of the University. In addition to the usual service activities appropriate to all faculty such as participation on committees and student advising, the ad hoc Committee on Workloads has designated the following activities as appropriate for recognition as service:

Clinics

Adjudication

Workshops (repeats of previously prepared material)

Music Reviews (an extensive review may qualify under research)

Record reviews

Newsletter editor/columnist

Performances for University functions

Church organist or choir director

Departmental examinations (regular and customary participation in departmentals is a requirement of studio teaching)

Advising of students including service in the Advising Center

Faculty advisor to student professional organizations and panhellenic groups

Paid performance participation in professional ensembles such as the Lincoln Symphony, the Omaha Symphony Orchestra, the Nebraska Chamber Orchestra etc. Such participation may also be an aspect of creative activity for instruments with limited solo literature.

Accompanist

MENTORING

CLIFFORD K. MADSEN
Florida State University

Presently, many contingencies within most academic settings appear to operate in a straightforward manner. Promotion and tenure committees generally exist and are charged with evaluating each candidate on prescribed (usually explicitly written) criteria easily accessible to every faculty member. Pay raises, when forthcoming, are generally thought to be based on *some* evaluation of merit with the time-honored *teaching, research/creative activity*, and *service* specifications permanently ensconced, if not enshrined, within the academic structure. Why then is there an apparent need for emphasizing faculty development through mentoring? Much like issues concerning an undergraduate's problems with "lack of advisement," cannot faculty (who have been entrusted with the tremendous responsibility of organizing, maintaining, and teaching the entire curriculum) figure out how to be personally productive and how the "system operates"?

Another question arises concerning why the concept of "mentoring" has had such increased recent attention. From elementary school cross-age tutoring[1] through subject matter acquisition,[2] teacher preparation,[3] inservice training,[4] and on to advanced faculty development,[5] one can observe research articles, even legislation,[6] requesting or requiring some form of mentoring. In relationship to higher education and specifically faculty development within the fields of music study, it would seem wise to investigate the concept of mentoring in order to better ascertain what it is, what it is not and what administrators might do in order to encourage it. It also seems important to define the concept somewhat narrowly such that it does not become a philosophical "universal" or everything to everyone.

Perhaps the reason that the concept of mentoring is so diverse as well as ubiquitous is that it approximates or substitutes for such important human concepts as befriending, parenting, supporting and caring. It has been suggested that none of us survive very well without having been "adopted"—often several times. Most musicians can point to specific applied teachers, choral or instrumental directors, and perhaps even a special administrator who took a unique interest in their career and personal development. It has also been suggested that mentoring occurs constantly and it is in any organization's best interest to foster efficient and meaningful mentor-apprentice relationships.[7] Most administrators are familiar with the negative counterpart of the effective mentor; generally a person who uses tremendous energy in destroying morale and attempting to influence younger colleagues to "join their cause." However, some argue that mentoring is not necessary and that role models are *not* comprehensive.[8]

While much has been written in describing the ideal mentor, all attributes are seen by the recipient as positive to the person's development. For example, the mentor is 1) willing to share knowledge, 2) honest, 3) competent, 4) willing to allow growth, 5) willing to give positive and critical feedback, and 6) direct in dealings.[9] Mentoring seems to be a complex, multidimensional activity. An internal university study identified four types of mentors: 1) the friend, 2) the career guide, 3) the information source, and 4) the intellectual guide; however, *friendship* seemed to be an important component of all mentoring relationships.[10]

It would seem that within any academic setting and especially music, an effective mentor would need to be highly competent and knowledgeable within the subject field as well as genuinely concerned for the personal welfare of the person being mentored. Both ingredients seem necessary for effective mentorship. Music administrators regularly encounter the irate parent who cannot understand why their lovely child does not meet entrance requirements when she "sings like a bird," not capable of realizing that their statement is, indeed, factually true. Alternately, most of us can identify a former teacher or conductor who was highly knowledgeable, yet not particularly interested in the individual beyond the musical output. Therefore, if trust and friendship are important in the mentoring relationship and accurate subject matter feedback is necessary, the mentor must be both musically competent and individually caring.

Other issues involve mentor selection. It would seem that the selection of the mentor should come from the person being mentored and not assigned.[11] Also, research indicates that personal compatibility, shared goals, and a shared research interest seem important.[12] It would appear axiomatic that an effective mentor would be a person who is or has been personally involved and productive. Administrative assignment of a mentor because the faculty person does not have enough to do would definitely not seem advisable.[13] Some aspects of mentorship do *not* seem to be important. Mentors do not need to be of the same sex or professional rank, but age *does* seem to be important, especially with younger faculty.

Another aspect deemed important relates to benefits concerning mentoring. The benefit to the mentored seems obvious but it is difficult to assess the benefit to the mentor. While some would suggest that the mentor's benefit can be objectively determined as in the major professor-graduate student role where load credit for student/teacher interaction is given, others believe this to be inappropriate. And while many graduate students may feel warm and grateful concerning their major professor, others seem to have never forgiven the professor or the institution for granting them their degree. Analyses of shared productivity, as in the case of joint authorship, seems both positive and negative. While some senior professors seem to "share their data" and time to include younger faculty, others appear to use subordinates work to their own advantage. Thus, the issue of power arises and one must be concerned that if any research, conducting, joint recitals, team teaching, etc., is to be shared, then the power of "who decides" becomes important.

Another question concerns the appropriate time length of the mentor relationship. When should it end? While some feel that a special relationship can continue indefinitely, some research suggests that it should end after the candidate has received tenure.[14] Perhaps the best situation would be one whereby a new relationship emerges, beyond mentorship, whereby a true equality is established.

As far as the music administrator is concerned, it would appear that mandating a mentoring relationship might be similar to arranging an "academic marriage." Although the "arrangement" might be successful, facilitating a mentoring situation seems to be more analogous to fostering creativity. Perhaps only establishing the *environment* whereby this relationship is encouraged is appropriate. Regardless, it is suggested that the administrator, individually and sincerely, let the mentor know how important the mentoring role is to all concerned.

In summary, it would seem that:

1. Senior faculty should be encouraged to offer their guidance, and junior faculty should feel comfortable seeking this guidance.
2. All untenured faculty should be included so as not to identify only women or minorities and thus reinforce stereotypes.
3. Mentors should not be assigned; mutual negotiation should be encouraged by the administration.
4. Criteria that may be helpful for selection are personal compatibility, common goals and common specific subject matter interests (e.g., research/scholarly creativity).

ENDNOTES

[1]Clifford K. Madsen, David S. Smith and Charles C. Feeman, "The Use of Cross-Age Tutoring Within Special Education Settings," *Journal of Music Therapy*, Volume 26, 1989, pp. 135–144.

[2]L. Alexander and Laura Dorow, "Peer Tutoring Effects in the Music Performance of Tutors and Tutees in Beginning Band Classes," *Journal of Research in Music Education*, Volume 31, 1983, pp. 33–48.

[3]Patricia Flowers and Peggy Codding, "Teacher On-Task, Instructional Time, and Music Activity in Preschool Music Lessons: Graduate/Undergraduate Mentorship in Teacher Training." Unpublished paper, Ohio State University, 1989.

[4]C. Galvez-Hjornevik, "Mentoring Among Teachers: A Review of Literature," *Journal of Teacher Education*, Volume 37, 1986, pp. 6–11.

[5]Martin Adams, "Tenuring and Promoting Junior Facility," *Thought and Action: The NEA Higher Education Journal*, Volume 5, 1989, pp. 55–60.

[6]State of Ohio, Board of Education. Rule for Entry-Year Programs (3301-22-01).

[7]John Lawie, "How to Establish a Mentoring Program," *Training and Development Journal*, Volume 41, 1987, pp. 25–27.

[8]James G. Clawson, "Is Mentoring Necessary?" *Training and Development Journal*, Volume 39, 1985, pp. 36–39.

[9]Pamela L. Knox and Thomas V. McGovern, "Mentoring Women in Academia," *Teaching of Psychology*, Volume 15, 1988, pp. 39–41.

[10]Josann Duane, Alayne Parson and Roberta Sands, "Mentoring and Other Forms of Career Support Among Faculty," Ohio State University, Columbus, June, 1989, pp. iii–ix.

[11]Ibid.

[12]Ibid.

[13]Ibid.

[14]Ibid.

WOMEN IN MUSIC ADMINISTRATION: A LOOK AT SEVERAL MINNESOTA ORGANIZATIONAL MODELS

LINDA B. DUCKETT
Mankato State University

It is with a profound respect for the values of the academy and the challenges we face as administrators who serve the academy and strive to further the musical art, that I greet you.

To meet the challenges of the 1990s and of the 21st century, music administration in higher education needs to add to its constellation of administrative styles. Women have important insight to offer and contributions to make to this process. To prepare for the coming years, we must evaluate the strengths and weaknesses of our educational institutions. As faculty members we must reconceptualize how we teach, think and advise; as administrators we must reexamine the effectiveness of our administration. I begin, then, with a statement from a presentation made by one of our NASM colleagues, Dr. Julius Erlenbach, who said, "It is the responsibility of the administration to assist the faculty in the delivery of the curriculum." That clean and direct approach is the bottom line to our roles as administrators, and my presentation today will focus on some models for providing leadership to facilitate that delivery.

Why do we need to consider various styles of administration, the demand for cultural diversity, and gender-fair inclusion? We must take into account basic demographic changes which will occur in higher education, in the makeup of the workforce, and in our student clientele. We must increase our options, measure our development and progress, and realize our perspective by hearing many voices—proven male models, voices of women, and those of diverse considerations which include and prepare for the increasing numbers of minority job candidates. Our patterns for higher education and administration are, for the most part, based on a system which has been unchanged for a number of years. The hierarchy of administration provides a ladder for a model, a kind of male model that is structured by virtue of its progressive steps. No model for hierarchy or hiring patterns is wrong or better than the other, but it is important to search out varied options, to evaluate our position and goals, and to look closely at our methods of work and career preparation and development as music administrators.

What are some of these new styles? The collaborative model, leadership by consensus, is for many an important goal, albeit a lengthy and consuming process. There are times that we as music administrators are forced by time or some other logistical limitation to make a "boss decision." We must be prudent not to make too many boss decisions, especially on issues which are close to an individual's value systems (that is, on emotional topics such as money, scheduling, etc.); the preferable model is to have a consultative framework when possible. This collaborative approach, leadership by consensus (not necessarily from the middle, but certainly consultative of the middle), means that we have collective wisdom on which to base our decisions. Although it can be more challenging to explore an issue fully than just to close a matter prematurely and sweep the fragments under the carpet once more, the decision produced after a free exchange of options gives all department members an opportunity to voice individual opinions and to hear the voices of others as well.

What, then, are some of the contributions of women to the development of leadership styles? Women have different qualities, different ways of thinking and acting, and these gender-specific traits often focus on inclusion and collaboration rather than separation, exclusivity, and competition. Studies of games and sports participation by grade-school children show that girls compete differently than boys. All of us set individual goals, but the means to the end display gender variance. The pattern most common to natural progressions of women would feature a kind of web which spins out from a central core, progressive, yet all-inclusive with its ever-expanding circles. The myth of the "old boy network" tells of a powerful telephone call which connects a potential employer and employee, and in many cases this scenario was and is functional and effective. The female model for such a connection comes under the title of "networking," or making numbers of connections which produce rich and varied possibilities for career development and advancement.

In *Women's Ways of Knowing: the Development of Self, Voice, and Mind*, authors Belensky, Clincy, Goldberger and Tarulet make a case for connected procedural knowledge as a woman's way of knowing and compared their study with Perry's developmental scheme which makes a case for separate knowledge. In an informal review of this book, Mary Anna Lundeberg, University of Wisconsin–Eau Claire, stated, "Separate knowing, valued highly in the academy, is an adversarial, impersonal approach to objective reasoning. In contrast, connected knowing is a personal cooperative approach to learning that values tying theory to experiences, and stresses belief rather than doubt." Some of us ponder as we process material, use our intuition, and draw from the collective wisdom of colleagues.

Minnesota has two active organizations which give shape and substance to women's roles as administrators in higher education. These are: ACE-NIP, the American Council on Education's National Identification Program for the advancement of women in higher education administration, and Minnesota Women in Higher Education. ACE-NIP, to quote one of its brochures, was

> designed to increase the recognition, acceptance and promotion of highly qualified women administrators in education. It is the central effort by which the American Council on Education Office of Women addresses its primary goal of advancing talented women in academic administration. The program encourages state and national leaders to promote women into leadership roles in higher education.

At ACE-NIP meetings we typically have a formal presentation, and an informal opportunity for some small-group interchange and discussion of challenges, strategies, etc., where we draw support from the ideas and encouragement we give to each other. We talk of leadership qualities we admire—a collegial model which is based on affiliation rather than competitiveness or separateness, and of other strategies which transcend gender barriers. The ACE-NIP state meetings for the last few years have included such topics as "educating women for the 21st century" and generic concerns: staff development and evaluation; external constituencies; student life and development; and assessment of learning outcomes.

Minnesota Women in Higher Education meets several times during the year. During the past year, the focus was on genders at work: gender issues, values, roles and strategies, and such topics as women working with women on campus; women working with men on campus; making ethical decisions in academics; exercising influence, power and leadership on campus; and struggling with personal commitments and institutional expectations. Our topics this year include: women and leadership—recognizing and valuing differences; building a climate to value and enhance diversity; defining and redefining success; hearing the other voices; and valuing different roles in academics.

In her article entitled, "The Case for Empowering Women as Leaders in Higher Education," Mary Ann Danowitz Sagaria, contributing author for the book *Empowering Women: Leadership Development Strategies on Campus*, states

> There has not been sufficient change in institutions of higher learning to encourage, support, and maintain women's new roles or the new roles that are emerging of men. Studies exploring the moral, cognitive, and psychosocial development of women have advanced our thinking about women's experience in the world. Women value commitment and affiliation and human growth and development. Women are guided by their values of caring and responsibility when they make choices that may have meaning for others. They honor ways of knowing that are intuitive, subjective, and personal. In contrast to some men, in whose lives the career is central, women seek a balance between the achievement and competence to be gained through meaningful work and the satisfaction and rewards of caring relationships with others. The concerns and values of women are embedded in the interdependence of human relationships. We must develop models of leadership for women in this context.

We must all look closely at our goals and examine how we work individually and as a department to meet those goals. As an exercise in faculty and department development, our music faculty agreed to take the Myers-Briggs Personality Profile. We took the test individually (but during basically the same time frame). Our test results were scored for us individually, but we were also presented with a department profile showing our individual and collective places in the spectrum. The Myers-Briggs test shows the orientation that we have on four axes from extrovert to introvert, intuitive to sensory, thinking to feeling, and judging to perceptive. It shows how we process information and how we deal with people. It has been a helpful tool for our department faculty in our teaching and advising, and it has been *very* helpful for some of our more heated and lively faculty meetings. Seventy percent of our faculty are visionary types who excel at long-range planning. They take off on an exciting tangent while one of our musicologists (a detail type) is beginning to process the details at the beginning stages. Now we no longer want to quiet his methodical questions; rather, we see how essential he is to keeping us on track and providing the necessary balance. We have learned that we have a majority of extroverts, and we have decided that we would like to take heed of our "in-house" majorities and minorities on the Myers-Briggs scale when we look at potential candidates for faculty positions. To recapitulate ourselves would not necessarily best serve our interests.

A word on mentors and mentoring—we are enabled and empowered as we look to models (up, down and lateral) for leadership, strength, support, and inspiration, and we must be willing to provide that same leadership, strength, support, and inspiration (up, down and lateral) to others who look to us. Probably everyone in this room serves as a model and mentor in some important way.

We need to consider carefully those leadership qualities we admire, and mold and develop our administrative style into one which is appropriate for the numerous phases of our responsibilities: for each student discussion concerning goals; for the faculty member who is near burn-out and eager for some faculty development; for the faculty meeting which changes suddenly from lively to a challenging near-disaster; and for each confrontation with our supervisor in which we must carry forward the needs of our department.

We must foster a humane climate—always strive to leave people and situations better than we found them; work to enhance the implicit curriculum in such a way that will be inclusive rather than exclusive, collaborative rather than confrontational; and do all we can to facilitate the laying of this groundwork for the present and for the future.

How can we accomplish all of this with limited resources of time and energy? We must think about what works for us individually, and let our coping strategies evolve creatively out of what we know about ourselves as members of the academy. I have found that it helps to keep up professionally; take the long view; acquire some knowledge of compromise and conflict resolution techniques; always strive to perform at a high level and put in the hours it takes to complete the task with quality and excellence; and to have a long list of people I can call at 5:30 when I need to have a reality check with a colleague.

Last year the Eastman School of Music presented a day-long symposium entitled "The Second Stage: Changing Roles in Music." The opening session, entitled "Women in Music: New Opportunities, Old Struggles," featured a panel which included Judith Tick, Deborah Drattell, Barbara Butler, and Betty Friedan. They advised women to "be excellent"—this avoids problems. We must all advocate personal excellence as we continue to look at different options and means for meeting our goals with distinction.

Long ago we invoked the muse of Hildegard von Bingen, and now it is time to give credence to her strength and mysticism. We must foster the implicit curriculum in a way that is unique to women, what one male colleague generously called grace; such dimensions will be important in the coming decades, and women can facilitate with this groundwork for the future. We are proud to have increasing numbers of women in this distinguished organization, and we will know that we truly have arrived when we can return to discussing the ingredients in our chicken salad at our women's lunch, secure in the belief that diverse voices have contributed and have been fully received into this association.

CODA

Although it has many strengths in its favor, the hierarchical model for administration can be limiting. The challenges of music administration are a given, a constant; our choices and strategies for making decisions to meet those challenges, and the inherent way those choices reflect our values, are what we must evaluate and consider.

ELEMENTS OF LEADERSHIP FOR WOMEN EXECUTIVES

WILMA SHERIDAN
Portland State University

As you look around this room, it is obvious that a number of persons here belong to a group that is identified as "underutilized" in EEO terminology. Someone once told me that we women were "protected" but I don't think that applies to administrators—at least, in one meaning of the term. I interpret "underutilized" to mean that we are better off than we once were, but we have not achieved parity yet. At the same time, don't forget that there are some perquisites that may come only to our group at this time. For instance, here at NASM meetings, haven't you noticed that when a session is concluded and everyone makes a break for the restrooms, there is never a line for the ladies' room?

Being a good leader is more important that being a female leader and I would not be here if I thought my administrators did not value my service as an administrator without the novelty of being a woman. I am very much aware that many women aspire to positions of leadership and are not selected—some who are victims of blatant discrimination. I am just one of the fortunate ones who has not experienced this bias.

Women administrators at this time have a special responsibility to other women. We, as a group, are still on trial. We must not fail, because, if we do, that failure supports any latent negative attitudes in the minds of decision makers and makes it more difficult for the next female to be given an opportunity to succeed.

Women administrators owe it to our female colleagues to be mentors for them. We should be recommending capable women for influential committees, asking them to chair meetings, and finding funds to send them to conventions and scholarly meetings. When the list of faculty who have been tenured or promoted is published, I make it a point to write to every woman, congratulating her and telling her she is a credit to all of us. I write to the men whom I know, but to all women whether I know them or not. This is my thank you for helping to pave the way for another woman.

Portland State University is presently beginning the search for a president. If you read the *Chronicle of Higher Education* you are aware that we have come through a stormy time that stemmed from some high-powered tinkering with the search process for our former president. I am on the present search committee, and we have been doing everything in our power to show our constituency that this search is not rigged. We have gone before the Council of Academic Deans, the students, the faculty, department chairs, the Foundation Board, Alumni

Board, and Advisory Boards to explain the process and to ask for their suggestions on the draft position description. On the whole, the criticism has been constructive, the questions fair, and the suggestions productive. Therefore, I was very surprised when a fellow dean followed me out of our meeting to apologize to me "if he was too rough on me in his criticism." He wasn't too rough—his criticism was not personal in any way—and I assured him so, but I wondered if he would have said that to a male colleague. I think it was an example of the difficulty that some men are having in dealing with women as colleagues, and we need to make it as comfortable for them as possible.

NASM has been accused of being an "old boy network" but that may be a product of the fact that many schools have rotating chair positions—a situation that automatically favors the persons who are in office until they foul up or die. I recall the genuine joy from the Board when Helen Laird was elected secretary. President Glidden announced that she was the first woman member of the Executive Committee and there was elation from a group that was predominantly men.

Women must surrender their prejudices and their tendencies to stereotype men, also. Some years ago, after the Cuban missile crisis, Congress was considering the possibility of reviving some form of military draft. Bella Abzug addressed the Armed Services committee, denouncing their tendency to solve tensions with military intervention, and stating that if the committee were not predominantly male, there would be more hesitation to commit young men's lives to battle. Edith Green, the only woman member of the committee, responded by saying that she could not permit the statement to go unchallenged because it implied that fathers did not suffer when their sons go to war and that women have a higher degree of sensitivity—both ideas that she rejected.

A summer session director once said to me, "Don't you know that participatory democracy is the most inefficient form of governance that there is?" His remark was in response to a statement from me that I would want to discuss a proposal with the faculty. He opted for a benevolent dictatorship and there are days when I agree with him. Maybe the key word was *want* to discuss the matter, not *must* do so.

In spite of the proven inefficiency of such a style, I prefer to be as open and participatory as possible as the leader of a department and now of a school. It is the style with which I am most comfortable, and as the second woman department head at Portland State University and now the first woman dean, it seemed doubly important to me to build trust this way.

Wherever you are on a continuum from free-wheeling, everybody-has-a-say-in-every-decision to a dictatorial style of leadership, each of us has to deal with *budgeting, problem solving, communication, planning,* and *faculty development.* I use the term *leadership* because the other often-used term, *management*, conjures up images of moving people around on a board to me.

In his book *Leadership*, James M. Burns says, "I define leadership as leaders inducing followers to act for certain goals that represent the values and the motivations—the wants and needs, the aspirations and expectations—of both leaders and followers. And the genius of leadership lies in the manner in which leaders see and act on their own and their followers' values and motivations."

In preparing for this panel discussion, I ran across a book whose title put me off so much that I picked it up just to confirm my distaste, and I found something that I liked. The title was *Being the Boss: The Craft of Managing People*. In spite of my aversion to the title, the author, Kent Lineback, makes sense when he says, "What is the difference between a manager and a leader? A manager is the one formally designated to set direction. A true leader is one to whom people look for direction." Thus, a leader can also be a manager, as long as the leader *leads people* and *manages things*.

Budgeting involves both trying to get more money and making the money go as far as possible. Grantsmanship becomes more and more important in the first area. The leader who involves all the faculty will take advantage of any expertise that is available, faculty or institutional support, and will consult the faculty on establishing priorities. Hopefully, this avoids end runs by people who want support for their pet projects.

Making the money go farther involves hard-nosed auditing—holding each person to a budgeted amount and having the person in charge of the bookkeeping keep you current on expenditures. Making the budget known at the beginning of the year offers an opportunity for the faculty to ask for adjustments, and they will, but once it is settled, everybody knows the limits even if they don't like them.

Problem solving is an untidy title for all those untidy crises that arise to plague you. Since many of these problems are personnel-related, it is not appropriate to involve more people than is necessary. Discretion is in order. Honesty and integrity are the important factors here, and every effort should be made to help people salvage their self-respect.

During the first year that I was department head, we had a rash of crises that were the result of faculty not bothering to schedule the use of a room for some event not on the daily teaching schedule. In the midst of the emergency, one has to make the best disposition of the problem that one can, but after the smoke cleared, I brought these incidents up at a faculty meeting without naming people. I pointed out that our collective image had suffered when two groups converged on the same room. When people realized that centralized scheduling was the only sane way to avoid embarrassment to all of us, they readily arranged for room use through the office ahead of time.

Communication. I hear criticism of women for putting in too many details, not being analytical, and being emotional in communicating with others. If you think you might be even slightly guilty of any of these faults, practice your presentation before you give it to the faculty, the department heads, or the provost. State clearly and succinctly what you want to do, why it is important, and then listen to the feedback. I personally think this criticism is a bum rap, but women should lean over backward to avoid the appearance of emotionalism. Do not let students, staff, or faculty steamroller you into a decision that is made hurriedly. Demand time to hear all sides of a question, think it out, and then communicate your decision factually. If you are serious about maintaining an open administrative style, you may want to tell people why you decided as you did, but let them know that the decision is now made.

Planning goes hand in hand with the budgeting process. When the priorities have surfaced from planning, they dictate budgetary decisions, and people usually buy into those priorities more willingly.

Faculty Development is becoming more and more important with the graying of faculties. People burn out and tenured faculty sometimes lose the spark. The leader must find out about the dreams and aspirations of the faculty and help them to be realized. Sometimes an informal luncheon conversation will reveal this information. Then you must send materials about fellowships, submission of scholarly papers, conferences, and seminars to the right people and do your best to find funds to help them pursue the project. The National Teacher Exchange program is a no-cost way of providing a change of scene to a professor who has let down· but who is basically a fine instructor. You need to be a collector and purveyor of information for faculty development.

A part of faculty nurturing is recognition that a reward system exists. Good leaders know how it works. Obviously, pay raises and merit pay are very tangible evidence of appreciation. Merit pay is an issue that is difficult for me, just because there isn't enough money to reward all the people who deserve recognition, but, with all the headaches that it causes, I still believe in it.

Equipment can be a part of a reward system. Perhaps you can get a special equipment allocation or write a grant for the computer that prints out music notation for a talented composer, or more Orff instruments for the music education instructor who is very conscientious about attending professional meetings and longs for more equipment.

If you can adjust the teaching schedule to accommodate the composer who just got a commission, this is a modest application of the reward system. We have one who periodically requests a lighter load when he has a commission and he is willing to reduce his FTE to accomplish it. He knows we don't have to release him from a class and that it is sometimes difficult to find a good substitute, but we do it because he will not be happy if we hold him to his FTE. He regards our action as a reward because he can accomplish the commission. I have not seen any requests for recommendations for a position elsewhere for him which indicates that this approach works for him.

You can't spend appreciation and there is a finite limit to it, but acknowledgment of faculty's efforts should be a part of every leader's contribution to morale and the reward system. A note after a concert—and this assumes that you do attend concerts—is much appreciated. If a musicologist has a paper printed, see that every one knows about it because musicologists do not have the exposure that the performers have.

Whatever your style, you probably work very hard and there are days when you really just want to chuck the whole thing. Then remember a line first delivered to a critic by Thomas Jefferson and updated by me for 1989, "Your opinion represents one six billionth of the opinion in the world."

REFERENCES

Bensimon, Estela M., Anna Neuman, and Robert Birnbaum. "Making Sense of Administrative Leadership." *ASHE/ERIC Report*, 1989, no. 1.

McDade, Sharon A. "Higher Education Leadership: Enhancing Skills Through Professional Development Programs." *ASHE/ERIC Report*, 1987, no. 5.

IMAGES OF LEADERSHIP FOR WOMEN MUSIC EXECUTIVES

Sarah Johnston Reid
Abilene Christian University

Music administration is rich with challenges and opportunities, but there are also perils. Questions of authority may be an area in which the woman music executive is more vulnerable. Projecting an illusion of control is sometimes essential to maintaining and exercising real control. Because we naturally desire to treat colleagues as responsible professionals, it is tempting to overlook small affronts to authority. But we must recognize that, unattended, problems of authority will grow.

Some suggestions:

(a) Confront disrespectful or condescending behavior immediately. You may say something like, "You may not be aware of it, but you are behaving as if you don't respect me. You don't have to like me, but I expect all the faculty to show respect for me and my position." Reprimands should, of course, always be given in private.

(b) Expect faculty to keep you informed of their activities. Faculty may make plans for guest clinicians, tours, concerts, etc., without recognizing the importance of communicating directly with you. This is especially problematic if certain faculty have some autonomy in the control of budgets. If they are not held accountable for failures to communicate, they may later resist the notion that you exert control over their budgets and activities.

(c) Be directly involved in hiring new faculty. When members of a search committee make all the phone calls, etc. and you have only limited contact with a prospect until late in the negotiations, you risk credibility as "the-person-in-charge" with that new faculty member. Early impressions and the bonding of personalities within the faculty influence later interactions. A faculty member who does not perceive you as the decision maker in the moment of hiring may be reluctant to accept your decision-making role later.

(d) Do not be overly naive about the problem some men may have with authority vested in a woman. You will naturally work to find an administrative style that is appropriate for you personally, but always be diligent and attentive to the subtle ways others may work to undermine your objectives and your authority.

(e) Personnel issues are the most grievous in any administrative assignment. When you are placed in an adversarial situation with a faculty member, retain your objectivity. It is natural for people, especially sensitive, empathetic people, to feel the very emotions being expressed by an agitated individual. Carefully monitor your own words and conduct as though the academic vice-president or some other third party were present. Don't say something in the heat of the moment that is inappropriate for your position.

Few musicians prepare or plan for positions in music administration. Selection for administrative service is recognition that you possess the desirable organizational and personal skills. If you are chosen and find you must learn and perfect your administrative skills on the job, face the challenge with confidence, for women have much to offer in leadership roles.

REFERENCES

Carr-Ruffino, Norma (1985, rev. ed.). *The Promotable Woman: Becoming a Successful Manager.* Belmont, CA: Wadsworth Publishing Company.

Hunsaker, Johanna & Hunsaker, Phillip (1986). *Strategies and Skills for Managerial Women.* Cincinnati, OH: South-Western Publishing Co.

Miller, Patricia Murdock (1988). *Powerful Leadership Skills for Women.* Shawnee Mission, KS: National Press Publications, Inc.

THEORY PEDAGOGY

THEORY PEDAGOGY AND BASIC MUSICIANSHIP

JAMES FAULCONER
University of Oklahoma
ROGER E. FOLTZ
University of Nebraska at Omaha

Like most aspects of the college music curriculum, those courses which constitute the music theory program have undergone extensive rethinking and change during the past twenty-five years. Several decades ago the typical theory sequence consisted of four semesters of written theory, basically a study of harmony through chorale-style part writing, four semesters of solfege, four semesters of dictation, followed by one-semester classes in analysis, counterpoint and orchestration.

Those of you not intricately involved with your theory program may not be totally aware of what has taken place within the theory curriculum in recent years. This transformation has been brought about by a number of factors. During the past thirty years, teachers of music theory have witnessed the widespread interest of the theories of Heinrich Schenker and set theory, increased interest in comprehensive musicianship, interest in study of world music, incorporation of elements of jazz and popular music, and study of the diversity of music within the twentieth century. In short, expectations as to what is to be covered in the undergraduate theory curriculum has expanded to a seemingly overwhelming array of material. At the same time, state certification and university general education requirements have expanded the overall coursework to where many institutions have been required to expand their offerings to a five-year program.

The manner in which each institution has dealt with the challenge of increased expectations of the theory coursework in relation to other curricular demands has been varied. Few theory programs have been able to increase the number of theory classes in order to accommodate all of the various approaches and ideas that have come about. In fact, in many institutions, quite the contrary has taken place. So that other curricular demands such as general education and certification requirements can be met, many programs have actually eliminated some or all of their upper division courses such as counterpoint, analysis, and orchestration. In such situations this has necessitated programs to place this material into freshman and sophomore courses already congested with all of the elements outlined above.

The chance that any of us will be able to find additional hours within our respective curricula to accommodate these many materials and theories is probably remote at best. Therefore, we must turn to alternative means of curricular design and instruction in order to ensure that Schenker, set theory, world music, etc. are all covered within this coursework, but *not at the expense of the development of basic musicianship.*

During the remaining time in the session, five topics will be presented for consideration. These are topics that deserved to be explored as potential means by which administrators can help guide faculties to use the valuable theory credits with the utmost efficiency and effectiveness. The following includes the topics that were presented (in italicized print) and a summary of the points made by the presenters, as well as selected remarks made by those in attendance.

1. Due to ever increasing pressure on the music education curriculum, the music theory curriculum in many institutions is being diminished. It is felt that at many institutions the elimination of coursework has taken place in a retrograde fashion. Upper division courses such as orchestration, counterpoint, and form and analysis have been placed in the category of "elective" classes if they are required at all. Perhaps, if classes have to be removed, the lower division courses should be scrutinized as well with the idea of either lowering the number of credits or making them prerequisites that actually count on the music education curriculum.

In many academic fields such as math, language, and science, we are seeing increased pressure on high school curricula to send better-prepared high school students to institutions of higher education. However, in terms of the academic preparation in music, there is little or no pressure on the pre-college curricula to respond accordingly. As general education and state certification requirements continue to increase, there is need for the music education profession to take a stand regarding the necessity of thoroughly training the music students in advanced music theory courses. To date, we have generally, albeit reluctantly, agreed to remove courses from our curricula that are perhaps the most essential. It is hard to believe that a student can graduate with a music education degree and never have been required to write one note for the ensemble he or she is "prepared" to conduct. Strong consideration must be given to how we can, at the same time, advocate high standards of music theory skills, advocate the high school curricula to include more academic training and musicianship skills, and design music education curricula to prepare our graduates better to teach the skills as part of their high school curricula. Also, it is incumbent upon the music theory pedagogy field to develop computer-assisted instruction and other program materials and make them available to high school teachers and students.

II. Most theory programs have to spend a considerable amount of time and energy in helping students to gain proficiency in the most basic of music fundamentals, that is, key signatures, chord spelling, etc. Many programs have developed a basic fundamental course which is required of students before entering the actual theory core if they do not attain a certain score on a diagnostic test. Nevertheless, most theory teachers agree that the vast majority of students come to institutions of higher learning with very poor theory backgrounds. It is felt that if students could come better prepared to freshman theory programs, the entire freshman/sophomore sequence could accommodate much more material.

The current view seems to be that we must find ways to receive better prepared music students or accept the fact that our graduates are going to be less and less well prepared in the application of music theory skills.

III. If we do eliminate classes from the theory core, what do we remove? Currently there is a trend to make orchestration, counterpoint and form and analysis courses electives. Are courses such as orchestration and counterpoint no longer necessary? Can form and analysis be incorporated successfully into lower-division courses?

While many institutions have had to eliminate courses such as orchestration, counterpoint, and form and analysis, there is no question that this arrangement has proven to be unsatisfactory. Students who graduate without this knowledge and skills are not prepared to function in the musical world for the most part. On the other hand, attempts to accommodate the material covered in these classes in the lower-division curriculum have not been a desirable solution.

One option to consider is the benefit from the concept of "writing across the curriculum" which is being promoted at some institutions. Thus, perhaps it is possible to begin to advocate "theory across the curriculum" in Bachelor of Music Degree programs. A logical extension of this is to promote "theory across the curriculum from high school curricula." There is no question that these same important basic musicianship considerations are a reemergence of some of the very points that were made in the Comprehensive Musicianship programs of the 1960s.

Another approach that is being explored by some programs is to require a high level of theory preparation for entering students, thus enabling material now covered at the upper-division level to be brought into the freshman/sophomore sequence. For some institutions this would mean the adding of one or two remedial theory courses. Additional concern about this approach centers around the possible impact of the pressure this might place on high school curricula in their attempts to provide more theory preparation.

IV. With the continued development and sophistication of computer-assisted instruction (CAI), it is becoming more and more evident that the computer is *an excellent means by which the "drill and practice" needed in basic theory and ear training classes can be undertaken.*

CAI has enhanced the theory curriculum considerably. Most theory teachers will agree that the "drill and practice" capabilities that the computer provides has enabled them to progress at a faster rate of instruction and skill development in basic theory classes. Whether or not these benefits can be realized in more advanced classes is a topic that is still under discussion, as much of the courseware and hardware is still at the developmental stage. It seems apparent that CAI can contribute much to the consolidation of the theory curriculum at the beginning levels.

V. A further extension of CAI is "hands on" teaching of music theory. The use of MacIntosh programs "Performer" and "Composer" are being seen as valuable tools for instruction not only in basic theory classes but also in composition, arranging, orchestration, etc.

It is becoming increasingly apparent that the computer has proven to be a useful tool for dealing with the development of basic musicianship skills. However, the problem with the generally accepted concept of CAI application is the question of the manner in which the result of skills relate to "real" musicianship. While the many useful programs developed for the drill of intervals, triads, scales, etc. can be proven to be of benefit, there has been much concern for how this drill is actually useful to the practicing musician.

The increased availability of technology is certainly tremendous. It is suggested that more careful examination be undertaken to include computer programs which enable students to write music at the computer and integrate these experiences into the theory classroom. Perhaps we will see in the 1990s theory classes which have at least one multi-timbre synthesizer controlled, through MIDI, by a computer for each student. With this in mind it would be conceivable to see theory classes where each student had a computer/synthesizer, controlled through MIDI stations which could produce a regular theory class with the following scenario:

a. The students arrive in classroom/lab and obtain the necessary equipment and programs.
b. The instructor arrives and begins class by playing a recording of the opening of Haydn's String Quartet in E-flat.
c. The students are asked to listen to the cello part and then, using their equipment, work until they have sequenced an accurate replication of the cello.
d. Through subsequent playing students are asked to sequence the first violin part and any of the middle voices that are possible.
e. Once this process is complete, the students are instructed to quantize their sequence and then print out a copy of the notated score.

f. In turn this becomes the harmonic analysis assignment for the next class period.
g. When the students return to class, the instructor collects the analysis assignment and provides the class with a copy of the correct score.
h. The class proceeds with an error detection exercise prepared by the instructor utilizing the equipment with "clever" subtle alterations having been made for the students to detect in the study example.

Naturally, the aforementioned sequence of events is only one of the myriad possibilities. The main point is that the students have dealt with real music and real time with closely approximated timbres. The goal in computer applications needs to be not only the utilization of the computer for rote drill, but also to reap the many benefits of the possibilities of the interaction between the computer, students, and real music.

CHURCH MUSIC AND POPULAR CULTURE

REPORT ON THE PANEL DISCUSSION, "THE IMPACT OF POPULAR CULTURE ON CHURCH MUSIC"

MARVIN LAMB
Baylor University

This report is an attempt to deal with the multi-faceted topic presented and discussed by selected panel participants and their audience at the Sunday, November 19, 1989, NASM session entitled "The Impact of Popular Culture on Church Music." Panel participants included Richard Evans, Whitworth College; Ben King, Houghton College; Marvin Lamb, Baylor University; and James Woodward, Stetson University. The panel moderator was Harold Best, Wheaton College.

The panel dealt with an overview which was developed by the NASM National Office to facilitate presentation and discussion of the topic. The overview stated:

> The church has, for the most part, acted as a strong preserver and patron of serious musical values and study. While they generally have resisted and even decried popular cultural influences, churches nonetheless are increasingly altering traditional forms of worship in favor of popular cultural expressions. The ramifications of such cultural change are not limited to church-related schools and church music programs; rather, they affect all institutions that train musicians.

In addition to the overview, the panel moderator and National Office developed a set of discussion questions which were distributed at the meeting and were used in part by panel participants as topics for their presentations (see Appendix 1). The panel participants also mutually agreed to provide a suggested reading list to accompany their presentations with the understanding that their lists would become a composite bibliography for inclusion in the *Proceedings* report (see Appendix 2).

Dean Best introduced the session with two questions and three observations which he hoped would undergird the ensuing presentations and discussions. His two questions were "What is the church?" and "What is its music?" Following those questions, he made these observations:

1. No other entity has ever produced more music throughout the history of Western Europe than the church, a fact worth celebrating.

2. As church music professionals, we work with amateurs to produce our contribution to the worship service. That gives us a unique opportunity in the field of worship.
3. In fulfilling our mission as church musicians, we fulfill a commandment and not an option for worship.

Dean Best's opening remarks were followed in turn with each panelist addressing the discussion topic from a particular vantage point. These points were chosen from the questions provided in Appendix 1 of this report. A summary of each participant's address is provided in the next section of this report. The order of presentation has been altered slightly to provide cohesion for the overall topic.

Questions

5. Is America, as a nation, capable of begetting its own high culture in which many find meaning? Or is America deterministically a populist nation oriented to mass culture?
6. If there is a problem with popular culture, is it in its intrinsic nature or its omnipresence? If the quality of the best of popular culture were to remain the same, but its quantities were decreased, would there still be a problem?

MARVIN LAMB'S RESPONSE

America is a "deterministically populist" nation. It is a nation of people who believe in certain specific notions of governance based upon self-reliance and for lack of a better term, freedom from intrusion. Although it is increasingly more a notion than a fact, it remains perhaps the only non-religious dogma in which all believe. Additionally, we are a nation governed by a profound sense of pragmatism. This pragmatism is at times guided by an inclusive set of principles or ideals, but most often is guided by a seemingly logical response to the moment at hand. Can such a collection of people beget a "high culture in which many find meaning"? If so, then it should be an entity that can be named and defined.

The naming of the entity, American music, is simple enough. The definition is a bit more complicated. A definition might begin by looking at the root system again for a clue to an artistic expression for the music. It's suggested that American music is an artistic expression which comes from a spirit of self-reliance. It emanates from a huge land mass that is populated by extremely different people. It has developed its own artistic self-reliance out of an educational system which mixes healthy doses of self-education and formal schooling. It is a multi-cultural artistic heritage that is by turns a syncretic tradition, a process of acculturation and a product of accretion.

A populist nation of divergent backgrounds which is rooted in such an unusual and remarkable belief system is going to have a forceful popular tradition. And, the very nature of a popular culture is its omnipresence. Its quantity will be fueled by the masses looking for a collective statement about their condition and will represent a kind of shifting constant, none of which poses a particular problem.

The problem is one of projected style and image which results from the popular tradition. The American popular, vernacular tradition projects a style of music and an attendant image that is not always consonant with traditional views of music and worship. It would seem that those are the specifics which need to be addressed.

Questions

16. What aspects of popular culture have actually done the most good to church music? the most damage?
17. What aspects of high culture have done the most good to church music? the most damage?

BEN KING'S RESPONSE

These questions are perhaps among those with the most concrete answers. Both influences have much to commend them, and conversely, each has caused some problems in the music of the church. A division of the questions into areas of relative strengths and weaknesses of "high culture" and "pop culture" respectively will allow for a comparative analysis of the two.

STRENGTHS

High Culture	**Pop Culture**
The creation (both past and present) of a body of masterworks recognized as supreme achievements of mankind in a variety of forms.	By its nature fosters an inclusiveness; it invites all men and women to wholeheartedly participate in corporate expression of praise and joy.
Creation of an unparalleled atmosphere for worship, both in forms and in media. This atmosphere fosters a reverence for the Holiness of God.	Creates an atmosphere of immediacy, exuberance and joy as an integral part of worship. This atmosphere tends to emphasize the love of God.
Argues for a thoughtful, considered excellence in corporate worship.	Uses its popular appeal to reach and teach large numbers, in which it has been most successful.
Generally presents texts which are thorough in their theology and are of respectable literary quality.	Has been, by and large, far more innovative in using new materials for creativity.

Strives for musical excellence, both in creation and in presentation. (An excellent current example is the hymn revival currently underway among many in Anglican and related traditions.)	Has naturally picked up broader cultural directions and has helped mold them vis-a-vis the church.

WEAKNESSES

High Culture	**Pop Culture**
Has too often fostered a divisive spirit of elitism between the "professional" musician and the congregation.	All too often a poor quality of output, both in writing and in performance.
Often has resulted in music presented in a spirit of "concert" rather than as an offering of worship. Further, it is viewed as such by the congregation.	Overt mass-appeal results in reaching for the lowest common denominator of the audience; i.e., mainstream crass commercial performance values.
Has brought *L'art pour l'art* into the sanctuary, resulting in a kind of idolatry: worshipping the thing made rather than the Maker.	Quality of theology is quite spotty, as is the literary quality. For example, the text, "Jesus made me higher . . ."
Often has encouraged, whether consciously or not, a notable lack of participation in musical worship by the larger congregation.	Increasing commercialization has also fostered a deterioration of participatory music-making by congregations.
Demand for a current product often forces a slick shoddiness, whether in creation or re-creation. And as Trueblood has said so well, "Holy shoddy is still shoddy."	Often seems to foster lack of proper reverence for corporate worship.
	Often not thorough in the integrity of its presentation.
	Heavy emphasis on subjective feelings of "warm fuzzies" instead of eternal verities.
	Volume levels of commercial aspects can be physically damaging to the listener and performer.
	Wide availability of pre-taped accompaniments or "tracks" causes vocal problems in young singers, contributes to lack of ministry opportunities for instrumentalists, and fosters lack of originality in interpretation.

Not all of the above strengths or weaknesses are universally applicable to all communions. There is a wide diversity of practice in this country in both genres. As a result, there is difficulty in making any sort of sweeping pronouncements. The points noted above simply reflect what is often encountered in my experience, and perhaps in the experiences of others as well.

Questions

7. Is the impact of popular culture on the church primarily a theological issue or an aesthetic issue?
8. If the most fundamental aspect of church music is congregational song, how can church music, at its core, be driven by anything other than popular culture? By contrast, if the most fundamental aspect of church music is great organs, classical music, and professional musicians, how can church music be driven by anything other than high culture?
9. Given that excellence is possible with both popular and classical music, does it really matter which avenue the church chooses?

RICHARD EVANS' RESPONSE

If popular culture is a consuming vision, then it represents a theological issue to the church. Populists often argue that the popular culture is simply giving audiences what they want. Is it important in the church to give people what they want? Or, is it more important to give people what they need? In the congregational song, the music arises from the masses. Present popular culture does not necessarily arise from the masses. Popular culture is produced and marketed by those large corporate "gatekeepers" concerned with the bottom line. Economics and political power play a leading role in the popular music of today. Consumer capitalism, present since World War II, controls many of the things we buy. We consume the latest item and then move on to the next new item that will somehow please us. Is this the approach that we want in church music? Or, do we want something that is a little more durable? If popular culture could somehow be free of the controls of consumerism, we would have more confidence in it.

It is important to use superlative materials, no matter what the style. Church music directors are paid to select good materials. In this regard it is not appropriate to pit one style of music against another style of music. The superlative examples of each style is possible for use in the church.

Questions

3. Which should be of more aesthetic concern: the presence of popular music in the church or the quality of current, hot-off-the-press classical, choral, and organ music?
4. In the face of current cultural conditions, which undergraduate degree prepares one best for church music in its present condition: the typical music

education degree, the typical church music degree, the typical music performance degree, or a commercial music degree?

JAMES WOODWARD'S RESPONSE

The first question asks us to choose between the *presence* of one type of music and the *quality* of another. Both issues appropriately merit concern, but we must not choose between them. We must deal with both. The choice of music in any style must, of course, be based on its quality. A little sermon can be read into the question posed. "The answer to choosing appropriate music for the church cannot be summarized as simply the avoidance of popular music. The quality of the non-popular music is significant, also." University-trained church musicians have a basis for judging quality in classical music. However, we often fail to apply these same criteria when dealing with popular music. Rather, popular music is judged primarily by its effect as entertainment, by its power to manipulate people toward a particular, extreme reaction, and by its ability to attract people. Its teaching function is too often overlooked. We must continually recognize our responsibilities as leaders, teachers, and prophets. We are to lead the people beyond themselves, beyond popular culture and its entertainment focus. Getting people to "feel good" is not enough. The quality of the music and its message must be our constant concern, no matter what the style.

The second question leads me to begin acceptance of a wise colleague's admonition. He stated once that you can't teach them everything they need to know in four years. An appropriate approach to undergraduate education then, is to help the students become the best musicians possible, to acquaint them with the breadth of musical literature and styles, and to use the best literature for study. What they use and how they use it is their decision. We are to help them gain the skills that will enable them to decide intelligently on that usage.

Each of the degrees listed in question 4 above has strengths to offer the church musician. The music education degree's emphasis on teaching methods and skills are certainly appropriate. Church musicians are teachers. The performance degree is excellent at preparing the performance skills of the church musician. Church musicians are performing constantly. The application of the commercial music degree is obvious in the face of current cultural conditions. While I'm not sure how to define a "typical" church music degree, there is a potential in it for the most appropriate educational experiences. However, the best degree would probably combine elements of each of the other degrees.

First and foremost, a degree must prepare the student as a musician with a breadth of experiences. In preparing a student in such a way, we can give our churches the best gift possible: a gift of good musicians.

CONCLUDING DISCUSSION

At the conclusion of the four addresses, a discussion in the form of questions and comments from the audience ensued. The panelists participated in the discussion by providing clarification of their remarks and by remarking upon the thoughts and ideas raised by the audience. It was a lively, thoughtful and at times, impassioned discussion of the issues raised by the panelists and by the session topic itself. As such, it would be impossible to give an accurate rendering of the discussion. However, several central issues did emerge from the discussion. It is hoped in presenting them that a flavor of this invigorating interchange of ideas is conveyed.

One central issue dealt with the proper relationship between the minister and the minister of music in a church; a dialogue in which a coming together of music and theology for purposes of worship is necessary for the two participants. This dialogue is often a result of open communication between the participants and at times, the result of an informal educational process between the two.

Many felt that there is a responsibility to teach in a music ministry. As church musicians, there is a need to convey a recognition of quality in music. There is a responsibility to educate an often ill-informed populace about musical excellence and its appropriateness to a worship environment. At the same time, there is an equal responsibility to think in theological terms about the music which we make for worship purposes. Many felt that to be an issue of greater importance than the music making itself.

To the question "Are we serving the God that we worship or the people that worship God," one panel participant replied, "We do both in the best possible world with God in the primary." As such, it was felt that church musicians need to seek a superlative of styles, and not to let different styles compete with each other in the church setting. This would be of great help in serving the people of a particular church.

Professor Best closed the meeting by stating that music is an act of worship and an aid to worship. As such, it can be monitored for excellence. The burden of being cognizant of this idea, and of going to one's church and serving it well, is at the core of what we are about.

APPENDIX 1
Discussion Questions

1. If it is the primary mission of the church to welcome all to its message, is it possible or desirable to discover a mediating musical vocabulary for everyone which is independent of popular or high culture?
2. A reverse of the subject of the present panel discussion: What should the impact of the church be on popular culture?
3. Which should be of more aesthetic concern: the presence of popular music in the church or the quality of current, hot-off-the-press classical, choral, and organ music?

4. In the face of current cultural conditions, which undergraduate degree program prepares one best for church music in its present condition: the typical music education degree, the typical church music degree, the typical music performance degree, or a commercial music degree? Why?
5. Is America, as a nation, capable of begetting its own high culture in which many find meaning? Or is America deterministically a populist nation oriented to mass culture?
6. If there is a problem with popular culture, is it in its intrinsic nature or its omnipresence? If the quality of the best of popular culture were to remain the same, but its quantities were decreased, would there still be a problem?
7. Is the impact of popular culture on the church primarily a theological issue or an aesthetic issue?
8. If the most fundamental aspect of church music is congregational song, how can church music, at its core, be driven by anything other than popular culture? By contrast, if the most fundamental aspect of church music is great organs, classical music, and professional musicians, how can church music be driven by anything other than high culture?
9. Given that excellence is possible with both popular and classical music, does it really matter which avenue the church chooses?
10. How can the church impact culture aesthetically without imposing on it?
11. Is the church to be a cultural prophet or simply a locale within which culture expresses itself in its own way, however worshipfully?
12. Is it inconsistent for the church to lead culture morally and ethically while following culture aesthetically? In other words, need good theology equate truth with beauty?
13. What is the relationship of relevance to quality, musically speaking?
14. To what extent are historical models worthwhile in addressing the current situation in church music?
15. Since church music is predominately and necessarily an aspect of amateur culture, have unfair burdens been imposed on it to be an artistic leader?
16. What aspects of popular culture have actually done the most good to church music? the most damage?
17. What aspects of high culture have done the most good to church music? the most damage?
18. Idioms and heritages aside, what, at base, distinguishes high culture from popular culture? Is it elegance or quality? Is it other things?
19. To what extent should the church be responsible for creating artistic vocabularies, as opposed to the intelligent borrowing of established ones? Can there be such a phenomenon as indigenous church music? In other words, is the church always to be different in its artistic expression, whether for better or worse?

APPENDIX 2
Suggested Reading List

Adorno, Theodor W. and Max Horkheimer. *Dialectic of Enlightenment*, New York: Seaburn, 1972. Translated by John Cumming.

Baltruweit, Fritz. "Sacro-Pop in der Sackgasse? Eine Standortbestimmung," *M Kirche* 52/2 (1982), pp. 66–75.

Beach, Waldo. "With Spirit and Understanding," *The Hymn*, 38/IV (Oct. 87), pp. 26–30.

Blanchard, John. *Pop Goes the Gospel*, Hertfordshire, England, 1983.

Blocker, Robert. "Retrieving the Arts in Ministry." *Proceedings of the Southern Baptist Church Music Conference*, 1984, pp. 25–38.

Boyter, Mabel S. "Growing a Hymn-Loving Church," *The Hymn*, 34/III (July 83), pp. 141–147.

Cooper, T. Dan. "The Primary of Worship," *Proceedings of the Southern Baptist Church Music Conference*, 1978, pp. 5–12.

Darnell, D. Neill. "An Investigation of Determining Factors of Musical Taste.," *Proceedings of the Southern Baptist Church Music Conference*, 1978, pp. 85–123.

Doran, Carol and T. H. Troeger. "Choosing A Hymnal: An Act of Ministry on Behalf of the Whole Church," *The Hymn*, 37/II (April 86), pp. 21–24.

———. "Writing Hymns as a Theologically Informed Artistic Discipline," *The Hymn*, 36/II (April 86), pp. 7–11.

Elder, Lloyd. "When the People Gather to Worship," *Proceedings of the Southern Baptist Church Music Conference*, 1984, pp. 1–12.

Etherington, Charles L. *Protestant Worship Music: Its History and Practice*. Greenwood, 1989.

Fabrikant, Geraldine. "Time-Warner Merger Raises Concerns on Power of a Giant," *The New York Times*, March 6, 1989, pp. 1, 37.

Garside, Charles, Jr. "The Origins of Calvin's Theology of Music: 1536–1543," *American Philosophical Society*, 69/4 (1979), p. 36.

Hamm, Charles. *Yesterday's Popular Song in America*, New York, W. W. Norton and Company, 1979.

Hirsch, Paul. *The Structure of the Popular Music Industry*, Ann Arbor: University of Michigan, 1970.

Hovda, Robert W. "The Evolving Language of Worship," *The Hymn*, 38/IV (Oct. 87), pp. 16–21.

Hustad, Don. "The Historical Roots of Music in the Pentecostal and Neo-Pentecostal Movements," *The Hymn*, 38/I (Jan. 87), pp. 7–11.

Jackson, J. E. *Musical Practice Among Churches of Christ in the United States*, Diss.: University of Oklahoma, 1970.

Jungheinrich, Hans-Klaus. "Zur Situation der gegenwaertigen evangelisches Kirchenmusik," *Hi-Fi Stereophonie*, XVI/3 (1977), pp. 4–272.

Johansson, Calvin M. "Singing in the Spirit: The Music of Pentecostals," *The Hymn*, 38/I (Jan. 87), pp. 25–29.

Lee, Kai N. "The American Cultural Tradition," *The Seattle Times*, Nov. 17, 1989, p. A-15.

McKinney, James E. "The Church Musician's Dilemma," *Proceedings of the Southern Baptist Church Music Conference*, 1978, pp. 1–4.

Moleck, Fred, et al. "Roman Catholicism and Congregational Song," *The Hymn*, 37/I (Jan. 86), pp. 7-n18. Five brief articles discussing the current state of music in the American Catholic Church.

O'Brien, Dennis. "Rock of Ages," *Proceedings of the 64th Annual Meeting, NASM*. Reston, Virginia: National Association of Schools of Music, 1989, pp. 1–10.

Parker, Tom. "Building a New Sacred Style: Folk, Popular and Classical," *Pastoral Music*, April/May 1982, pp. 22–25.

Ramsey, Dale E. *Sing Praises! The Management of Church Hymns*, Hymn Society of America, 1986.

Schalk, Carl. "The Seduction of Church Music: Perspectives on the American Scene," *Church Music*, 1979, pp. 2–10.

Siebald, Manfred. "Evangelische Musik: zwischen Kunst und Kitsch," *M Kirche* 52/2 (1982), pp. 81–88.

Solle, Dorothee. "Thou Shalt Have No Other Jesus Before Me," *Observations on "The Spiritual Situation of the Age: Contemporary German Perspectives*," ed. Jurgen Haberman, translated Andrew Buchwalter. Cambridge, Mass.: MIT Press, 1984.

Wicker, Tom. "Bach, Handel, and the Use of the Hymn in Their Vocal Works," *The Hymn*, 36/IV (Oct. 85), pp. 13–18.

Wilhoit, Melvin. "The Music of Urban Revivalism," *The Hymn*, 36/IV (Oct. 84), pp. 219–223.

Wohlgemuth, Paul. "Praise Singing," *The Hymn*, 38/I (Jan. 87), pp. 18–23.

Zuiderwaart, Lambert. "Popular Art as Consuming Vision," unpublished MS, Grand Rapids. Calvin College, 1989.

RECRUITMENT OF MINORITY FACULTY AND ADMINISTRATORS IN HIGHER EDUCATION: REALITIES AND STRATEGIES

JEFFREY M. CORNELIUS
Temple University

That the vast majority of music faculty members and administrators in American colleges and universities are white males does not come as a shock. We need only to look around us for ample confirmation. It has always been so. What *is* shocking, however, is that the twentieth century, for all the strides made by racial and ethnic minorities and women in American society with relation to equality under the law, has not yet seen the achievement of a viable racial/ethnic/gender balance among professionals in our field nor in the rest of higher education in general. We in the Academy, particularly those having influential leadership roles, have to do a lot better. I hope to make some constructive suggestions about strategies. First, however, it is important to define where we are now with relation to the recruitment of minorities for faculty and administrative posts.

REALITIES

Three years ago, minorities classified by race/ethnicity comprised only slightly more than ten percent of all faculty members in higher education in the United States. Furthermore, this percentage had increased by only slightly over one point in the preceding eight years. These figures are reported by the American Council on Education's *Minorities in Higher Education: Fifth Annual Status Report*, which is cited by Madeleine Green, editor of *Minorities on Campus: A Handbook for Enhancing Diversity*. Of the precisely 10.3 percent reported in 1986, 4.2 percent are black, 1.7 percent are Hispanic, 4.1 percent are Asian/Pacific Islander, and 0.4 percent are American Indian.[1]

The 1989 survey by the Carnegie Foundation for the Advancement of Teaching reached 5,450 faculty in 306 colleges and universities. Demographic results, though representing only about 10 percent of the schools in the nation, indicated that 92.5 percent of those surveyed were white; only 2.2 percent black; 1.7 percent Hispanic; 2.4 percent Asian; 0.5 percent American Indian; and 0.6 percent other.[2]

Predictions abound in the literature and in the popular press that within thirty years, over thirty percent of the population of our country may consist of minorities, mostly Black and Hispanic. Can the higher education establishment afford not to recruit vigorously and not to marshall its significant resources to do so? If colleges and universities are to remain in touch with reality, they must act *posthaste* to involve these and other minorities in their enterprise.

An important element in the process is the tone with which the initiative is carried forth. Green cites a Brown University report in which connotations of the terms "diversity" and "pluralism" are considered. She points out that the terms, although frequently used interchangeably, are quite different. She calls attention to the passiveness of diversity and the essential activity of pluralism, which connotes "a dynamic atmosphere of collaboration."[3]

Where do we stand with relation to racial/ethnic/gender pluralism—"collaboration," if you will—in the field of music in higher education? The NASM has collected data for many years that provide multiple exposure pictures of ourselves from different perspectives: our enrollments, types of majors, financial, fiscal, and library information, and a sketch of our faculty and administration as well. In addition, over the years, several addenda have provided glimpses at other aspects of our professional being. Of particular interest with relation to minority representation on our professional staffs are the charts in our annual reports dealing with faculty characteristics that call for information to be reported by male and female categories. To gain an idea, then, of the kind of information we need and how to bring all that data into focus, the issue of the status of women—one group generally regarded as underrepresented on our faculties, but about whom NASM has collected some data—will serve us well as an example.

The status of participation by women on the faculties of schools and departments of music is better documented than the status of other minorities in our field, but a clear picture still requires much lens polishing. With relation to demographic trends extending back to the era before the inception of the Higher Education Arts Data Services (HEADS) reports, it is difficult to draw meaningful statistical comparisons because approaches to data collection and reporting changed over the years. It may be instructive, however, to compare data from the 1983–84 report with that of the 1988–89 report, during which time a consistent approach has been used to collect and report information. A continuing uncontrolled variable appears to be the fact that several institutions do not or cannot for one reason or another report faculty information by men and women separately. Within that five-year period, however, the proportion of women to men faculty members reported by institutions that do separate data by sex—regardless of race, rank, or degree held—has changed only very modestly. Whereas in 1983–84 there were 23 percent women and 77 percent men, by 1988–89 the data reveal a proportion of 25 percent women and 75 percent men on faculties of reporting institutions. It must be noted that far fewer institutions reported this information in 1988–89 (413) than did in 1983–84 (455), thus raising questions as to the relationship of these percentages to reality.[4]

Keeping the same qualifications in mind with relation to the data, it is also interesting to compare numbers of *faculty members* on the basis of sex who hold the doctorate, because a further comparison with doctoral students in the supply pipeline may suggest a trend with relation to the pool of candidates who may be available. In 1983–84, of faculty with the doctorate, women constituted 17 percent, men 83 percent. In 1988–89, the percentages were 21 and 79, respectively. Given the number of years usually required to earn the doctorate, the 4 percent increase may be significant with relation to the proportion of women completing the doctorate and securing faculty posts.

Pipeline information suggested by HEADS demographic data on doctoral students provides some support for the accuracy of apparent trend indicators of faculty balance between the sexes. In 1983–84, of 416 doctoral students who graduated, 35 percent were women, 65 percent men. In 1987–88, of 402 doctoral students who graduated, almost 41 percent were women, 59 percent men. Percentages of women engaged in doctoral programs also increased from 39 percent to 42 percent during the five-year period. Ten-year figures show female doctoral graduates as having made a 9 percent gain during that period. Moreover, numbers of women whose doctoral degrees were in progress also increased by 9 percent. In terms of numbers, though it must be remembered that there were traditionally very few women in the doctoral pipeline, their ranks in doctoral programs have increased by a striking 53 percent over a ten-year period, whereas numbers of men engaged in programs have remained virtually the same. During that same 10-year period the pool of available female graduates increased by 28 percent.

An obvious disparity is suggested by these data. It appears that far more women are obtaining a terminal credential than are entering higher education's music faculties.

Situations difficult to control may be at least partially responsible and undoubtedly relate also to the generally small pool of minority candidates of *all* types. High percentages of tenured and aging faculty nationwide, for example, may be causing a reduction in the number of positions available. That situation may be even further exacerbated in the future by removal of any cap on retirement age during the 1990s. Other, even less controllable, more personal factors, like decisions to pursue careers outside higher education, may also be responsible. In any event, available information seems to suggest that considerably more headway could be made on this front.

The most sobering aspect of the example describing the status of women on faculties is what it may mean for racial/ethnic minorities. Women, at least, appear to be in the supply pipeline. Other minorities are barely represented there and clearly there is no parity with their numbers in the population as a whole.

This is an ominous piece of information in view of the projected population characteristics of the next century.

With relation to racial/ethnic minorities, as suggested earlier, one indicator of the pool of available professionals in higher education are demographic data relating to the production of doctorates in the various fields. Certainly music faculties have numerous full-time, tenured members who have not completed a doctorate. This is particularly true for the fine and performing arts where an international reputation as a performing artist or composer may substitute in some cases for the doctorate. Also, in many music areas, the doctorate is a relatively new credential—particularly in performance, conducting, and composition. For our field, therefore, these figures may have somewhat less impact overall. They do serve as an indicator, however, of the general trend by minorities with regard to participation in higher education as a profession.

Carolyn Mooney, in a recent article in *The Chronicle of Higher Education*, cites a report by the National Research Council in which doctoral recipients in general, over a ten-year period ending in 1988, are down by 8 percent. Black recipients, in particular, are shown to be down by 22 percent. Other minorities show fairly significant gains but with smaller overall numbers.[5] Mooney's point: the minority pool for a variety of reasons may be *drying up* in the face of increased numbers of minorities in the general population, and this is touching off a "recruitment frenzy" among institutions of higher education for more minority faculty. Difficulties in tracking doctoral recipients after graduation, market conditions and attractions of other fields outside academe, numbers of foreign nationals competing for acceptance to graduate schools and other complicated issues may be creating the drought.[6]

By looking again at data available through NASM, it may be seen that the pool of available minorities seeking and receiving doctorates is small indeed. Numbers of graduates in all minorities reported do not, as indicated previously, in any measure represent their general presence among the population. Figures reported for 1987–88 indicate that Black doctoral recipients comprise only 4 per cent of all graduates. Asians represent another 4 per cent. Hispanic graduates account for only 2 percent, and American Indians had no graduates at all.

Our picture is becoming clearer. The shape of our doctoral graduates in music conforms remarkably to the shape of the faculties reported by the American Council on Education as a whole, as indicated above. Only 10 percent of the available pool of doctorates are members of minority populations. Figures for previous years do not really show a trend since the total of all minority graduates ranges from as few as 19 to as many as 46. Numbers in the pool of current doctoral students have changed over a ten-year period from 154 to 222, with large fluctuations year by year, but the general curve appears to be modestly upward.

It should be noted that among racial minorities Asians appear to have experienced the most significant gains in terms of admission to graduate schools and entering the job market.[7] Although all racial minorities and women remain a matter of deep concern, figures relating to Blacks and Hispanics are the most alarming in terms of their presence in the total population. The HEADS data reflect roughly equal numbers of Asians and Blacks in the music doctorate pipeline, for example, but these numbers do not in any way reflect the more significant numbers of Blacks and Hispanics in the population as whole. It is the population as a whole that provides a bench mark for a balanced racial mix on music faculties. It is to be hoped that ultimately our mission as institutions of higher education will carry us well beyond that point.

With relation to minority administrators, numerous articles have appeared recently that reflect an inherent conflict among the various roles currently being filled by minorities and those that most feel *should* be filled by more minorities. Lamented in the literature is the trend toward hiring minority candidates, particularly Blacks, into certain stereotyped positions. Denise K. Magner remarks on the agreement among educators that "hiring more members of minority groups as professors, and not just as student-affairs administrators, is crucial to reducing racial tensions." She quotes James E. Blackwell, author of *Mainstreaming Outsiders: The Production of Black Professionals* as saying that it is necessary to "get away from the ghettoization of blacks in administrative positions."[8]

There is general agreement that seeking potential among minority candidates for high-level, line administrative positions such as presidencies, vice-presidencies, deanships, and chairpersonships should be a goal of recruitment programs. It is obviously to this latter category that supply considerations must be addressed as well as short-term identification of viable candidates for these positions as they become available.

Among the brighter events on the horizon has been the recent nomination by President Bush of Leonard L. Haynes, III as Assistant Secretary for Postsecondary Education for the Education Department. As the first black to be appointed to the federal government's top higher education post, he brings a wide range of experience in the capital as well as experience as a professor of history to his post. He has indicated that among the highest priorities on his agenda is the issue of increasing minority representation on college and university faculties.[9]

At least two issues must dominate any discussion of minority recruitment: (1) *long-range* additions to the supply pipeline of potential minority faculty and administrators for the coming decades and (2) *short-term* strategies and tactical approaches designed to enlarge the professional pool of faculty and administrators as soon as possible.

Among questions to be raised with relation to *supply* are:

1) What steps can be taken right now to ensure a significantly enlarged and growing supply of minority faculty and administrators as we enter the next century? The effects of what we do today may not actually come to fruition for a very long time—hence, the rush.
2) What are the related public policy issues and ethical issues associated with making such a directed effort to assure significant numbers by specified times?
3) What kinds of institutional resources must be planned right now to handle the effort we may propose?

With regard to strategies for immediate improvement and *short-range* goals:

1) How might institutions attract minority musicians from the profession at large to enhance current programs?
2) How might undergraduate and graduate music programs institutionalize plans to bring experienced minority faculty members to campus for residencies and faculty exchanges in an ongoing process?
3) How can departments of music begin to achieve a desirable role-model and/or mentoring situation for their current minority students with professional minority persons in the field, thereby enhancing students' relationship to professors and to the higher education establishment?

STRATEGIES

The chief long-range stratagem must be to encourage minority students from an early age to consider the field of music in higher education as a viable avenue for a life-long career. The hurdles to be jumped in the achievement of such a goal are not to be underestimated, but we cannot start too soon. Judy Jackson Pitts, once an assistant dean at Cornell University, says, "If higher education is interested in the harvesting of minority students, we have to get in on the planting."[10]

A number of initiatives urgently requiring immediate planning and implementation may help to increase the long-range supply of candidates. Some questions related to these strategies are:

1) Are appropriate measures currently under way to enhance our profession in the eyes of potential minority candidates from their undergraduate years and even earlier? Are sufficient efforts being made to enhance the role-modeling potential of those already in higher education with relation to young persons who may develop an interest in these careers?
2) Are financial barriers sufficiently being removed which might prevent minorities from ever reaching the pipeline? Numerous initiatives are currently being taken in this area. Many more are needed.

3) Within the pool of candidates and potential candidates already in the undergraduate and graduate academic pipeline, are there appropriate numbers of students in each of the major areas represented by music?
4) Are minority candidates who are prepared to emerge from the pipeline sufficiently diverse with regard to their preparation to accept a variety of positions that may not be precisely specific to the area of their graduate research?
5) Is a total campus climate being developed in which minority faculty and administrators, once hired, can enjoy a feeling of welcome membership and participation in the community, enjoy the benefits of mentoring by senior faculty or, in the case of senior minority faculty, opportunities to engage in mentorship with relation to any junior faculty, minority or otherwise?

With relation to more *short-term* goals:

1) Are available positions across the country advertised in such a way as to allow for academic and musical diversity within the confines of the required job description?
2) Are there sufficient "attractions" in the advertised position to lure minority candidates to your campus? In other words, can your campus be represented as a place where diversity is valued, collaboration is sought, and the social environment will support the quality of life desired by the candidate?
3) Are current search practices in our institutions sufficient to *find* potential minority candidates? Are search committees using such resources as vita banks, advertisements circulated to historically black institutions or other schools known to graduate numbers of minority candidates, solicitations of foundations known to support minority students in graduate programs, lists of possible minority candidates from associations concerned with minorities in academic fields, or other resources? Are minority faculty members adequately represented on search committees?
4) Are there possibilities for artist-in-residency positions in your institution, as solo or chamber performers, or as studio teachers who might be drawn from the music profession at large?
5) Might there be an opening for an exchange faculty member—perhaps someone from an historically black institution; or, if not an exchange, perhaps a year or longer residency as a visiting professor or visiting scholar?

Many other questions may be posed to further enhance current efforts. A compendium of approaches to significantly improving minority recruitment significantly may be found in the American Council on Education's *Minorities on Campus*, cited earlier. Some of these questions are already being addressed in one way or another on campuses, in foundations, in research centers, in public schools, and other institutions across the nation. Some initiatives currently being taken include:

1) fellowship programs specifically targeted at minority students within a particular graduate school to remove financial barriers to graduate education.[11]
2) fellowship programs offered by foundations to remove financial barriers and prepare through follow up and mentorship the candidate for a higher education career.[12]
3) lists provided nationwide through various agencies that include names and fields of available candidates.[13]
4) incentives given to departments in colleges and universities where minority recruitment is successful.[14]
5) opportunities for minority students to work "one-on-one" with distinguished faculty in summer research programs.[15]
6) special publications directed toward minority professional issues.[16]
7) administrator training programs for potential minority candidates.[17]
8) incentive awards from professional organizations to encourage potential minority candidates to pursue careers in higher education.[18]
9) university-sponsored, or professional-association-sponsored (e.g., NASM) vita banks for minorities and women. Examples are those of The College of William and Mary and The New York State Education Department/The University of the State of New York.
10) university-sponsored special workshops to foster interest in ethnic diversity and collaboration.
11) short-term hiring initiatives, including: visiting professorships, visiting scholars, visiting artists-in-residence, guest lectureships, lecture series featuring minority professionals in higher education or related fields whose work will enhance the institution's educational/musical mission, faculty exchanges with historically black institutions, and others.
12) hiring minority consultants to help find minority candidates and assuring that there is minority representation on all search committees.[19]

Clearly many more than the above dozen strategies exist, but instituting even these among member schools of the NASM would greatly improve upon our efforts to assure diversity in this regard. We must accept the challenge to move quickly and decisively to enhance true collaboration between majority and minority groups in music programs in higher education.

ENDNOTES

[1]Green, Madeleine F., ed. *Minorities on Campus: A Handbook for Enhancing Diversity*. Washington, D.C.: American Council on Education, 1989, p. 82.

[2]Mooney, Carolyn J. "Carnegie Faculty Survey: Professors Are Upbeat About Profession but Uneasy About Students, Standards," *The Chronicle of Higher Education*, Vol. 36, No. 10, November 8, 1989, pp. A1 & A18.

[3]Green, p. xvi.

[4]Higher Education Arts Data Services. Reston, Virginia: National Association of Schools of Music, 1982–88, Charts 27 & 28.

[5]Mooney, Carolyn J. "Affirmative Action Goals, Coupled with Tiny Number of Minority Ph.D.'s, Set Off Faculty Recruiting Frenzy," *The Chronicle of Higher Education*, Vol. 35, No. 4, August 3, 1989, p. A1.

[6]Ibid., pp. A1 & A10–A12.

[7]Hoachlander, E. Gareth and Cynthia L. Brown. "Asians in Higher Education: Conflicts over Admissions," *Thought & Action: The NEA Higher Education Journal*, Vol. 5, No. 2, Fall, 1989, pp. 5–20.

[8]Magner, Denise K. "Blacks and Whites on the Campuses: Behind Ugly Racist Incidents, Student Isolation and Insensitivity," *The Chronicle of Higher Education*, Vol. 35, No. 33, April 26, 1989, pp. A1 & A28–A31.

[9]"Bush Picks Former History Professor for Top Higher-Education Post," *The Chronicle of Higher Education*, Vol. 36, No. 3, September 20, 1989, pp. A19 & A21.

[10]Tifft, Susan. "The Search For Minorities," *Time*, August 21, 1989, pp. 64–65.

[11]An example is the Temple University Future Faculty Fellows program which provides a substantial stipend and full tuition remission to qualified graduate minority candidates who express an interest in a career in higher education.

[12]McKnight Foundation Endowment Fund, Dr. Israel Tribble, Executive Director, through the Florida Endowment Fund for Higher Education, 201 E. Kennedy Blvd., Suite 1525, Tampa, Florida 33602.

[13]Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, Illinois 60605; also the McKnight Foundation (see endnote 12).

[14]"Recruiting Minority Faculty," *Academic Leader*, Vol. 5, No. 4, April, 1989, pp. 4–5.

[15]"Columbia Introduces Minority Students to Graduate Research," *Academic Leader*, Vol. 5, No. 9, September, 1989, p. 6.

[16]*Black Issues in Higher Education* has announced several special publications for the 1989–90 year dealing with such topics as faculty rights, black health care, black history, absence of minorities in higher education, black athletes, etc.

[17]Pigford, Aretha B. "An Administrator Training Program for Minorities," *Phi Delta Kappan*, Vol. 70, No. 8, April, 1989, pp. 650–651.

[18]"Board of Directors Approves Programs to Recruit Minority Students into Teaching," *news, notes, & quotes (Newsletter of Phi Delta Kappa)*, Vol. 34, no. 1, Fall, 1989, p. 6.

[19]This may be difficult if the number of minority professors/administrators is low. It may become a burden for the few who are on campus. Others from the professional field may be sought to act as consultants in such a case.

STRATEGIES FOR THE RECRUITMENT AND RETENTION OF MINORITY MUSIC STUDENTS

LEMUEL BERRY, JR.
Memphis State University

Many colleges and universities utilize the same recruitment and retention techniques for potential minority music students as they would for white students. Because of any number of problems and cultural variables, a recruiter and the institution which he/she represents will find that the traditional means of recruiting and retaining minority students (Black, Oriental, Hispanic) will not suffice. Furthermore, if a recruiter attracts a student to his respective college or university, he must be familiar with and provide the institution with more information than the student's applied area and I.Q.

In general, numerous areas contribute to the difficulty one has in the recruitment of minority music students. Some of these concerns also play a role in contributing to the high level of attrition of minorities at many American colleges and universities. Major influences which will affect recruitment and/or retention include:

1. the parents' educational background
2. parental attitudes towards education
3. parental attitudes towards a career in music
4. the level of music preparation provided through high school support units
5. the amount of exposure to music festivals, competitions, workshops, etc.
6. peer group influence

An understanding of the role which the minority family plays in the development of the potential minority music student is most essential as it relates to recruitment and retention. There are so many startling negative facts which are associated with the minority family and its perception of music as a career, that the college recruiter must also serve as a counselor and sociologist.

College and university recruiters must be familiar with the socio-economic status and the education of the minority parent(s). Statistics clearly indicate that a great percentage of the parents of underachievers have little education. There also appears to be little interest and even negative feelings displayed toward education. Many counselors suggest that college-age students from such households most likely will not complete the four years of study. Furthermore, these students:

1. have relatively low grades in high school
2. do not plan to go on to graduate or professional work

3. are likely to have automobiles and use them frequently
4. tend to have attended more schools prior to 10th grade than did persisters
5. tend to be employed more time outside school than persisters
6. show a tendency to be enrolled for fewer than 12 units, whereas persisters tend to be enrolled for 12 units or more.

Cooperation within the home environment has proved to be one of the most significant factors in regard to whether or not a recruited student will successfully complete his academic program. Therefore, interaction among parents, teachers and students is significant in assisting in the further development of the college-bound student.

Family income has always been a determinant in recruiting music students. In many cases, the lack of finances is a non-stimulus. If the socio-economic status is low, the general tendency is for the entire family to have low educational aspirations. Holloway and Berreman (1959) went even further by stating that minorities incur problems because of class and low income. The level of the parents' educational aspiration for the child reflects itself in the child's success. Furthermore, the self perception which is enforced through the family has important effects upon the level of aspirations of a young person. Educational potentials are also influenced by the student's perception of the expectations and evaluations that others have of him.

Peer group influence is still another area which has played a negative role when recruiting minority music students. Simpson studied the effects of peer group influence and concluded that the social status of close peers had an influence upon the level of occupational aspirations (1962). Haller and Butterworth (1960) in a study of seventeen-year-old boys revealed that peer interactions had an effect upon the level of educational and occupational aspirations.

Peers also enter into the educational process in a variety of ways, influencing the individual student with respect to attitudes toward school, ambition, discipline, etc., while providing models of language usage and sources of specific subject information and directly affecting the amount of teacher input in specific subjects. This element reflects the externalities in the classroom due to both discipline effects and different rates of learning of individuals, which in turn, affect the speed of a class in covering subject matter. These issues are central to arguments for tracking or grouping students by ability within the college/university.

The experience(s) which a minority music student encounters at the undergraduate and graduate levels of his training are in most cases completely new. Because they have not had such rigorous academic requirements, many may falter early. In certain academic climates, minorities never adjust. Many of these same students encounter their first peer competition of academic nature. Due to these various new conditions, the minority music student must learn quickly with assistance from university services to adjust in the areas of language, behavioral codes, academic expectations, and the social nuances of the new community environment. Because many minority music students do not come from a background which places heavy emphasis on academic achievement, educators must be concerned with any possible carryover effects at the collegiate level.

Counselors at the various institutions must also be concerned with race relations. Because of the extreme pressures, many minority music students will limit their social and academic interactions with white students. Furthermore, many of these same students may have racial problems caused by any number of circumstances. In order to mend some of these wounds, white universities should consider providing some form of interaction between minority students and minority faculty. In many cases, small group discussions will contribute to a student adjustment to the new environment.

The reasons minority music students drop out or stay away from college are very complex. It is well known that many minority students have weaker academic preparation. Minorities also have a tendency to drop out if they are not successful early in their academic careers. Minority students who were valedictorians at their high school find that they are far behind their peers in regard to academic skills. Other problems which affect retention on college campuses include:

1. The failure of institutions to offset the lack of college preparation. Some music programs that exist have a stigma of being remedial. Therefore, students fail to request help.
2. Many music programs lack a "critical mass" of minority music students and faculty who can act as role models and make new students feel at home.
3. Whites sometimes expect minority music students to behave according to stereotypes.
4. Black music students often complain that professors treat them like remedial students.
5. Many minority music students, who are first-generation collegians, fail to get enough emotional or financial support from home.

The college environment is indeed hostile. This hostility can be so volatile that it is essential that administrators seek ways to provide minority music students with the needed resources to adjust to this new atmosphere. If such services are not provided, the college should anticipate a small attrition in the first and second years of the minority music students' enrollment. If attrition is due to frustration, the inability to adjust to the environment, peer pressure or other related areas, one can anticipate that the respective student(s) will not attend another college or university.

There is less likelihood that minority students will withdraw from a music program if:

1. their relationships to peers are characterized by friendliness, cooperativeness, and independence.
2. they frequently participate in college activities.

Before a music department initiates its recruitment program, there must be an analyses of its strengths and weaknesses. As a general rule, potential minority music students will not apply because of the following reasons:

1. unawareness
2. awareness
3. admission requirements
4. reputation
5. location
6. cost/financial aid
7. degree programs/academic support services
8. college environment
9. community environment

Any association of a negative image involving the forementioned must be corrected if recruitment and retention of minority music students are expected to be successful.

The recruiter of minority music students must also have a well-structured marketing program. As a general rule, the admissions marketing process which will contribute to a strong minority recruitment program will involve:

1. defining your primary student markets and various market segments
2. knowing how to identify and locate these student markets
3. understanding the needs of these students
4. understanding how these students select a school
5. attempting to meet the needs of these students and measure student satisfaction
6. having good common sense to:
   —offer the right programs and services
   —offer the right programs and services at the right place
   —offer programs and services at the right time
   —promote programs and services using the right communication techniques

In order to combat the high attrition of minority students, there is need for a restructuring of policies and programs. The changes must be initiated within the recruitment program and extended into the classroom.

RECRUITMENT SUGGESTIONS

The following suggestions will assist in the recruitment and retention of minority music students:

1. Pre-college programs beginning with 9th graders
2. Linkages with community colleges (articulation programs)
3. Faculty and staff to coordinate African-American recruiting
4. African-American faculty involved in recruiting
5. African-American students involved in recruiting
6. African-American alumni efforts
7. Conduct on-campus visitation days and/or visitation weekends for minority high school music students and their parents to familiarize them with the institution, explain the application process, and provide information on the programs and services available.
8. Make special mailings from list obtained through the College Board Student Search Service to all minority music students who take the Preliminary Scholastic Aptitude Test (PSAT) or the Scholastic Aptitude Test (SAT).
9. Develop recruiting brochures and pamphlets tailored to the specific needs and concerns of minority music students.
10. Produce a film or video on the services and programs available to minority music students, and distribute it to high schools with large minority enrollments.
11. Use minority employees, students, faculty, and alumni as recruiters or members of recruiting teams.
12. Develop cooperative arrangements with minority churches, community groups, professional organizations, fraternities, and sororities to co-sponsor.
13. "Adopt" high schools with substantial minority music student enrollment to develop an ongoing relationship providing academic support and encouragement for pursuing higher education.
14. Develop an awareness program to acquaint minority elementary and secondary students with the benefits of and the preparation required for a college education. Goals of the program are to:
    a. assist minority music students in improving academic preparation so their chance of admittance at the university level will be increased.
    b. recognize minority music students who are not usually identified for academic careers, assist them, elevate their expectations, and direct them toward university programs.
15. Conduct workshops for guidance counselors of high school and community colleges with substantial minority music enrollments to improve their counseling skills, establish better working relationships, and provide the latest admissions and financial aid information.

16. Increase recruiting contacts at high schools with substantial minority enrollment (e.g., career nights, college recruitment nights, information provided to high school guidance counselors).
17. Use print and broadcast media that are oriented toward minority audiences.
18. Provide information booths at shopping malls to disseminate recruitment materials and admissions and financial aid information.
19. Form a Minority Music Student Recruitment Committee composed of minority professionals and community leaders to advise on recruitment efforts.
20. Ask high schools for information for the development of a computerized mailing list of all minority students in the junior year. The list is used to make periodic mailings of information on academic programs, extracurricular activities, services, social opportunities, and support organizations.
21. Conduct "phone-a-thons" in an attempt to contact every minority high school junior and senior in their service area to provide basic information on higher education opportunities at their institutions.
22. Establish an on-campus program for high aptitude minority music students in their early years of secondary education (e.g., Summer Camp for Academic Development for high school freshmen and sophomores).
23. Greater communication must be made between recruiters and parents. This should assist parents in understanding what their role should be.
24. Universities should seek out music students from inner-city high schools.
25. Recruiters should visit predominantly minority high schools early in the year to identify eligible recruits. Early identification of minority music students will assist in providing several pre-enrollment services (counseling).
26. Minority music students should receive orientation from the university that helps them set personal goals, establish academic goals and adjust to the social atmosphere.
27. Analysis of an institution's organizational structure is necessary in order to determine if any aspect of the program affects attrition.
28. It is necessary that colleges identify problem areas and develop programs which will decrease the level of attrition.

RETENTION PRACTICES FOR MINORITY MUSIC STUDENTS

The following checklist gives some key ideas for the retention of minority music students:

1. African-American music faculty advising and counseling
2. Frequent monitoring of student's academic performance
3. Assistance in exploration of career aspirations

4. Assistance in curriculum adjustments based on aspirations and ability
5. Early-warning system for detecting difficulty
6. Incentives that promote student leadership, involvement and recognition
7. Pre-freshman summer programs for 12th graders
8. Pre-freshman weekend programs for 12th graders
9. Orientation activities that begin soon after admission
10. Personal counseling to resolve problems and interpersonal conflicts
11. Exploration of student's preparation for academic study
12. Student involvement in campus life
13. Academic support units
14. Caring faculty and staff
15. Significant relationships
16. Adequate financial aid
17. Student academic success early in his career
18. Excellent academic programs
19. Quality teaching
20. Potential for student employment
21. Living accommodations

The recruitment and retention of minority students for music programs are not tasks which should be taken lightly. The successful recruitment process involves a number of entities that must interact if a music department wishes to increase its enrollment. Without a set plan, a music department will find that its intentions will not be realized.

BIBLIOGRAPHY

ARTICLES:

Anderson, Robert C. et. al. "Parental Aspirations. A Key to the Educational and Occupational Achievement of Youth." *Adult Leadership*, XIV (May, 1965), 8–10.

Cass, James. "Can the University Survive the Black Challenge?" *Saturday Review*, June 21, 1969.

Finger, J.A. and S.E. Schlesser. "Non-intellectual Predictors of Academic Success in School and College." *School Review*, LXXIII (Spring, 1965), 14–29.

Hallenbeck, George P. "Conditions and Outcome in the Student-Parent Relationship." *Journal of Counseling Psychology*, XII (May, 1965), 237–241.

Haller, A.O. and C.E. Butterworth. "Peer Influence On the Role of Occupational and Education Aspirations," *Social Forces*, XXXVIII (May, 1960), 289–295.

Hare, Nathan. "The Teaching of Black History and Culture In The Secondary Schools." *Social Education*, No. 33 (April, 1969).

Hust, Paul. "Diversity in College Student Characteristics." *Educational Sociology*, 33. 1960.

Holloway, Robert and J.V. Berreman. "The Educational and Occupational Aspirations and Plans of Negro and White Male Elementary School Students." *Pacific Sociological Review*, II (Fall, 1959), 56–60.

Lanning, Frank and Russel Robbins. "Children In Trouble: Gifted Underachievers." *The Instructor*, LXXVIII (May, 1968), 1933.

Sewell, William H., A.O Haller, and Murray H. Straus. "Social Status and Educational and Occupational Aspirations." *American Sociological Review*, XXII (February, 1957), 67–73.

Share, Milton F. and Allan H. Lieman. "Parental Perceptions of the Student as Related to Academic Achievement in Junior College." *The Journal of Experimental Education*, XXXIII (Summer, 1965), 391–394.

Simpson, R.L. "Parental Influence, Anticipatory Socialization and Social Mobility." *American Sociological Review*, XXXIII (August, 1962), 517–522.

BOOKS:

Browne, Robert S. "The Case for Black Separatism." *In the Black Curriculum: Developing a Program in Afro-American Studies*. East Palo Alto, California: The Black Liberation publishers, 1969.

Cohen, Arthur M. and Florence B. Brawer. *Student Characteristics: Personality and Dropout Propensity*. Washington, D.C.: American Association of Junior Colleges, 1970.

Ford, David H. and Urban, H.B. "College Dropouts: Successes or Failures?" *In the College Dropout and the Utilization of Talent*. Princeton University Press, 1966.

Ginsburg, Herbert. *The Myth of the Deprived Child: Poor Children's Intellect and Education*, Englewood Cliffs: Prentice Hall, 1972.

Handbook of Labor Statistics. Washington, D.C.: U.S. Office of Government Documents, 1985.

Lehmer, Christopher J. *A Losing Battle: The Decline in Black Participation in Graduate and Professional Education*. Washington, D.C.: National Advisory Committee On Black Higher Education and Black Colleges and Universities, 1980.

Lombardi, John. *Black Studies In The Community College*. Washington, D.C.: American Association of Junior Colleges, 1971.

Medsker, Leland L., and Trent, James W. *Factors Affecting College Attendance of High School Graduates From Varying Socio-economic and Ability Levels*. USOE Cooperative Research Project No. 438. Berkeley: Center for Research and Development in Higher Education, University of California, 1965.

Minorities In Two Year Colleges: A Report and Recommendations for Change. Washington, D.C.: Howard University, 1980.

Orr, Margaret T. *Keeping Students In School*. New York: Jossey-Bass, 1987.
Statistical Abstract of the United States. Washington, D.C.: U.S. Office of Government Documents, 1987.
Structures of Dominance and The Political Economy of Black Higher Education in a Technocratic Era. Washington, D.C.: Howard University, 1981.

DESIGNING AN EARLY MUSIC PROGRAM

THOMAS BINKLEY
Indiana University

An early music program can be expensive. On the high side, it can require a faculty as large as one responsible for standard practice. The success may be dependent upon quality recruitment while credibility may depend upon the degree to which compromises can be avoided. Below I should like to present two separate paths that can be followed, along with the goals to which these paths can lead. The paths reflect a choice in philosophies pertaining to the degree of historical awareness intended to be transmitted to students and captured in performance. More precisely, the question is whether we explore through historical performance the standard-practice music or push back the horizons of performance in the discovery of new, historical repertories.

This is an area likely to be important in marketing the skills of future graduates as more and more professional orchestras touch base with historical practices, and more and more academic institutions look for this expertise in new faculty. In a survey carried out by the Early Music Institute, over two hundred music schools or departments in this country affirmed that early music expertise was an element in the hiring of new faculty. At least this many schools currently operate early music ensembles in addition to standard-practice ensembles. Many fewer offer degree programs in early music performance. Hundreds of schools offer their students some experience in early music performance through a collegium musicum. Increasingly today, professional performers are exploring the option of music presented in historical performances, employing original instruments played in observance of historical performance practices.

I think the time is at hand when the familiar compromise solution is an inappropriate mix of historical with modern instruments. A token harpsichord performing with modern instruments in standard Baroque repertory is no longer acceptable. A more firm commitment to historical practice is inevitable, and ought to be planned with care.

Below I suggest two main paths that I feel are reasonable, honest, and achievable. The first path leads to the discovery of new repertory through historical performance, while the other leads to a fresh experience with standard repertory through the application of historical performance attitudes. In both cases, the student is prepared to participate in the current demand in the professional world for historical performance competence. I think an adventure into historical practice without these clear goals is likely to squander resources.

Let us differentiate between *period specialization*, which means applying historical performance to all aspects of selected historical periods, and an *historical attitude* to performance, by which I mean that an historical approach will be taken with regard to some selected aspects of performance, especially in the familiar periods.

In the case of period specialization, one or more historical periods are selected for specialist performance. The periods are likely to lie outside the standard performance periods (medieval, Renaissance) and the repertory is not likely to be similar to that of other performing groups at the institution. The ensembles will not reflect the standard make-up of today's ensembles, nor will the required instrumental resources be similar to modern practice. Medieval and Renaissance periods are frequent candidates for period specialization while 19th- and 20th-century music is less likely to be selected. The demands on the S&E budget are likely to be rather more severe if this path is selected, while the appeal is likely to be broader and the potential achievement, more spectacular. There is the potential for a considerable investment in faculty lines, instruments, and library resources.

With the more modest path of historical attitude toward performance, it is precisely the standard repertory that is employed for historical performance, undertaken with the realization that only certain historical dimensions will be reflected.[1] To train student musicians to play pre-20th century versions of their own instruments is rather easily achievable, and because the greatest divergence from modern instruments is in the woodwinds and brass, the expense to the institution in equipment is modest.[2]

An administrator must realize, of course, that applied faculty lacking training or experience in the performance of historical instruments may be both unqualified and reluctant to embark upon the study of what they have presumed to be simply undeveloped, pre-musical instruments. A modest investment in some form of continuing education and residency program may prove very wise in such a case.

The table below is a checklist of the practical as well as some of the idealistic considerations involved in the inevitable expansion of the activities of our schools of music, as we gradually become leaders in this rapidly expanding musical field.[3]

COMPARISON OF TWO APPROACHES TO HISTORICAL PERFORMANCE

Specialization By Period	Specialization Limited To Historical Attitude
Appropriate Historical Periods	
Medieval Renaissance Baroque [Classic]	[Baroque] Classic Romantic
Typical Ensembles	
Non-standard choirs (frequently male choirs, with boys and male altos) Diverse small ensembles of early instruments (viols, vielles, cornettos, sackbut, shawm, lute, etc.) No large instrumental ensembles before the late Renaissance repertory.	Classic and romantic orchestras; string quartets, wind ensembles all employing historical versions of the instruments (somewhat problematical with keyboard instruments).
Advantages	
Easy to achieve student balance with small ensembles. Lends itself to innovative teaching of music history and theory. Appropriate as a general cultural component (nonprofessionals can easily continue music-making after college). Greatly expands the musical experience of performers and audience. Attracts a new audience. Supported by an active professional outlet.	Provides a new and exciting experience for performers and listeners in the area of standard repertory. The professional outlet is immediate. If the existing faculty has the skills and interest, no new lines are needed. Same students and same faculty participate in both this and standard practice.
Disadvantages	
Faculty specialization crucial. Technical proficiency difficult for students to achieve in short amount of time. A thorough program is expensive in S&E as well as faculty lines.	The appropriate historical periods are limited; there is no penetration of the historical past. Success depends very much upon the cooperation and flexibility of the faculty.
Appropriate Organization	
If to be a degree program, establish a separate department, with a prioritized list of areas of activity. If not a degree program, insure support equal to other applied music areas, otherwise performance standards likely to suffer.	Retain existing departmental (or other) structure. Attract instrumentalists to the faculty who have secondary skills in the performance of original instruments (e.g., natural horn, early flute, early oboe, etc.)

<table>
<tr><th>Specialization By Period</th><th>Specialization Limited To
Historical Attitude</th></tr>
<tr><td colspan="2">Faculty</td></tr>
<tr><td>Performance faculty expertise recommended (faculty may be shared with other schools, may be part time, or may have other areas of performance expertise). May range from a single all-round specialist (high school band director model) to expertise distributed among wind, string and keyboard performers.</td><td>This path requires no dedicated specialist faculty, but rests in the hands of those with secondary expertise.</td></tr>
<tr><td colspan="2">Cost</td></tr>
<tr><td>Minimum of one dedicated faculty line; will probably grow to more with the addition of part-time positions across the applied music areas. For good balance, provision should be made for the following applied needs if a small Baroque orchestra is envisaged along with medieval and Renaissance ensembles:
<table>
<tr><th></th><th>Student(s)</th></tr>
<tr><td>Bassoon/dulzian</td><td>1</td></tr>
<tr><td>Flute</td><td>2</td></tr>
<tr><td>Harp</td><td>1</td></tr>
<tr><td>Harpsichord</td><td>3–7</td></tr>
<tr><td>Lute</td><td>1–2</td></tr>
<tr><td>Oboe/shawm</td><td>2–3</td></tr>
<tr><td>Recorder</td><td>4–9</td></tr>
<tr><td>Viol/cello/vielle</td><td>2–5</td></tr>
<tr><td>Violin/viola/vielle</td><td>9–15</td></tr>
<tr><td>Voice</td><td>5–18</td></tr>
<tr><td>Sackbut</td><td>4</td></tr>
<tr><td>Cornetto</td><td>2</td></tr>
<tr><td>Natural horn</td><td>2</td></tr>
</table>
Equipment costs are substantial for instruments as well as a library of original sources on microfilm. One way to keep instrument costs down is through in-house manufacture by including an instrument repair and manufacture component in the program.</td><td>The only substantial costs are likely to be the instruments. This will include a complete woodwind and brass section for the orchestra in addition to fortepiano and harpsichord. Because the instruments changed so rapidly in the 19th century, you may want to decide upon the late classic period as the most useful. For the violin, viola and cello it is enough to purchase other bows and gut strings, while the double bass may require either substantial alteration, involving a dedicated number of instruments, or a compromise.
While a library of original sources is desirable, it is not a necessity because the goal of this program is not complete historical accuracy but an historical experience within the standard repertory.</td></tr>
</table>

COMPARISON OF TWO APPROACHES Continued

Specialization By Period	Specialization Limited To Historical Attitude
Impact	
The sense of discovery and exploration in new repertory and/or new performance strategies stimulates interest in all areas. A new audience is attracted, providing the impression in the public eye is that the music program is not being left out of current world-wide musical developments. If it is a degree program, there will be some new students attracted to the program as well as some cross-over within the existing student body.	The initial impact lies in the added expertise within the music program. There may be significant unforeseen advantages in the history and theory programs as well as in the potential for integration within the general humanities.

Market

There is a worldwide market today for performers with historical performing expertise. Currently there are at least eleven professional "original instrument" orchestras in the United States, and a large number of small professional ensembles across the country. The academic market is currently small but growing steadily, and may some day reach the high level currently found in Europe.

ENDNOTES

[1]Examples of this in the professional world include reducing the number of performers for the performance of Haydn or Mozart symphonies by philharmonic orchestras around the country, or conducting piano concerti (again Mozart) from the piano.

[2]The most difficult accommodation might be the horns, which were valveless throughout most of the 19th century, and the contrabass, which was frequently a three-stringed instrument until about the time of World War I. Simply exchanging gut for metal strings and acquiring new bows is a reasonable accommodation for the bowed strings under these circumstances.

[3]It is remarkable that the practice out in the profession is far ahead of the university and conservatory preparation. Historical performance is active throughout the professional world, but only emerging in the academies.

EARLY MUSIC IN HIGHER EDUCATION

THOMAS FORREST KELLY
Oberlin College Conservatory of Music

Early Music America, the organization sponsoring this session, recently conducted a survey of early music in America, and some of the results ought to be interesting to us. For example, considering all those responding to the survey—and this includes a full range of respondents, from amateur recorder players and record-buyers to distinguished professionals like ourselves—the educational level is very high. Ninety percent have college degrees, 75 percent have been to graduate school, and 25 percent have doctorates. Of the professional performers answering the survey, the educational level is even higher: 94 percent have college degrees, 79 percent have been to graduate school, and 67 percent have at least a master's degree.

So we can imagine that training provided in historical performance by colleges and graduate schools has played an important part in the development of these professionals; we can pat ourselves on the back. Or can we?

Actually, only 14 percent of these professional performers rank college as their most important source of early music training: 23 percent say that graduate school was of primary importance to them; but almost twice as many consider that independent work, or work done with a teacher, was more important.

If they've all been to college, why were we not more important to them? If higher education does not really play a very important role in the growing world of historical performance, then we owe it to ourselves to consider why this might be so. Well, we know that performance on historical instruments, or early music, or whatever, is for the moment a specialized subject to which musicians come relatively late in their musical training: what they discover in college, perhaps from us, they may develop more fully only later. We also know that early music has its own semi-independent system of societies, workshops, and teaching, which provides financial support for many professionals, and an ongoing network of training and recreational performance, sometimes at a high level.

And we have sometimes found it difficult, or undesirable, to alter existing programs. Although we produce a few early-music specialists, and many other students want to become doublers like their teachers, and yet others have enough curiosity to seek us out, still it often seems that the professional musical world for which many music programs prepare students is in large measure the musical world before the historical performance movement. Conservatories are conservative: they didn't get their name from nothing.

It may be that changes in the future are likely to be driven by the economics of the marketplace, rather than led by music schools themselves. There are not really so very many first-rate orchestral jobs available to our graduates, and the number of those is shrinking. And the current vogue of playing favorite baroque and Classical music on period instruments—let us hope that it's not a passing fad—has created a whole range of opportunities for musicians. A number of North American period-instrument orchestras recruit at Oberlin; but the Cleveland Orchestra doesn't. This growing demand will shape professional musical education for the future, and it is already happening in the present: witness the growing number of degree programs in early music at both the graduate and undergraduate level.

Education in early music is a problem. First, because of the difficulty of driving any wedge, no matter how thin, into an already overstuffed curriculum. Secondly, because we perceive early music as a single thing, or at best as a section of repertory that deserves *some* attention but not very much. And third, because we don't know what a model early music program might be.

Let's deal with one problem at a time. In the first place, the early music revival, the historical performance movement—these names seem to suggest two things: first, that at the center is a repertory: early music, or historical music; and second, that it is a revival (with hysterical religious overtones) and a movement (with ideas of marches, slogans, overenthusiasm, temporary insanity; we think of the Temperance Movement, the Hula Hoop; things that will go away if we ignore them). And while it is true that the impetus for this "movement" comes partly from an interest in little-known music from the past, it has rapidly coalesced into something that is more than that: it is an attitude to music-making; it is taking music on its own terms; it is letting the music speak for itself.

Ideally, the historical performance movement represents the view that a piece of music is a piece of culture—and this is true of *any* piece of music, from any time and any place. Any ethnomusicologist will know just what I mean. It is, in a way, a reaction to the kind of modern criticism and analysis which divorces the art object from its creator and from its surroundings. Historical performance seeks to put it back.

I teach a course called "First Nights": it's about the first performances of pieces that I hope will appeal to undergraduates: Handel's *Messiah*; Beethoven's Ninth Symphony, the *Symphonie Fantastique*, the *Rite of Spring*, Monteverdi's *Orfeo*. In each case we try to find out what happened at the first performance: the weather; who came to the concert; who played; how much they rehearsed; whether the concert was unusual. There's a lot to learn. It's often difficult to find out what the music really was, even for pieces we think we know. It raises questions to learn that the first performance often presented a musical text that is not the music we know now. And when we assemble a natural trumpet, a *cornet á pistons*, an ophicleide, and a serpent, and listen to the sounds of Berlioz's brass section, it raises some interesting questions about the recent Cleveland Symphony performance.

The idea, of course, is to get students interested, not to convert them to early instruments; to widen their horizons, not their embouchures. This is all part of my private campaign to free students from a kind of rigidity that assumes that "mainstream" modern performances represent performances as they always have been, or always should be. Modern performances are modern performances: and good modern performances are good performances. It might be that the first performance of Beethoven's Ninth Symphony, entirely authentic and entirely historical, was one of the worst performances that piece has ever had. But still, it's a performance worth thinking about.

This is an attitude to music that is permeating education in all areas, whether we plan for it or not. I used to be able to astound my students with Christopher Hogwood's performance of *Messiah*: now they know it better than I do, and what astounds them is Beecham and the Huddersfield Choral Society. Times are changing.

What do we mean by an early music program? We know pretty well what is needed in a string program: private instruction, small ensemble playing, orchestral experience, a certain background in relevant theory and history—and many of us have well-tested and well-run programs in place: all a little different in inflection, each with its own character, but nevertheless sharing some fundamental assumptions and understandings.

An early music program is different, because the underlying assumptions are not generally agreed on, and because there are no traditional models.

The real question is not, should we have an early music program, but rather, what do we want our early music program to do? Very generally, it seems to me that there are three answers.

The first answer is that we intend to prepare professional performers, giving our students a preparation that fits them as well for careers in early music as our other training programs fit their students for other performing careers.

A second answer is this: we intend to offer some or all of our students enough training on historical instruments and techniques that they can take such professional work as may come their way, to make them into well-rounded switch-hitters, or doublers, equally at home in mainstream music or in the growing number of period-instrument orchestras.

A third answer: we intend to provide, often under the name of "collegium musicum," a forum in which interested students—often not pre-professional students—may play and learn about older music, while simultaneously preparing for careers in other areas.

I guess I think that a single institution cannot normally do all these things. Indeed, it may not be able to do any of them. But different intentions create different programs. We might point to the Early Music Institute at Indiana

University as one of the leading models for the specialist, focused program. Our program at Oberlin, owing to a wealth of faculty who are at home in both areas, has developed a program mostly oriented to the doubler. And each of us, I'm sure, can name any number of institutions with early music activity of the "collegium" sort.

I think many institutions feel a need for some sort of early music program, and this is a responsible attitude. But in order to put something in place that is not simply the result of happenstance, it's important, I think, to consider what sort of student one intends to produce: early music specialist, doubler, well-rounded modern player with an awareness and a little experience in other ways of performing. And then, of course, making the program involves either a big infusion of cash (a rare commodity these days, as always) or adjusting existing structures to reflect changing needs and interests.

One very basic way to inflect a program toward an awareness of historical performing styles—a critical way, in fact, and one that needs no extra financing—is in the matter of faculty recruitment. If all, or a portion, of new faculty hired at an institution were selected partly on the basis of knowledge and ability in historical performing techniques, we would see within a very few years a new openness towards broader questions of cultural context for music; our students would sense less of the antagonistic division they sometimes feel; and possibilities would be open to interested students that they now often need to seek elsewhere.

This doesn't mean hiring only krummhorn virtuosos in the wind department. It means, wherever possible, choosing a bassoon teacher who also has some experience with the baroque bassoon; a pianist who has tried a five-octave Viennese instrument. At the present state of development in the historical performance movement, there is hardly a performer in the field who is not also a performer of modern styles. Conversely, there are many faculty members, and potential faculty members, whose interest in a wide variety of performing styles needs only the tiniest encouragement to blossom into a garden of resources for themselves and their students.

This brings up a related suggestion. Many faculty in existing institutions are interested in historical performance, but hesitant about it because the movement came along after their essential training was complete: it is somehow foreign to them. (I'm not speaking of the musicians who simply will never accept the idea that there is more than one way to consider performance.) These faculty might be encouraged to explore some of the recent developments in performance on their own. Many institutions have some sort of faculty development grant. If funds could be specifically sought, or specially earmarked, for such faculty exploration, and if faculty could be especially encouraged to seek support in this area, it might contribute to the notion that historical performance is as much a mode of inquiry as it is an arcane specialty; and it might add to the resources of the institution, and provide students with a wider variety of options without an increase in faculty positions.

I'd like to include a few unconnected thoughts which I think ought to be aired somewhere: why not here?

First: the "Collegium director syndrome." There are perhaps two typical kinds of collegium director: the "Tuesday-night" collegium director, who is a performer engaged by the institution on a part-time basis to guide an early music ensemble. The other model is the musicologist, often a junior member of the faculty who also teaches the medieval and Renaissance music history survey. In both cases a very committed ensemble often results, through the extended efforts of a director who gives far more time to the group that his or her compensation warrants. There is a particularly invidious problem for the musicologist: he or she was recruited through a job posting that said something like "collegium experience desirable"; the candidate was happy to get the job, and works hard at many things, not least the collegium. But when he or she is evaluated for tenure, the time spent on collegium activities gets not much weight, and unless he or she has been producing scholarly work at the same rate as other junior colleagues, the future may be at risk as the result of having worked hard for the collegium. I think there is often a danger of undervaluing directors of early music ensembles, sometimes because their ensembles are seldom a major part of an institution's offerings. But such a small offering may still require an individual's major effort.

Second concern: voices. Why are there so few people exploring the singing styles and techniques of Machaut, Dowland, Handel, Donizetti? The human voice is the only instrument that has not changed over measurable time, and yet singers are just about the last group of performers to consider how their music and its performance has changed over time.

All music, perhaps, aspires to the state of the singing voice. This is certainly true in early music, and the farther back we go in time, the truer it is. And yet the early music revival has dealt largely with instruments, and not always very important instruments (I think of the enormous number of krummhorns at large in the world today). I don't think we can feel truly healthy in exploring the styles of the past until we are guided and accompanied by many more singers.

And I'm concerned about the widening gap between the successful "baroque and beyond"—the historical performance people—and the increasingly neglected Renaissance and before—the leftover early music movement.

I may be wrong about this—and as a medievalist I hope I am—but it seems to me that there is a growing division between historical performance and early music: between the presentation of older repertories on one hand, and the performance of mainstream repertory in new "old" ways on the other. It might even be that the new passion for historical baroque has reduced the appetite for the Renaissance and the Middle Ages; I can cite you two classical music radio stations who have recently made it a policy not to play *any* "pre-baroque" music. Now that Bach is in the mainstream in a new way, what about the Middle Ages and the Renaissance? Nobody comes to Oberlin to recruit cornetto players or Renaissance madrigal singers. Our colleges and universities have long been engaged in the research and performance of older repertories (and long may that flourish!); but however excellent they may be, these activities have remained outside the musical mainstream.

My own long-range goal is the abolition of early music, and of historical performance. By this, of course, I mean the terms, the labels—not the broad-based techniques and the culturally oriented perspectives that these activities are bringing to the musical world.

If the Academy of Ancient Music is an early music ensemble, then so is the Boston Symphony Orchestra. Both play a restricted repertory of music, mostly by dead composers, on instruments developed in the past to meet specific musical goals.

Whether we like it or not, the attitudes of what we now call historical performance are permeating all aspects of our musical life. Ultimately, I hope these attitudes will become so natural a part of our thinking and teaching that they will apply to all music: and then the distinction between "early music" and "real music" will vanish.

Using early music to subdivide the already-threatened field of serious music is surely a mistake, in what some might call the last decades of acoustic music. Surely the historical performance movement can work to bring us together, at least in the belief that any music is enriched by an understanding of its context and its language. *Any* music.

LEADERSHIP THROUGH STANDARDS IN MUSIC EDUCATION

RICHARD J. COLWELL

University of Northern Colorado

Seldom have I been assigned a more powerful topic. The three key words, *leadership, standards,* and *music education*, demand attention; each has the potential to revolutionize our profession. Together they influence every facet of our lives. The topic is so broad that I am reminded of Oscar Wilde: "Be warned in time, James, and remain, as I do, incomprehensible; to be great is to be misunderstood." When speaking to the faculty about leadership, one cites Lord Acton: Power tends to corrupt and absolute power corrupts absolutely. To administrators, however, I think the maxim should be: Power can corrupt, but absolute power is absolutely delightful. In an attempt to be understandable, I've organized my thoughts around four points.

1) The importance of music education in every school and college
2) The problems of goals and objectives in music education and related current issues
3) Standards I'd expect of music educators
4) Opportunities for heroic acts by NASM administrators

The session's title might also contain a message to music educators about the importance of raising their standards. The perception of low standards in music education has been with us for some time; the matter can no longer be ignored. Disraeli suggested that it is much easier to be critical than to be correct; music education has been subject to more criticisms and fewer thoughtful suggestions than any domain of music.

A couple of examples should suffice to establish my first point, the importance of music education. At the federal level, the National Endowment for the Arts has been supporting the arts and artists for a quarter of a century with little measurable long-term effect. Only recently, in a no-growth environment of support for the arts and a no-growth environment of attendance at arts events, has the NEA, prodded by Congress, given lip service to arts education. Even the recognition of the potential of arts education gives promise of solving, rather than just coping with, the persistent problems in the arts.

At the public school level the school reform movement has prompted public concern about the health of music programs, and as some programs totter on the precipice, there is a growing realization of what might be lost if music education programs were eliminated.

At the college level, more than a few schools of music took note when enrollment in music education plummeted by as much as 50 percent and students of marginal quality had to be admitted to "keep the numbers up."

Most of you have no problem in identifying with at least one of the situations I have described. For the general public, however, the term *music*, related to *education*, has lost its meaning, and the perception is that music education lacks substance and significance, and there is certainly no urgency about improving it.

Why do we need school music? Music is everywhere. Modern technology enables students to wear their Walkmans and listen to music in the shower, while jogging, and in bed. Radio, whether FM or AM, is almost totally music programming and stations are identified as being classical, country and western, hard or soft rock, easy listening, etc. Only PBS is willing to break up the radio listening day with "Morning Edition," "All Things Considered," and reruns of Garrison Keillor.

When Lowell Mason, George F. Root, and William Bradbury thought up the idea of school music, music wasn't piped into every potential silence. The cassette player was not standard equipment in the buggy. Music education introduced young and old to the best music of their culture. It was not difficult to talk about standards of music and musical performance and it was not difficult to know what should be included in a valid program of study in music education. The leadership and rigorous standards of the music educator were acknowledged and his or her power to inculcate quality music into the curriculum was not debated. Music education had the potential to influence the masses, to enhance society, and even to improve an individual's self concept. The power possessed by teachers was similar to that described by Lord Palmerston when he said that a great power has no permanent friends, only permanent interests. Initially the musical *interest* of music education was more important than the teaching method. I need not take time to describe the changes and predominance of method over content, but today's parents have only a fuzzy idea of what their children will learn in school music classes. Parents have so little confidence in school music that they readily provide children with private lessons. Parents understand that tutoring and practice are needed for one to learn a skill. Charles Ball recently reminded us that skill is the enabler in all music learning.

In 1989 our own music teachers joined with community leaders in declaiming that school music education did not have much impact on their own lives. Our supporters advocate talent over training. These leaders do not believe that music education is necessary to accomplish the musical goals valued by society. From high school on, talent is viewed as more important than training. The prevalence of music in our society seems to indicate that training is not necessary for one to become an attentive listener; the most serious orchestral concerts receive more support and a larger audience from the untrained than the trained. With this confusion about music education it is understandable why the marching band is equated with the public school music program and methods courses are equated with music education for the college student.

I hope I have not exceeded my theatrical license in describing the confusion about music education programs in the public schools and colleges. Samuel Hope and others have suggested that it would be just dandy if we would distinguish between music as art and music as entertainment. If music is both, is school music both, and do we judge these dual outcomes by the same standards? In Denver, promoter Doug Fey is attempting to save the symphony orchestra by convincing the public that a symphony concert is entertainment and an orchestra can be managed just like a rock star. Under this philosophy, 11,000 people turned out for the first concert; 850 for the second. Have Richard Stolzman's programs become more entertainment than art? Is the World's Largest Concert entertainment or art? If it's entertainment, can we then criticize marching bands because of their entertainment function? Is the new head of the NEA correct in suggesting that folk art, old-time fiddling, and crafts are equivalent to concerts in Boston? If he is, what are the implications for the argument that all students need training in music? Can't we base our philosophy on the fact that some kids just seem to have it?

Unless we know what school music is, it is difficult to discuss it intelligently. Despite the confusion and the perceptions, music education is potentially the most influential department in your school. The public school music teacher may teach 1,000 different kids a week, be in contact with these kids during their most impressionable years, and be in contact with them for an extended period of time, perhaps all 13 years from K through 12. No other educator has the potential to affect pupils to the extent that teachers in music education can. Even the values and attitudes of your applied music students, your musicologists, and your composers were probably affected by the quality of the music program and the music teachers in the schools. Whether your undergraduate student population ratio is 10 percent or 90 percent music education, those music education students, as a body, are those individuals with the most potential to make a difference in the lives of children, and hence society.

Music teachers have the potential to instill not only musical skills and knowledge but values and attitudes. Thus, the quality of students majoring in music education becomes critical. Amidst scarce resources, do we make adequate allotments to make sure music education students are appropriately recruited and trained?

Music, the schools, and the needs of the student have all changed since Lowell Mason, but do you realize that the music teacher education curriculum is nearly identical to the one that Karl Gehrkens instigated at Oberlin in the 1920s? That the workshops for music teachers closely resemble the format advertised in the *Boston Musical Gazette* in 1840? Winston Churchill was known to have said that Americans will always do the right thing—after they have tried everything else first. We need to begin trying.

GOALS OF MUSIC EDUCATION AND A CURRENT ISSUE

This is not the forum in which to offer philosophy or behavioral objectives, and I've already mentioned some of the objectives of music education, but an important point or two must be made. In most music instruction, goals, and consequently standards, are very clear—either you play the violin well or you don't; the performer's interpretation falls within the range of acceptability, or he isn't musical.

In the schools, however, music education success is often based on the number of students who love music. Judgments on program quality are made on drop-out statistics, and accountability is based more on inputs than outputs. One should expect that in music education, where values are taught both intentionally and unobtrusively, we would find the emphasis on artistic literacy and values education, yet here we find the emphasis is on pluralism, multiculturalism, and more, all losing causes for music education. John Silber, in *Straight Shooting*, has an excellent example which allows me to introduce sex into this presentation. Because college methods courses resemble so closely what occurs in the public schools, I feel justified in connecting preservice and service. Music education students must not be allowed to graduate from college without having a clear idea of what musically educated public school students should be able to do, to understand, and to believe. Standards apply to all of us all of the time. What is being taught in the schools and colleges, however, resembles this example from health education.

Silber criticizes the text *Changing Bodies, Changing Lives*. In explaining sexuality, students are presented with a graph:

Exclusively -- Exclusively
Homosexual Heterosexual

The student is taught that most people lie somewhere in between the two extremes of the graph, and that young people can experiment all along the line. All of this is normal unless you happen to think it is not. Then it isn't normal, or, more likely, *you* are not normal. Silber's point is that education should inform students where most individuals should be on the line. Music is taught the same way, with no serious effort to educate for values. This result in a graph that looks like this:

Trashy -- Great
Music Music

To treat any position on this graph as equally satisfactory denies all we have learned about the arts.

We were lucky to escape, if we have, from the flap over the NEA funding of Mapplethorpe and Serrano with no more bad publicity than we got. We were, for once, on the same side with the media, and the media decided that the issue was one of First Amendment rights. Anyone who has listened carefully to the words of rock music knows that First Amendment rights are not an issue. The real issue was the government's ability to control expenditure of tax dollars. The folks at the NEA probably felt like staffers do in the Pentagon when one of their pet, but weak, projects is squelched. Government funding is not going to encourage diversity; in seeking government funds we all look for guidelines and attempt to learn what projects are most apt to be funded. Peer review committees like to be re-employed, and the relationship of these panels is pretty incestuous. Mapplethorpe's work was intended to propagandize the public, and one doesn't use government funds for such projects. His work was crude rather than sensuous, and hardly artistic; but the NEA once spent 25 grand to have someone photograph two rolls of toilet paper thrown from an airplane. Music educators need to have impeccable standards and to use and promote music that reveals to us information and meaning about the great experience of being human. (Note that the goals of which I am speaking and for which we are presently being held accountable are not performance goals. Conjure up for a moment the usual musical goals for the junior high school or middle school general music course.)

We tell parents that the arts should be required of every child and maybe even required for high school graduation because the arts are a way of thinking. Now, just what does that mean?

Is it a convincing argument that band and choir are acceptable substitutes by which one can accomplish the goals of junior or senior high school general music, a practice that is widely accepted? If it seems reasonable, perhaps we can also substitute madrigals for music history.

Is MENC's new checklist of teacher competencies reflective of what you believe distinguishes a great teacher from a good one? Almost all of the emphasis in the checklist is on classroom management.

The perceptive college music education major must begin to note the discrepancy between his education and what he is supposed to accomplish. The public seems most eager to establish arts magnet schools; we have 171 at present and these are schools designed for students with special talent. School programs directly funded by the NEA support only the performance model—the artist in the school. There is no actual concern for sequencing, a curriculum, and student standards. When one is observing federally funded cloggers prancing about, it is difficult to know whether one is observing art, being entertained, or both.

The concerned music education major might note that teacher certification requirements are moving increasingly out of the control of the colleges, moving to professional organizations, state departments of education, and test makers. Further, post baccalaureate in-service is being offered by public schools, by junior colleges, and by baccalaureate institutions, and often in-service and graduate credit can be obtained simply by attending a conference or meeting. Taking rigorous courses to improve music teaching and learning is almost a thing of the past. The most prestigious schools have summer school courses consisting primarily of workshops where visitors can drop by for a day or two. Who among us really thinks that something as complex as teaching can be improved with a two-week workshop?

STANDARDS

Music educators could do much by themselves, I suppose, to improve the situation; the responsibility is theirs, but administrative assistance is needed. The administrator is the fox who knows many things; the music educator is more like the hedgehog who knows one big thing—that is one line I can remember from a course on Greek poetry.

Can raising standards for music education bring individuals into the profession willing to tackle these and other problems? Can we rise above minimum mandated standards? In 1972 Margaret Mead suggested that the most extraordinary thing about a really good teacher is that he or she transcends accepted educational methods. Methods are designed to help average teachers approximate the performance of good teachers. Do we need elementary methods, secondary choral methods, secondary instrumental methods, woodwind pedagogy, conducting, and more?

SALARY INCENTIVES

Advertising and salary has some impact on attracting greater numbers to teaching. One firm employed to attract individuals to teaching has mailed 200,000 brochures and the requests for the brochures are increasing—last week they were filling about 600 requests a day. When Rochester, NY, announced their high salary schedule, nearby SUNY at Brockport was inundated with students interested in teaching; they put 800 students on a waiting list after raising the standards of those they accepted to a 3.0 grade average and the successful passing of an interview. Connecticut has made teaching more attractive through increased salaries. The University of Connecticut restricts elementary education to 44 students and presently has 100 qualified applicants. Of these students, 90 percent of the incoming students entering their program exceed 1,000 on the SAT (that's 24 ACT), yet the SAT of the high school junior who wants to be a teacher is stuck at 800. The other side of the coin is that students with the highest ACT scores are most likely to drop out of teaching after a year or two and least likely to return to teaching.

In 1986, 84 percent of the new hires were teachers already in the pool, not newly minted graduates. That means that changing the profession for the better will really challenge us. Not only are we hiring from the extant pool, but the program of teacher training is placing increasing emphasis on observation and practicum, experiences that reinforce the status quo and focus on coping and getting through the day successfully. Competencies are based on what today's teachers need to know, and the question of what *should* be done is asked with less frequency.

HEROIC OPPORTUNITIES

Intelligent discontent is the mainspring of civilization. Thus, although the decisions remain with the administrators, dialogue should precede these decisions. Charles Evans Hughes suggested that the history of scholarship is a record of disagreements. Too often this risk of disagreement is not taken. After the dialogue concludes and decisions are reached, change will require a specific focused catalyst. For example, we know what publication of *A Nation at Risk* did for the general education movement. The NEH has successfully demonstrated what students don't know about social studies; history is being returned to the core of the curriculum; enrollment in all social studies courses is up. Even geography is making a comeback. Five issues in music education are material for dialogue and decision.

1. Is there a reasonable argument that a musician cannot be educated to be a successful teacher of fourth grade general music or high school choir in four years?

2. Can there be differing admission standards to a school of music without the implication that one standard is higher than the other? If large numbers of students had majored in music history at the undergraduate level, music educators might have developed admission standards based on musicological criteria. Performing and teaching skills are not the same.

3. To compensate for the lower performance standards required of music education majors compared to applied music students, have we tried too hard to have similar undergraduate requirements for both areas? At least one school suggests identical courses for all music students during the first two years, and often programs are similar the last two years. Required junior and senior recitals for all students are not unknown. Identical course requirements may not be the best way to gain respect or to improve standards. As parents, we have learned that attempting to treat each child the same way may neither be fair nor helpful.

4. The emphasis on teacher examinations and job requirements often suggests that music education is a terminal degree. This perception is another reason

why undergraduate programs should differ; baccalaureate degrees in music history, music theory, and performance are seen as preparation for graduate school. (It might be more realistic to argue that, in music education, after four years we are willing to risk having the student "solo" with the implicit assumption that the graduate will be back summers or even an entire academic year in order to complete the basic stage of his or her education.)

5. There is an attitude that we are doing students a favor if we certify them for instrumental and choral music teaching, K–12. Yet, we know that music students have an emphasis and sometimes get almost no training outside that emphasis. I have known instrumentalists who have graduated with no choral experience and no keyboard experience. What are we doing to standards when we grant these students a K–12 teaching certificate? The music education student and the music administrator implicitly understand that education and certification are all a game of us against those who are supposedly the gatekeepers. In one sense, middle school general music is the core of required music, and middle school music is a terminal experience for many youngsters. However, we don't educate our college students for middle school, or certify them as proficient at this teaching level. The assumption is made that middle school is just another version of elementary school music or a place for the burned-out or unsuccessful secondary school teacher. We must bring our assumptions into line with our standards.

Whatever we do, our goals must be clear. We are operating in the atmosphere of the Bush-Reagan administrations, administrations that are willing to suggest that learning stops. Collectively, at least, they do not believe in stimulating their own thinking beyond the immediate concerns of government. We were aided in the Kennedy years when the President assembled his staff to discuss literature and art. His staff demonstrated to all of us the importance of reading and of pursuing what art is available. Kennedy's goal was to bring higher intelligence to government work. In today's atmosphere, there is less rigor, a lack of perseverance and intelligence applied to most tasks. Most music we hear is trivial, the literature is banal, and the magazines published are what my grandmother would call pish posh.

If music educators and music administrators don't sit down and discuss the upgrading of music education, the impact of only one-half of this arrangement working towards improvement will have the same impact as clapping with one hand.

Regardless of other steps that you may take when you go home, the fastest way to improve education is to attract students with the most promise for teaching. You can change a course or two, but any analysis of present programs would mandate a fundamental restructuring. We can continue to accept those students who naturally drift towards music education, but if you want to become a renowned leader in changing the nature of music education, you must turn the drift into a flow that you can direct and channel. Scholarships, tuition forgiveness plans, and innovative and challenging curricula are called for.

Emerson reminds us, "To laugh often and love much; to win the respect of persons and the affection of children . . . to know that even one life has breathed easier because you have lived . . . This is to have succeeded." Let us join hands and succeed.

MEETING OF REGION FIVE

MUSIC AND PHILANTHROPY IN HIGHER EDUCATION: FUND RAISING IN NASM INSTITUTIONS

Robert L. Cowden
Indiana State University

INTRODUCTION

Philanthropy and fund raising have been a part of the higher education scene for a very long time—particularly *private* higher education. During the last fifteen years or so, public higher education has become increasingly involved in the raising of resources as state legislatures have been either unwilling or unable to appropriate sufficient funds for the operation of junior colleges, colleges and universities for which they had responsibility.

Job descriptions for positions of chair, director or dean in departments or schools of music now routinely include such phrases as "must be skilled in fund raising" or "should have a demonstrated record of success in fund raising" or "should be willing to seek assistance outside the university for resources." It was these things plus my own realization that I was spending more and more time (by my own choice, I hasten to add) at the business of finding outside resources for my department that prompted me to initiate a proposal for a sabbatical leave to pursue the topic of this session. The study included four elements:

1. a survey of a stratified random sample of NASM institutions,
2. time at the Center on Philanthropy located in Indianapolis,
3. attendance at conferences on the subject of fund raising sponsored by the Council for the Advancement and Support of Education (CASE) and the Fund Raising School.
4. interviews with twenty-three individuals on nine different campuses where fund raising is a high priority and where the record of success is obvious. These individuals were music executives as well as persons with responsibilities for institutional development and advancement. (The names and institutional affiliations are attached to this paper.)

I wish to express appreciation at this point to Indiana State University for approving this leave request for the fall of 1989 and to the President's Associates for their financial assistance.

DEFINITIONS

Philanthropy—the word comes from the Greek meaning love of mankind; charitable giving for a worthy cause; a desire to help mankind as indicated by acts of charity or deeds of practical beneficence. Robert Payton points out that philanthropy is a manifestation of two values: compassion (love and charity) and community (mutuality, things that bring us together). It involves religion, health, education, welfare, culture, civic and community affairs.[1] "Philanthropy is giving for charitable purposes—acts of mercy to relieve suffering, to provide assistance for those unable to fend for themselves in meeting the ordinary challenges of life. It also includes voluntary service and voluntary association. Philanthropy is more than alms giving; more than grant making."[2]

"Without philanthropy we would have no universities or schools," says Fisher, "no hospitals, zoos or symphonies, no community groups or religious institutions, no shelters for the poor or food for the hungry."[3]

Fund Raising—the act of raising money (or its equivalent) for specific purposes. The "equivalent" may be scholarships, lectureships, equipment, uniforms, robes, endowments, etc. One former college president defined fund raising as a "series of disappointments punctuated by occasional successes, most of which are unexpected." Fund raising is much more *art* than *science*. It is full of inconsistencies. It should be understood that fund raising is not just seeking and asking; it is also *selling*. The program, the cause, the event, the institution must be "sold" to a potential contributor/investor who sees the value to him or her of associating with whatever it is you are selling.

Thus, on the one hand we have philanthropy—an individual, foundation, or corporation with resources to share or invest and on the other hand a department, school or institution with a need that can be addressed by the funds or other resources possessed by the philanthropist. In the best of all worlds there is a partnership created between the two where everyone wins. The philanthropist or philanthropic agency has a need met as does the recipient. They each gain. The challenge in fund raising is to identify and describe a need in compelling terms and then find the individual or agency interested in or willing to meet that need. That's fund raising!

HISTORY

Philanthropy is an old concept. It is older than democracy, older than Christianity, older than formal education. In the twentieth century B.C., Babylonians were admonished in the Hammurabic code to take care that "justice be done to widows, orphans and the poor."[4] The tithing principle is hinted at in 1500 B.C. with the demand by Phoenician gods that the first fruit of all products be given to the service of religion. In 1300 B.C. Moses obligated a tenth part of the harvest for religion and support of the poor. In 1170 A.D. Moses Maimonedes sent letters asking community leaders in Northern Africa to raise funds to redeem captives—the first direct mail campaign, we might guess.

Philanthropy has shifted from being overwhelmingly geared to the support of religious institutions to the situation now in the United States where health and human services, the arts, humanities and education account for 35% of all giving. When the category of "other" is factored in, the total percentage given for non-religious causes is 54%.[5] The shifts are clear: from a social elite to a mass base, from predominantly religious to predominantly secular, from the amateur volunteer to the professional fund raiser.[6]

American philanthropy was likely born two decades after the Pilgrims landed when the Massachusetts Bay Colony sent three clergymen back to England to raise money for nascent Harvard College. They returned with 500 pounds. Until the end of the 1700s, colonial fund raising was concentrated on higher education and religion. Gradually health, civic and social causes as well as the arts entered the picture.

Benjamin Franklin in 1749 published *Proposals Relating to the Education of Youth in Pennsylvania.* He circulated this appeal among "publick-spirited gentlemen" in Philadelphia and raised some 5,000 pounds to establish the academy that later became the University of Pennsylvania.

Andrew Carnegie, who had already amassed a fortune in steelmaking of $30 million, published an essay in *Wealth* (1889) in which he said, "millionaires should, instead of leaving their fortunes to their families, administer their wealth as a public trust during life." In that same year John D. Rockefeller gave $600,000 to help found the University of Chicago, the first of millions the oil baron was to give that university.[9]

Soon after, social agencies such as the YMCA, the YWCA and the Red Cross began raising money. Harvard began raising money from alumni. In addition, there were highly successful efforts by the National Catholic War Council, the Salvation Army and the Jewish Welfare Board.

Following World War I, Charles S. Ward, a highly successful fund raiser for the YMCA, formed his own fund raising firm, the first such venture in America.

In 1920–21 fifty representative higher education institutions reported receiving gifts of $28,145,000 for the fiscal year. Thirty years later the same group received $112,790,000. Allowing for the currency differential, this amount was $28.8 million greater in purchasing power than the amount received in 1920–21. Ten years later the amount ($345,953,000) represented an increase of 22% over the '59–'60 total and twelve times greater than the amount received forty years earlier.[10] Clearly, fund raising in higher education was big business.

"American givers," said Cutlip in 1965, "have come from the tin cup to the telethon in little more than half a century.[11]

MAXIMS

The sixteen maxims that follow represent advice from experienced and successful fund raisers. They are presented not as absolutes but as ideas to be considered. There will be those who will say "I have done just the opposite and have been successful." And that may indeed be true, for I remarked earlier that fund raising is full of contradictions. Nearly every fund raising effort is different from the ones before. As several persons told me, "there is *no* formula." There is a lot of common sense, a lot of instinct that comes into play as a person with a need or a cause approaches a person, foundation or corporation for assistance. So, with that disclaimer let's consider the following maxims:

1. *Planning*—any and every fund raising venture must be carefully and thoughtfully planned before it can succeed. That applies to an annual fund, a phonathon, a proposal to an arts commission, a request from your alumni or a campaign to buy new choir robes. The more thorough the planning, the better. Goals and objectives need to be clear. People who are involved in the project should be a part of the planning and goal setting. More fund raising ventures have been unsuccessful because they got to a certain point and no one had thought about what to do next nor had the answer to critical questions. The planning process must be revisited on a regular basis to see that changes of one kind or another have been properly accounted for. Planning must be academically driven. Effective planning is a must!

2. *Suspect to Prospect*—suppose you have an idea for your music department that requires a gift of $5,000 to bring it to reality. You think of two people who might be interested in such a gift. At this point they are merely "suspect." In order to move them from "suspect" to "prospect" you use what the Fund Raising School calls LAI—linkage, ability, and interest. You try to find ways to link them to you and your cause. This may mean corresponding with them, sending them flyers, news releases or human interest material. A determination must be made also about their ability to give $5,000. Do they have that kind of discretionary income—or perhaps other source from which that money could come? And finally, an interest must be established. This gets the individual to the "I'd like to be a part of this project" stage. "The thing that got me there," the donor says, "was your providing me with material, your inviting me to that event, your introducing me to the people who would profit from this gift. I can see how vital it is. I want to help."

3. *People Business*—fund raising is a people business from beginning to end. It is a contact sport, if you will. It is about *people* and *relationships*. A favorite aphorism in the field of fund raising is that "people give to people."

A more accurate statement would probably be "people give to people with causes"—or substitute "ideas" for "causes." It is one thing to establish a relationship with an individual with means and quite another to establish a relationship with someone in a foundation or a corporation or a government agency. And yet the successful fund raisers do just that. Through letters, phone calls, proposal writing style, documentation and yes, face-to-face meetings, the fund raiser develops a relationship with a decision maker. And from those efforts come exciting results.

4. *Team Effort*—while there are exceptions to this one, cases where a donor has given to an institution or a cause because of the efforts of one person and one person only, the contrary is more often the case. Members of the team can be the president, the development officer, the dean, the chair, the supervisor, a faculty member, a parent, and even a student. More may be included also: board member, alumnus, friend, classmate, colleague, peer. It is the music administrator's responsibility to put together the appropriate team for the specific fund raising purpose. If it is a campaign, the team is large, varied and complex. If it is the pursuit of a particular gift from a particular individual, the team may be two or three persons. But nearly all successful fund raising ventures are successful because of good teamwork—never mind the critical nature of good leadership.

5. *Real Interests*—it is often the case that we do not know of a donor's real interests. Mr. Smith was a horticulturist with a degree in the subject and the owner of an extremely successful business. When approached by his college for a gift, he told them, much to their surprise, that his real interest lay in the field of literature. He was "turned on" to the wonders of literature by a magnificent English professor and what he really wanted to do was to establish a scholarship for students who were planning to become teachers of English. Mr. Brown was a star basketball player in college and went on to law school and became a highly successful and prosperous attorney. The university had him pegged for a major gift to either the athletic program or the law school. He said, "no, my family has always been interested in music; my three children all played string instruments in their various school orchestras and nothing gave my wife and me more satisfaction. I want to do something for the music department."

So, how do you find out what interests people have? You ask them. They'll tell you and quickly. Knowing the *real* interests people have and the various needs/projects of the institution gives the effective fund raiser the opportunity to put together positive packages that will yield impressive results. Seek to offer people the opportunity to fulfill their dreams.

6. *Stewardship*—one of the easiest things to forget after the gift has been given is the stewardship of the giver. Oh, it's common to say "thank you" but not so common to continue a program of cultivation of the giver. Donors appreciate being thanked but appreciate even more being remembered. Such persons

need to be invited to events, need to be informed as to the good their gift is doing, need to be introduced to "their" scholarship recipient. Who are the best prospects for gifts to an institution? It's those who have given before, who are in the habit, who are already "sold." Thus, the action of stewardship is even more critical as one considers future need and future opportunities for collaboration. One development officer put it succinctly when he said, "There are three kinds of stewardship: 1) recognition that is proper and deserved, 2) careful use of the gift according to its intended purpose, 3) continued involvement of the donor, for she is your next best prospect.

7. *Money to Raise Money*—it does take money to raise money. Some institutions, groups or individuals don't realize this. They set up an office to raise funds but do not provide proper and sufficient clerical help, travel budget, research support, postage and telephone costs. Or a campaign is set up without proper means of covering campaign costs: brochures, travel, long distance service, consultants and receptions. The realization hits part way through the campaign that there has to be a way to cover expenses, so the goal is increased or some donors are approached to contribute to the cost of the campaign (not a popular cause, by the way). The university plans a phonathon but forgets to budget for the student callers—a modest hourly wage and a pizza party after each evening's effort. At every level of fund raising there are costs involved. Some of these are in the "time" that people spend but the most critical costs are financial. Expense money is not only the result of proper planning but is also a commitment of support—a vote of confidence in the effort.

8. *Success*—people buy into *success*, they buy into *opportunity*, they buy into *quality*. Your conversation, your writing should *reek* of these elements. Everyone wants to back a winner. Those with resources to dispense are themselves successful people. They have worked hard, have made money and have earned a position of responsibility and respectability. No one wants to give to a loser, to a person of low standards, to an organization known for its shoddy productions. So tout the best that you have and work to make every part of your organization top quality. Not every school of music in the country can attract the top students and it takes generations to build a quality reputation but everyone has some part of their enterprise that is good, that is worthy, that perhaps even is exceptional. Quality sells! And people with means will *invest* in a program that is quality, that has endured, that has a future. You have but to tell the story . . . to the right audience.

9. *Remember, It's Their Money*—it is easy to forget as one moves down the arduous path of converting a suspect into a prospect, of cultivating that prospect, of getting to the point of *asking* that prospect for a gift, that it is *their* money. It is also *their* time. Your project may not match *their* interests. If so, you had better shift gears quickly and get a new project or you'll lose a prospect. They will give *their* money to the cause that is of interest to them. If yours isn't,

then the gift will go elsewhere. Their time table too may not be yours. Patience is a virtue, to be sure, but for fund raisers it is an essential characteristic. Some fund raising and grant seeking is very time oriented with very specific times being noted that will bring the process to a conclusion. But much fund raising, especially with individuals, is on a looser (that means slower and more protracted) time table. Maintaining a positive relationship with the donor prospect is of critical importance. The lesson here is to work to create a match between a *donor's* interest and *your* project so that the gift can come your way.

10. *Borrow Before You Ask*—this strange-sounding concept has its roots in an Aristotelian saying which states, "The finest compliment one man can pay another is to ask him to do a favor." It is an extreme compliment to someone that you wish to borrow something she has—an art object, a boat, a house, e.g. to utilize for a special purpose connected with the raising of resources. There is something about that act that creates a bond between donor (or prospective donor) and recipient. It is a sort of "we're in this venture together" notion.

Now that the word "ask" has come up, let me mention that that is the phase of the fund raising process that most often goes awry. Many seekers of resources simply can't get themselves to the point of asking for a gift eyeball-to-eyeball. And, by the way, that failure is the number one reason people do not give. *They haven't been asked*! You don't have to apologize for asking. If your cause is deserving, no apology is necessary. If not, don't apologize, don't even ask. Some advise that you should not ask for money per se; rather, you should ask for a scholarship, a lectureship, an endowed chair, a room, a lab, a band uniform, or a grand piano. And in proceeding toward the ask (you will notice that the word has now made a leap from verb to noun status) you should remember that face-to-face solicitation will produce $50 to every $10 produced by telephone to every $1 produced by direct mail. And it's good business to ask for gifts at the high range of a prospect's potential to give. People feel honored to be overasked.

11. *Keep People in the Forefront*—your project may indeed be a thing—a grand piano, for example. But you will have a great deal more success if you emphasize not the "thingness" of the object but what it will do for people. Faculty will perform recitals on it; so will students. It will be placed on a stage where guest artists will perform. The piano will be available to faculty and students, on a special basis, for practice. It will be in a hall where eighty performances occur each year and it will be heard by as many as 28,000 people. On occasion there will be critics in the audience. This piano will be the finest instrument in our department and will give students, in particular, an opportunity they have never had before. It is helpful to tug on the heartstrings a bit to strengthen the "people" factor in any project.

12. *Publicity Doesn't Raise Money*—it is not enough to develop four-color promotion pieces and expect their distribution to attract contributions. As one

fund raiser put it, "people don't give to billboards." This is not to say that publicity isn't important or helpful. It is both. But at some point there has to be that "ask"—that time when one person asks another for a gift. As Brakeley put it, "You can't fish when the fly is in the boat and you can't raise money without asking for it. Like milking a cow, you've got to sit right down and do it."[12]

13. *Don't Ask for Money*—this may seem contradictory in a topic like this, but the message is that it may be much better and more productive to phrase the ask in a different manner—a request for a scholarship, a lectureship, a uniform, a choir robe, a tux, or a trip for one student. The basic concern in fund raising is not *money* but *people*.

14. *Start With Natural Prospects*—you will have much greater success in fund raising if you begin with those persons who have an interest in your enterprise. They may be alumni, parents, symphony subscribers, arts patrons or others who have been touched by what it is that your institution does. They should be sought out and researched to see what their interests are. Once those are known, it is up to you to develop ideas or projects that will fit those interests.

15. *The Time Will Never Be Right*—if you wait for the right time for a campaign to ask for a gift, that time will never come. Many experts advise that the best time to ask for a gift is when the need is documented and the case determined. One can rationalize all kinds of reasons for *not* asking under the category of timing. To do so is to risk psyching oneself out of *ever* asking. Warner observes, "There is no such thing as a right or wrong time of year or month to have a campaign. When you have made your plans properly, it's the right time."[13]

16. *Buy a Buick*—Harold Seymour, one of the fathers of fund raising in this country, observed several years ago that "nobody ever buys a Buick just because General Motors needs the money."[14] People buy Buicks because they need reliable transportation and they want a measure of luxury; because they want to travel in comfort. Perhaps even because they want to be noticed. They will invest in a Buick because they believe it will have a resale or trade-in value in four or five years. People will not invest their resources—either money or objects—in an organization or institution that is in trouble or is perceived as being of poor quality. They will invest because they see benefits for themselves. The benefits may be association with a winner or a feeling that dividends of one kind or another will come their way. In short, they will invest because they believe in you and your cause, because they trust you, because they believe you will be a good steward of their gift. They will *not*, repeat *not*, invest in your project or cause because they feel sorry for you or because you need to be bailed out of a bad situation.

THE CASE STATEMENT

The CASE statement is the documentation that supports your case. Such a statement conveys excitement, proximity, immediacy and the answers to key questions. It explains the plan or project, states the arguments for support, and shows how gifts can be made. In short, it tells what needs to be told in good taste, logical order and clear prose. It should be convincing, even compelling.

The CASE for your organization, institution, or project answers some or all of the following questions:

- What is the mission?
- How is the project relevant, important or urgent?
- What is the problem?
- Are you equipped, with the appropriate support, to resolve the problem?
- What are the goals/objectives?
- What planning have you done?
- Are evaluation methods established? If so, what are they?
- Will you accomplish what you set out to do in a reasonable time frame?
- Is your projected budget congruent with the tasks?
- What is your history of service/activity?
- Who will benefit from this project?
- Why should someone support your cause?
- What are the benefits to contributors?

WHY DO PEOPLE GIVE?

People give to causes, institutions and organizations for a variety of reasons: religion, taxes, guilt, fear, love, peer pressure, perceived need, respect, loyalty, recognition, tradition, altruism, nostalgia, friendship, gratitude and sympathy. They also give because they believe in the cause, they desire immortality, they seek power, they wish to impress others, they have low sales resistance, they serve on the board, or it makes them feel good.

But what is the number one reason that people give? Study after study shows that it is *because they are asked*. Many people are ready to give and even want to give but they will not take the direct action unless and until someone asks them. The lesson for fund raisers is clear: *someone must ask someone for money*. Seymour states it succinctly when he says that "the essence of fund raising is that somebody, with some good reasons, has to see somebody about giving money for the advancement of some good causes."[5]

Let us deviate for a moment from the "why" question to the "who" question. Who gives the most to charity? Is it those with adjusted gross incomes of over \$200,000? On a per person basis the answer is NO! Those that earn between \$20,000–\$50,000 give 2.8% of their income to charitable causes (most of the contributions in that group, by the way, go to religion). In the \$50,000–\$75,000 bracket it is 1.5%; in the \$75,000–\$100,000 range it is 1.7%; in the \$100,000–\$200,000 range it is 2.1%; and the \$200,000 plus category it is 1.66% of adjusted gross income as contributions to charitable causes.

WHY DO PEOPLE NOT GIVE?

To some extent the reasons people do *not* give are the converse of why they *do*, but let us enumerate them anyway:

- There is no linkage, no connection with the cause.
- They don't feel they have the money.
- They are not interested.
- They are opposed to the cause.
- The wrong person asks them, or they are solicited in the wrong way.
- There is no tradition of giving.
- No compelling case has been made; they are not convinced of the need.
- There has been no appreciation expressed, no follow-up to a previous gift.
- They feel they can't make a difference.
- They don't wish to be involved.

Again, the number one reason people do not give is *because they were not asked.*

WHERE IS THE MONEY?

Government—the federal government (the NEA principally) has funds appropriated by the United States Congress with programs which have very specific guidelines. Frankly, it is not easy for higher education institutions to meet those guidelines at the federal level. It is easier to qualify for funding from regional, state and local arts councils. Proposals to these entities require matching funds from the applicant and are made on specific forms for projects that cover specific periods of time. In many cases there are peer review panels which give quality ratings to the proposals and several layers of panel and staff input prior to a determination by a commission or board as to funding or not funding and the precise amount of support. It is crucial to the success of these applications that staff contact be frequent and forthright.

It might be well at this point to mention that in twelve states (Va., Md., Ga., Fla., La., Ohio, Minn., N.M., Tenn., Texas, Ala., W. Va.) as of 1986 there existed an "eminent scholars program"—or some such title—where the state would match dollar for dollar the income from gifts given specifically to endow chairs at the state colleges and universities.[16] That means that an institution could raise say $500,000, could receive a like amount from the state, and could establish a professorship with the $1,000,000 endowment.

Foundations—there are more than 26,000 foundations in the United States today. Some are "private," some are "community" (i.e. set up to serve a particular geographic area), some are "family" (usually with endowments under $5,000,000), some are "company" (examples of which would be Exxon, Alcoa and Sears), and others are established for specific or even general purposes.

These foundations have assets in excess of $35 billion and award grants of more than $2 billion annually. They *exist* for a philanthropic purpose, namely the giving away of money. Dwight McDonald, in defining the Ford Foundation, said that it was "a large body of money surrounded by people who want some."[17]

Getting some of that money is no easy task. Proposals have to be written. Great care must be exercised to make the appeal in terms of the *foundation's* interests, not your own. A proposal should be a plan for action, written in operational terms, set forth in clear prose and promise *only* what can be delivered. It should reek of sincerity and provide the kind of documentation and detail that will get you a "yes" or at least not a forever "no." Consulting with foundation staff will help enormously. Since foundations have agendas and priorities, you owe it to yourself and your institution to be informed of them.

Federal law allows foundations to give 10% of pre-tax profits to charitable and educational activities. In reality they give less than 2%.

Corporations—contributions from corporations slowed significantly in 1986 and reached a plateau in 1987. Traditionally corporate giving is linked to corporate profits. Irving Kristol observed in the March 21, 1977, issue of the *Wall Street Journal* that "when corporations give money away, they are giving away stockholder dollars. When you give away stockholder money, your philanthropy must serve the long-term interests of the corporation. Corporate philanthropy should not be, cannot be disinterested."

Many corporations are professionalizing the contributions functions—linking giving to special-events sponsorships in sports and the arts, and aggressively publicizing gifts to the community. The underlying strategy is to obtain a tangible return for their contributions. In short, they are using philanthropy to advance their business objectives.

One corporate executive in speaking about partnerships between corporations and higher education institutions says that from a business point of view, a healthy society and economy are vital to the future employee pool and consumer base. "We want *value* as distinct from a return for the philanthropic dollar spent,"[18] said Anne Alexander of AT & T. She goes on to observe that "what's meaningful to society is how your university connects to the world beyond its walls. The connection—the vision—and how you articulate that, is ultimately more revealing than ubiquitous statements about 'excellence' and 'uniqueness.' "[19]

A word about "cause-related marketing." This term was coined by American Express, and the Statue of Liberty overhaul was the cause. For each usage of the American Express card in a specific period of time the company contributed one cent to the cause; for each new application for a card they gave $1.00. The result was that card usage increased by 20% and applications were up by 45% when compared to the previous comparable period. In addition $1.7 million was raised for the Statue of Liberty project.

The San Jose Symphony tried a similar plan with American Express and generated $30,000 toward their budget along with another $205,000 from the publicity that went with it. And card usage increased in the San Jose area by 25%.[20]

Individuals—the dollar amount as well as the percent of personal income given to charitable causes has risen every year since 1965. At the turn of the century, giving for all purposes in the United States was estimated to be $500,000,000. In 1988, according to *Giving USA*, the figure is over $50 billion. While corporations give 4% of that figure and foundations give 6%, individuals contribute *90% of all gifts to charitable organizations.*

In convincing individuals to contribute to your cause, you must establish an emotional connection. On the average 50% of the persons you ask to contribute to something will say no; 50% of the "yes's" will give you less than you ask. Another rule of thumb is that it requires two names to get one prospect and four prospects to secure one gift. Can you beat those odds? Certainly. If you work with your natural clientele; if you do the proper amount of research; if you identify, cultivate, and link the prospect to the project and if the ask is done by the right person at the right time, you can do much better than rule-of-thumb odds.

Individuals can give not only now to your project but also can give on a deferred basis—a planned gift. These kinds of gifts became possible in 1969 when a major tax reform act added the popular unitrust and annuity trust to various plans by which individuals could make deferred gifts to non-profit organizations.[21]

It is a continuing tragedy that 85% of the individuals die in this country without wills. And every week $100 million is tied up in probate courts because of no will.

The advantage of planned gifts for individuals is that they can make a gift during their lifetime even though they cannot give up the income from an asset. They can make larger gifts than would otherwise be possible, can give to an organization and still provide income for a dependent, can create a memorial, can escape or at least have relief from capital gains tax (in the event of an appreciated asset) and can obtain a substantial income tax deduction.

Consider the case of a physician (age 75) and a college in which he was interested in Pennsylvania. He purchased a rental property in 1946 for $34,000. The property, because of a commercial zoning, is now worth $1.2 million. If he sold the property, a large part of his gain would be gobbled up in capital gains tax. And if the property were in his estate at the time of his death, his family would lose as much as half its value to state and federal taxes. So, he gave the property to the college as a 20-year unitrust. By so doing he avoided all the capital gains tax and got the property out of his estate. The college is paying the doctor 8% per year on the funds invested (that's $96,000) from the sale of the property. His wife and other heirs will continue to receive the income for the duration of the unitrust. Dr. C. will be able to take the maximum charitable deduction from his income tax for five years. The college will receive any income for 20 years in excess of the 8% the doctor or his heirs will receive and at the end of that time the unitrust is dissolved and the proceeds are placed in an endowment for a scholarship in Dr. C.'s name.

Planned giving is the fastest growing area of individual giving to higher education. From 1982–1986 gifts of trust, annuities and pooled income funds to colleges and universities increased by 56%, according to the Council for Financial Aid to Education. Overall giving during the same period increased by 30%.[22]

Not to be overlooked are the possibilities for matching gifts from employers who will match (usually 1 to 1 but some will contribute $3 for every dollar an employee contributes) the gift of an employee to your institution. This matching gift program was begun by General Electric in 1954 and now includes 1035 companies.

INTERVIEWS

Interviews were held with twenty-three individuals on nine campuses. They were music executives and development officers, and either their institution or they themselves had been recommended to me by more than one person in our profession as persons of considerable accomplishment in the field of fund raising. (Their names and institutional affiliations are found in an appendix of this paper.)

Their words of wisdom and advice are laced throughout this paper but I would like to isolate several comments that might have the heading ''principles of fund raising'' or ''here's what you need to keep in mind if you want to be successful.''

- A person likes to be a member of a worthwhile group.
- Give credit for successes to others whenever possible; don't seek it and you'll get more than you deserve.
- Make friends, visit with people, ask advice of those friends; they, in turn, will lead you to others.
- You must have a good self image that enables you to feel the equal of the donor.
- You must be candid, forthright and honest in all dealings; don't oversell; remember that you are not selling used cars and that there are no discounts.
- You must find out the *interests* of people with the means to help; *listen* to people and find out what they want; your priorities need to match what it is that people want to give to; you can't do anything without good intelligence—you must *know* what turns people on.
- People will give to *ideas*, to *students*, to an *institution* (if its reputation is good or because they are loyal), but most of all they will give to *people*.
- Believe in what you are selling; be *passionate* about projects.
- Every call you make will be different.
- Follow up verbal asks with written material.
- People who give want to be associated with *quality*, with a first-rate product, program, institution or person.
- Be sure you are well-informed about department, school and institutional priorities; while the priorities may not change all that much in a given period of time, the *opportunities* do.
- Remember that *music* is a major window from the campus to the community; it can bring you into contact with numerous prospects.
- Wealthy persons are impressed by musicians; they see that they have *talent*, something that money cannot buy.
- Don't solicit a person at an event to which you have invited him/her as a guest.
- Never apologize for asking for money or taking their time; you are giving them an opportunity to associate with something meaningful.
- A ''no'' may be one step closer to a ''yes'' than no response was; don't take a negative response personally as there are likely other priorities for the donor; the question is, ''how can you make your project a priority for her?''
- Continuity and longevity in a position or at an institution can be a big plus in the seeking of resources, especially from individuals.

- "Weaknesses" in your department or school are really "possibilities" for improvement.
- The CEO of your institution *must* be involved in *major* asks.
- Don't believe it when people say they don't want recognition for their gift—it is your job to find out the *level* and *kind* of recognition they *really* want.
- Be sensitive and use good judgment, common sense and tact; know when to push, when to pull back; when to involve, when to leave alone.

SURVEY RESULTS

In January of 1989 I sent a twenty-one item questionnaire to a stratified random sample of NASM institutions. A list of private institutions was received ordered according to music major population. That is to say, a category labeled PR 1 was first (1–50 majors) with the smallest institution being first on the list and the largest last. This was followed through the other three size categories ending with the institutions in order from the smallest music major population to the largest. A die was thrown until a number from one to three surfaced and then every third institution from that point on was sent a questionnaire. The response rate from the private institutions was 74.6%; from the publics 77.6%. The overall return rate was 75.32%. The data were treated in basically two ways: 1) responses were counted and percentages determined and 2) the chi square contingency table statistic from the Statistical Package for the Social Sciences was used to compare groups (small vs. large; medium vs. large; public vs. private, e.g.) for significant differences in responses. The .05 level of significance was established to determine whether or not significant differences existed.

Public vs. Private—Let us first of all look at the comparison between public and private institutions. It seemed to be conventional wisdom some years ago that fund raising activities were the province of private institutions. Public institutions did quite all right living off the largesse of the state, we were told. If that was ever true, *it no longer is the case.* In fact public institutions in some ways are more heavily involved in fund raising than their private counterparts. Let's look at the findings. What I am reporting here now are *significant* differences revealed by responses to the questionnaire.

1. More private than public institutions have endowment funds to support the operation of the music unit.
2. Public institutions have more freedom to contact contributors directly.
3. Public institutions are more likely to have "friends of music" groups (or some such title).
4. Public institutions are more likely to have written grant proposals to Regional Arts Councils.
5. Private institutions are more likely to have written proposals for equipment and remodeling.

6. Public institutions have received more grants in the past two years.
7. There is *no significant difference* between groups in dollars received in the past two years from public sources, foundations, corporations as well as those received from private sources including gifts of equipment.
8. Public institutions are more likely to have raised money for scholarships. 90.9% of the sample engaged in such fund raising while the corresponding figure for private institutions was 75.5%.
9. Public institutions are more likely to have raised money for faculty development, research and creative activity.

Small vs. Medium—The comparison of small vs. medium-sized units compares those both public and private with 100 music majors or fewer with those of between 101 and 200.

1. Medium-sized units are more likely to solicit funds.
2. 11% of small units involve parents of students in fund raising; that percentage for medium-sized units is zero.
3. Medium-sized units are more likely to have written proposals to foundations.
4. Medium units are more likely to have written proposals for lectureships and for faculty development.

Medium vs. Large—The comparison of medium-sized vs. large units compares those both public and private with 101–200 music majors with those above 200 majors.

1. Large units were more likely to have faculty actively involved in the fund raising process.
2. A perfect positive correlation (+1.00) existed concerning appeals for funds from Arts Council (75% of both groups made such proposals).
3. 50% of both groups made proposals to support festivals.
4. Large units were more likely to have written proposals for construction projects as well as for remodeling.
5. Large units were more likely to have a resident development officer—21% had such a person.
6. 23% of the large units raised over $100,000 during the past year from public sources, foundations and corporations; only 3% of medium-sized units raised that amount.
7. 33% of the large units reported receipts of over $100,000 in other gifts; 10% of the medium-sized units received a similar amount.

Small Private vs. Large Private—"small" is defined in this case as units with fewer than 100 majors; "large" is those private institutions with more than 100 majors.

1. Large units were more likely to have endowment funds that support the music operations.

2. *All* large units in the sample had endowed scholarship funds; 85% of the small units had them.
3. Large units are more likely to be able to contact contributors directly.
4. Large units are more likely to send proposals and receive grants from foundations and corporations.
5. Large units are more likely to develop proposals for scholarships, lectureships, construction projects and faculty development.
6. The music executive in the large unit spent considerably more time in fund raising activity.

Small Public vs. Large Public—"small" is defined here as units with fewer than 200 music majors; "large" is those above 200.

1. A perfect +1.00 correlation exists here—two-thirds of music executives at *all* public institutions must clear all contacts with potential donors with higher authority.
2. No public institution with fewer than 200 majors had an in-house development office; 14% of the others did.
3. Large units raised more money both from grants and from gifts.

Summary

Following are 14 summary points from the survey results:

1. Fund raising as an activity in NASM institutions is *not* related to Private vs. Public. It *is* related to Large vs. Small with a significantly greater activity level found in large units. The first half of this observation is supported by a study done by Williams and Hendrickson.[23] They reported that 709 private four-year colleges and universities raised two times as much as 270 four-year public institutions but that the *average* sum raised by the publics was $5.47 million per institution as contrasted to the $4.4 million for each of the private institutions.

They further reported that in the past ten years voluntary support for public institutions has quadrupled and that in 1984–85, corporations split their support almost evenly between private and public institutions. Of the twenty institutions reporting the highest gift totals, seven were public. Their contention is that at this time the lines of success in fund raising are virtually obliterated between the privates and the publics. What is important is the *prestige* of the institution.

2. Back to the survey. 64% of all units in the same engage in some kind of fund raising.

3. 88% of all units have endowment funds that support scholarships.

4. Slightly over half of the units maintain a list of possible contributors. 79% must clear contacts with contributors with a higher authority.

5. Annual goals for fund raising are not common; only 10% have such goals.

6. Less than half the units involve faculty in an active way in fund raising.

7. It is not common for students or parents to be involved in fund raising activities of the music unit.

8. More than two-thirds of the sample send proposals to foundations and arts councils (nearly the same proportion are successful.)

9. "Friends of Music" (or some such title) groups exist at one-fifth of the institutions. There are mixed reactions from the responders with some saying "they are great" and others reporting that they are much more trouble than they are worth.

10. Grant proposals for equipment, festivals, scholarships and residencies are popular.

11. If one projects the percentage represented by the sample to the entire population of NASM institutions and uses median figures for fund raising in the categories inquired about, the result would be that $15,220,000 was received in grants during the past year and $19,555,000 in other gifts for a total of $34,775,000. I make no claim for the accuracy of those numbers, for I know of more than one institution that raised over $1,000,000 last year. So, if anything, my guess is that the figures are conservative, i.e. low.

12. The most popular means of raising money are personal appeals to donors, direct mail and benefit concerts.

13. The most popular purposes for which funds are raised are to support scholarships. This is followed by equipment and faculty development activities such as travel, research and creative activity.

14. A question was asked about how much time music executives spent in fund raising activities. The responses from private and public institutions were similar and are as follows:

5% or less	53.1%
6–10%	33.6%
11–20%	6.0%
21–30%	2.7%
31%+	4.4%

Individual Comments—Best idea

Music executives were asked to tell of a particular technique, event or approach that was successful. Some responses were:

- C.O.D.A. (Corps of Dedicated Associates)—persons give $25, $50, $100, $500 or more to purchase and/or upgrade musical instruments and equipment; they may also contribute the amount needed to buy one upright or one grand piano.

- Networking with other arts agencies in the community. Office, rehearsal and performance space is donated on campus. They (the arts agency) offer us expertise in grant writing and master classes with guest artists they bring to the city.
- Faculty members participate in a payroll deduction plan to augment the operational budget of the department. 83% of the faculty participate.
- A gala concert honoring longtime local musician. This individual had participated for many years in a corporation band and the corporation made a generous donation for the event.
- A concert headlined by a distinguished alum. Raised several thousand dollars for an endowed scholarship.
- Phonathon by music students calling music and performance group non-major alumni.
- Benefit Christmas concert featuring the choral groups and the orchestra. Raised $10,000 last year. A Viennese Ball at another institution yielded $17,000.
- Put names of contributors of a certain amount on concert hall seats.
- Convince the president that his role in raising funds for music is second to none. He likes being seen as a cultural advocate.
- Employment of college-level alumni/development person who works on behalf of art, music and theatre.
- Benefit golf tournament.
- Lectureship built around the retirement of a faculty member. Letters were sent to family, friends and former students. A life insurance policy of $20,000 was contributed with the university designated the owner and beneficiary. The individual pays the premium until death (the premium is tax deductible) and at the point the face value of $20,000 reverts to the endowment for the lectureship.
- When asked about a best fund raising idea, one music executive wrote, "Sorry, not my area of expertise . . . that's one reason I'm returning to teaching next year."

SUMMARY

Is fund raising, resource securing, grant getting here to stay? I believe it is. All the signs point in that direction. The music administrator who desires the best for his or her unit will be actively seeking resources beyond campus boundaries. It is from these extra resources that ideas can flourish, excellence can be fostered and visibility to the community and beyond can be achieved. Nothing proclaims quality so loudly as an individual, a foundation, a corporation or a government agency saying, "I'll place my/our resources in your hands. I endorse what you are doing and what you stand for."

Most music executives have had little or no education or training in fund raising and grantsmanship—including those among us who are the most successful. Success though, comes to those who have ideas, dreams and a vision of the future—of what *could be*. They convince others that their idea, their project, their enterprise is worthy of investment. Success begets success—to restate a previously-mentioned phrase.

With imagination, ideas, common sense, courage, and a desire to rise above the crowd, a music administrator can become an effective raiser of resources for the department, the school and the institution.

ENDNOTES

[1]Robert L. Payton, *Philanthropy* (New York: Macmillan Publishing Co., 1988), 39.

[2]Ibid., 148.

[3]James L. Fisher, "The Growth of Heartlessness: The Need for Studies on Philanthropy," *Educational Research*, v. 67, n. 1 (Winter, 1986), 25.

[4]Arnaud C. Marts, *Man's Concern for Fellow Man* (New York: Marts & Lundy, 1961).

[5]The 1988 Annual Report from *Giving USA* reports gifts to religion—46%; human services—10%; health—9%; education—9%; arts/humanities—7%; other—19%.

[6]Scott M. Cutlip, *Fund Raising in the United States* (New Brunswick, New Jersey: Rutgers University Press, 1965), xii.

[7]Ibid., 1.

[8]Mary Kay Murphy, "The State of Your Case," *Currents*, v. 11, n. 5 (May 1985), 30–32.

[9]Cutlip, 33.

[10]Ibid., 242.

[11]Ibid., 526.

[12]George A. Brakeley, *Tested Ways to Successful Fund Raising* (New York: AMACON, 1980), 164.

[13]Irving R. Warner, *The Art of Fund Raising* (New York: Harper and Row, Publishers, 1975), 160.

[14]Harold J. Seymour, *Designs for Fund Raising* (New York: McGraw-Hill, Inc., 1966), 76.

[15]Ibid., 96.

[16]Warren Heeman and Mike Polak, "Two for the Money," *Currents*, v. 12, n. 1 (January 1986), 48–51.

[17]Paul H. Schneiter, *The Art of Asking* (New York: Walker and Co., 1978), 60.

[18]Anne Alexander, "Understanding the Philanthropic Partnership," *Currents*, v. 14, n. 3 (March 1988), 12.

[19]Ibid., 14.

[20]Timothy S. Mescom and Donn T. Tilson, "Corporate Philanthropy: A Strategic Approach to the Bottom-line," *California Management Review*, v. 29, n. 2 (Winter 1987), 49–61.

[21]William K. Grasty and Kenneth G. Sheinkopf, *Successful Fund Raising* (New York: Charles Scribner's Sons, 1982), 217.

[22]Anne Lowrey Bailey, "Planned Giving Gains Favor Among Donors and Colleges," *Chronicle of Higher Education* (October 22, 1986), 27–28.

[23]Roger Williams and Robert Hendrickson, "In Fund Raising Prestige Means More than Public or Private," *AGB-Reports*, v. 28, n. 6 (November–December 1986), 20–23.

BIBLIOGRAPHY

Alexander, Anne. "Understanding the Philanthropic Partnership." *Currents*, v. 14, n. 3 (March 1988), 12–16.

Allen, Herb, ed. *The Bread Game: The Realities of Foundation Fund Raising.* San Francisco: Regional Young Adult Project, 1981.

Andrews, F. Emerson. *Attitudes Toward Giving.* New York: Russell Sage Foundation, 1953.

Andrews, F. Emerson. *Philanthropic Foundations.* New York: Russel Sage Foundation, 1956.

Ashton, Deborah. *The Complete Guide to Planned Giving.* Cambridge, Massachusettes: JLA Publications.

Bailey, Anne Lowrey. "Planned Giving Gains Favor Among Donors and Colleges." *Chronicle of Higher Education* (October 22, 1986), 27–28.

Blume, Hilary. *Fund Raising: A Comprehensive Handbook.* London: Routledge and Kegan Paul, 1977.

Brakeley, George A., Jr. *Tested Ways to Successful Fund Raising.* New York: AMACOM, 1980.

Bremmer, Robert. *American Philanthropy*, 2nd ed. Chicago: University of Chicago Press, 1988.

Broce, Thomas. *Fund Raising.* Norman, Oklahoma: University of Oklahoma Press, 1980.

Brody, Ralph and Goodman, Marcie. *Fund Raising Events: Strategies and Programs for Success.* New York: Human Sciences Press, Inc., 1988.

Carbone, Robert F. "Class Act." *Currents*, v. 11, n. 7 (July–August, 1985), 40–41.

Carbone, Robert F. *Fund Raisers of Academe.* College Park, Maryland: Clearinghouse for Research on Fund Raising, 1986.

Carter, Paul. *Handbook of Successful Fund Raising.* New York: Hawthorne Books, Inc., 1970.

Compton, Everald. *Ten Steps to Successful Fund Raising.* Elms Court, England: Arthur H. Stockwell, Ltd., 1978.

Cumerford, William R. *Fund Raising: A Professional Guide.* Fort Lauderdale, Florida: Ferguson E. Peters Co., 1978.

Cutlip, Scott M. *Fund Raising in the United States.* New Brunswick, New Jersey: Rutgers University Press, 1965.

Dedman, Robert. "Fund Raising with Panache." *AGB-Reports*, v. 27, n. 3 (May–June 1985), 34–36.

Dermer, Joseph, (ed.) *How to Get Your Fair Share of Foundation Grants.* New York: Public Service Materials Center, 1973.

Douglas, James. *Why Charity? The Case for the Third Sector*. Beverly Hills, California: Sage Publications, 1983.

Fisher, James L. "The Growth of Heartlessness: The Need for Studies on Philanthropy." *Educational Record*, v. 67, n. 1 (Winter 1986), 25–28.

Flanagan, Joan. *The Grass Roots Fund Raising Book*. Washington, D.C.: The Youth Project, 1977.

Georgi, Charlotte. *Fund Raising, Grants and Foundations*. Littleton, Colorado: Libraries Unlimited, Inc., 1985.

Giving U.S.A.: Annual Report. American Association of Fund Raising Counsel, Inc., 25 W. 43rd St., New York, N.Y. 10036.

Grasty, William K. and Sheinkopf, Kenneth. *Successful Fund Raising: A Handbook of Proven Strategies*. New York: Charles Scribner's Sons, 1982.

Harrison, Randall P. *Fund Raising by Formula*. Hartsdale, New York: Public Service Materials Center, 1984.

Heeman, Warren and Polak, Mike. "Two for the Money." *Currents*, v. 12, n. 1 (January, 1986), 48–51.

Hillman, Howard and Abarbanel, Karen. *The Art of Winning Foundation Grants*. New York: The Vanguard Press, 1975.

Hutler, Albert. *A Guide to Successful Fund Raising*. New York: Business Reports, Inc., 1977.

King, George W. *Deferred Gifts: How to Get Them*. Ambler, Pennsylvania: Fund Raising Institute.

Kiritz, Norton J. *Program Planning and Proposal Writing*. Los Angeles: Grantsmanship Center, 1980.

Lauffer, Armand. *Grantsmanship and Fund Raising*. Beverly Hills, California: Sage Productions, 1984.

Lefferts, Robert. *Getting a Grant: How to Write Successful Grant Proposals*. Englewood Cliffs, N.J.: Prentice-Hall, 1982.

Leslie, Larry L. and Ramey, Gary. "What Appeals to Whom?" *Currents*, v. 11, n. 7 (July–August 1985), 34–37.

Marts, Arnaud C. *Philanthropy's Role in Civilization*. New York: Harper and Row, Publishers, Inc., 1953.

Mescom, Timothy S. and Tilson, Donn T. "Corporate Philanthropy: A Strategic Approach to the Bottom-Line." *California Management Review* v. 29, n. 2 (Winter 1987), 49–61.

Millsaps, Daniel (ed.) *National Directory of Arts Support by Business Corporations*. Washington, D.C.: Washington International Arts Letter, 1979.

Mirkin, Howard R. *The Complete Fund Raising Guide*. New York: Public Service Materials Center, 1975.

Murphy, Mary Kay. "The State of Your Case." *Currents*, v. 11, n. 5 (May 1985) 30–32.

O'Connell, Brian, ed. *America's Voluntary Spirit*. New York: The Foundation Center, 1983.

O'Connell, Brian. *Fund Raising*. Washington, D.C.: Independent Sector (Non-profit Management Series), 1987.

Payton, Robert L. "On Discovering Philanthropy" *Change*, v. 20, n. 6 (November–December 1988), 32–37.

Payton, Robert L. *Philanthropy*. New York: Macmillan Publishing Co., 1988.

Phillips, Edgar H. *Fund Raising Techniques*. London: Business Books, Ltd., Mercury House, 1969.

Pollard, John A. *Fund Raising for Higher Education*. New York: Harper and Row, Publishers, 1958.

Porter, Robert A. *Guide to Corporate Giving in the Arts 2*. New York: American Council for the Arts, 1981.

Pray, Frances C. (ed.) *Handbook for Educational Fund Raising: A Guide to Successful Principles and Practices for Colleges, Universities and Schools*. San Francisco: Jossey-Bass Publishers, 1981.

Read, Patricia (ed.) *Foundation Fundamentals: A Guide for Grantseekers*. New York: The Foundation Center, 1980.

Rockefeller, David. *Giving: Big Bucks, Bare Basics and Blue Skies*. Washington, D.C.: Independent Sector, 1986.

Schneiter, Paul H. *The Art of Asking*. New York: Walker and Co., 1978.

Schneiter, Paul H. and Nelson, Donald R. *The Thirteen Most Common Fund-Raising Mistakes, And How to Avoid Them*. Washington, D.C.: Taft Corporation, 1982.

Sears, Jesse B. *Philanthropy in the History of American Higher Education*. Washington, D.C.: U.S. Government Printing Office, 1922.

Seymour, Harold. *Designs for Fund Raising*. New York: McGraw-Hill, Inc., 1966.

Silver, Morris. *Affluence, Altruism and Atrophy*. New York: New York University Press, 1980.

Sleeper, Jim. "The Foundations: Who, What, When, and How." *Change*, v. 17, n. 1 (January–February 1985), 12–26; 52–53.

Smith, Craig. *Getting Grants*. New York: Harper and Row, 1980.

Soroker, Gerald S. *Fund Raising for Philanthropy*. Pittsburgh: Pittsburgh Jewish Publication and Educational Foundation, 1974.

Tenbrunsel, Thomas W. *The Fund Raising Resource Manual*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc.

Vinegard, Sue and McCurley, Steve. *101 Ways to Raise Resources*. Downers Grove, Illinois: Heritage Arts Publishing, 1977.

Warner, Irving R. *The Art of Fund Raising*. New York: Harper and Row Publishers, 1975.

Wehner, William G. "How to Ask for Money." *AGB-Reports*, v. 27, n. 3 (May–June 1985), 37.

White, Virginia. *Grants: How to Find Out About Them and What to do Next*. New York: Plenum, 1975.

Williams, Roger and Hendrickson, Robert. "In Fund Raising, Prestige Means More than Public or Private." *AGB-Reports*, v. 28, n. 6 (November–December 1986), 20–23.

Young, Joyce. *Fundraising for Non-Profit Groups*, 2nd ed. Vancouver: International Self-Counsel Press, Ltd., 1981.

PERSONS INTERVIEWED
MUSIC AND PHILANTHROPY IN HIGHER EDUCATION

CORNELL UNIVERSITY

1. David Dunlop
   Director of Capital Projects (Principal Gifts)

EMORY UNIVERSITY

2. Chris Etheridge
   Associate Director for Research and Records

3. Jack Gilbert
   Associate Vice President for Church Relations

4. Phil Mazzara
   Associate Vice President for Medical Development

5. Rick McKelvey
   Associate Vice President for Development

6. Jake B. Schrum
   Vice President for Development

7. James B. Seymour
   Campaign Council with Brakeley, John Price Jones, Inc.

8. Clare Whitfield
   Director, Friends and Alumni Supporting Emory (FASE)

FLORIDA STATE UNIVERSITY

9. Robert Glidden
   Dean, School of Music
   (former President, National Association of Schools of Music)

10. Betty Lou Joanas
    Director of Development

11. Hal Wilkins
    Former Vice President for Development and President, F.S.U. Foundation

NORTH CAROLINA SCHOOL OF THE ARTS

12. Philip Nelson
    Interim Chancellor

13. Charles Dunn
    Vice Chancellor

NORTHWESTERN UNIVERSITY

14. Thomas Miller
    Dean, School of Music
    (former President, National Association of Schools of Music)

15. June Thames
    Director of Development for Schools of Music and Speech

UNIVERSITY OF CINCINNATI

16. Nancy Loshkajian
    Director of Development and Alumni Affairs

17. Robert Werner
    Dean, College-Conservatory of Music;
    (President, National Association of Schools of Music)

UNIVERSITY OF MICHIGAN

18. Paul Boylan
    Dean, School of Music

19. Jolene Hernalin
    Director of Development

20. Jerry May
    Director of Major Gifts

UNIVERSITY OF NORTH TEXAS

21. Robert Blocker
    Dean, School of Music

22. Clovis Morrison
    Director of Planned Giving

UNIVERSITY OF VERMONT

23. Ron Suiter
    Vice President for Development

MEETING OF REGION SIX

DETERMINING FACULTY LOAD FORMULAS

SUSAN H. BORWICK
Wake Forest University

Sometimes being a music executive is like being the dyslexic existentialist, who wonders if there really is a Dog. And so it goes with determining faculty load formulas: we don't always know what the issues are, or how information will be used, or even who the "crazies" are. It all depends—on the individuals involved, on the nature of the institution, on the role of the music program within that institution.

So let me simply tell a story.

Eight years ago, when I arrived at Wake Forest, the "crazies" were easy to recognize. Everyone was crazy. The music faculty *felt* (key word) that no one understood the plight of the academic musician. Their morale was so low that they had already agreed to accept a chair selected from outside the university. The dean of the college, to whom departmental heads report, as well as the provost above him, believed that music as a discipline both stood apart—in terms of intensity or "temperament"—yet remained one of 21 pseudo-equal departments offering B.A. or B.S. degrees within the college—the most expensive department, yes, but only one among many peer departments.

Relations between the music faculty and the academic administration were hot and bothered. And perhaps the hottest issue between them was faculty loads. I saw that issue as the foremost one to solve, if possible, during the "goo-goo-eyed" honeymoon phase of one's early tenure.

First I listened. Individual music faculty members had strong opinions about what an ideal load or even a reasonable one should be. Their ideas were frankly anecdotal ("Well, a former student of mine says at *his university*" and so forth). It was clear that, concerning loads, they felt misunderstood and taken advantage of by an unappreciative institution. It also was clear that inconsistency and confusion concerning loads reigned. At the same time the academic administration was keen on modelling all faculty loads on a "buy-down" formula devised and already implemented by the Department of Psychology, a formula that allowed faculty to "earn" lighter teaching loads in exchange for increased scholarly productivity.

After listening, I drew two conclusions: (1) The Department of Music needed a quick fix, a load formula born out of "a spirit of faith and reason" (one of Wake Forest's unofficial mottos), a formula that would deflect debate about the obviously unworkable proposal of the Psychology department, for we musicians were specialists who would only compromise our goals and specializations by "earning" lighter teaching loads, no matter how beneficial increased professional productivity might be. (2) I concluded that seeking consensus among a music faculty constituency that currently could not deliberate together effectively would be counterproductive. So I worked on departmental consensus regarding easier, cooler issues—to give us confidence and cohesiveness as a group, to build trust. We all took the Myers-Briggs Preference Test, to learn about our differences and our strengths.

It remained for the music executive to collect information, to assess the past and present—in other words, to tailor a faculty load formula to the Wake Forest situation—and then to convince the administration and the faculty of the formula's viability.

The result appears in the Appendix, a formula that the administration was relieved and pleased to receive and that the faculty saw as just and predictable. I would imagine that this formula is not unlike many of yours.

The formula addresses *teaching* loads, for this reason. The collegiate administration dictates its own formula—or actually principle or guide—of roughly 60% teaching, 20–30% professional activity, 10–20% university service. What that means is that three days out of five should be devoted to the classroom or studio, preparation, students—or seven months and one week out of every twelve months should be given to the tasks of teaching. How this 60/20/20 formula is to be applied is left unspecified. Yet the formula is useful in guiding faculty as they make decisions about their use of time. Many of us, I'm sure, have observed that teaching tends to absorb whatever time we give it. So the 60/20/20 principle steers faculty toward allotting their time wisely.

Wake Forest University is a rather small, private, NCAA Division I, reasonably well-endowed institution that, like Camelot, is presided over by a philosopher-king. During the years 1982–1989, our department on average has graduated 8–12 majors and half that number of minors each year, while enrolling between 1,100 and 1,250 in two 15-week terms annually.

Our enrollments fluctuate from year to year and from fall to spring, often in unpredictable patterns. So to some extent, faculty teaching loads are influenced by student enrollment demands. (We have no graduate teaching assistants.) Serving as the pressure valve regulating applied music demands are, of course, the adjunct instructors. Yet the introductory set of courses, as well as the fact that five of the thirteen regular faculty members are prepared to teach introductory music, allow us the greatest control over faculty teaching loads. The strategy is outlined in the Appendix.

I am convinced that trust between faculty and the music executive, and between the academic administration and the music executive is essential to the implementation of an effective load formula. Allied with trust is a sense of fair play and academic and fiscal credibility. But those ingredients can't be quantified in formulas, can they?

APPENDIX

COURSE LOADS

[''normal'' collegiate course load per term (100%) = 3 courses @ 4 credits]
[''full'' load = 200% for the fall-spring terms combined]

MUSIC STRATEGIES

Speak the language of statistics and percentages to the central administration.

Be reasonably consistent with the college's definition of a ''normal'' load, but in terms of class meeting hours per week rather than credits.

Be reasonably consistent with the college's definition of a ''full'' load for the year but not the term.

Consider 100% to be

- *18* 50-minute/wk lessons or *27* 30-minute/wk lessons in applied (1:1) music or individual instruction.
- *4* large ensembles.
- *2* 5-day/wk theory courses.
- *3* 3-day/wk classroom courses.
- *9* 2-hr/wk small ensembles or applied classes.
- *3* choirs plus one 4–7 day tour in the spring.

Category	No. of credits	% of normal load
3 hr/wk sessions	4 credits (Mus. History = 3 credits)	33.3%
[Introductory music, advanced music]		
5 hr/wk sessions	4 credits	50.0%
[Lower-division theory]		
3 hr/wk rehearsals	1 credit	25.0%
[Orchestra, jazz ensemble, symphonic band, collegium musicum, choirs]		
5 hr/wk rehearsals	1 credit	50.0%
[Marching band]		
2 hr/wk rehearsals	1 credit	11.1%
[Chamber ensembles, applied classes]		

Category	No. of credits	% of normal load
1 hr/wk applied lessons	2 credits	5.5%
30 min/wk applied lessons	1 credit	3.7%

REALITIES

1. The teaching load involves roughly 60% of the work load; 40% is expected to be invested in professional activities and service.
2. Some positions (e.g., voice position) are always overloaded.
3. What is offered and which teaching positions are filled at what percentage are determined as much by the principles of the University as by student enrollments (e.g., guitar position).

DEVELOPING WORKLOAD FORMULAS

RONALD D. ROSS
University of Northern Iowa

Several years ago, when I was a young administrator on the staff of a large conservatory of music, I developed a faculty workload formula for use in that particular setting. The formula reflected the unique history and then current workload environment of that type of institution: for nearly 100 years a private conservatory with a primary focus on the private lesson and the relationship of the individual student to his/her teacher (more recently a college within a state-supported urban university offering a full range of course work and degrees in applied music and so-called academic areas through the doctorate). The basis of the formula at that conservatory was the applied music lesson and 24 hourly lessons was considered "average." All other effort was related to that norm.

After moving to my present position in 1975, I soon felt the need to develop a formula which reflected my new institution's background. For nearly 50 years Northern Iowa was known as the Iowa State Teachers College. Still, the Northern Iowa faculty and I could not improve on the norm, the applied music lesson; but, we did adopt a lower level than was in force at my previous school: 18 units instead of 24 (more in keeping with many other NASM schools[1]). In other words, the basis of the Northern Iowa workload formula was the applied music contact hour, and 18 hours of private lessons would be considered the standard against which all other instructional effort would be compared. Next, a conversion formula was generated in which various types of work efforts were assigned appropriate weighting factors.

At this point, some basic principles were adopted:

1. Applied music should be related to classroom lectures on a 3:2 basis, in keeping with traditional NASM norms.
2. Graduate instruction should receive a higher weighting factor (more "credit") than undergraduate effort.
3. Faculty performance, both in recital soloist settings and for members of active/visible ensembles-in-residence, should receive workload credit—counted *toward* the 18-hour norm, not in addition to it.
4. Release time (or credit toward the 18 units, if you will) should be granted for departmental administrative efforts in the areas of program coordination (program area chairs) and for serving as either undergraduate or graduate coordinator (primary student advisors).

You will note, for example (see Appendix 1), that a typical 3-credit hour undergraduate lecture class (meeting three times a week) is equated at 4.5 conversion units ($3 \times 1.5 = 4.5$), a one-fourth faculty load, in other words. A similar graduate lecture class would receive 6 units, one-third load. Major performance ensembles (Wind Symphony, Jazz I, Concert Chorale, Orchestra, among others at our school, for example) receive 6 units also—one-third load—as most of them (except for Marching Band) meet four hours per week: $4 \times 1.5 = 6$. Less visible ensembles, referred to as "other conducted ensembles" or "coached ensembles," are equated at contact hours × 1.25 and 1, respectively.

One of the more difficult efforts to quantify is student teaching supervision. On our campus, the College of Education maintains resident coordinators on site year around (in cities/towns at some distance from Cedar Falls). The role of the School of Music supervisor, then, is that of content area specialist and involves a minimum number of visits (staying several hours at each site) per semester. It seemed reasonable, then, to equate student teaching supervision for our music education faculty members involved in that activity at a level slightly below that of the applied music lesson. The .75 weighting factor seems to be working well thus far.

Finally, I have included some sample Workload Conversion Worksheets, for more-or-less fictitious faculty members (see Appendix 2). I have referred to them as: (A) Clarinet, (B) Scholar, (C) Conductor, (D) Theory, and (E) Music Ed.

The conversion formula which appears below is essentially unchanged since it was first adopted at Northern Iowa back in the mid-1970s. It has stood the test of time and application. It works—in our setting.

ENDNOTE

[1] See the author's article, "Faculty Accountability and the Performing Arts," *NASM Proceedings*, 52nd Annual Meeting (Reston, VA: 1977), 83–86. Also, consult the 1985–86 HEADS Report, Addendum I, for the latest NASM data on faculty workloads.

APPENDIX 1

Faculty Load Conversion Formula

School of Music
University of Northern Iowa

[NOTE: 18 contact hours per week of applied lessons or 18 conversion units considered 100% load]

Types of Effort	**Conversion Units**
I. Applied Instruction	
A. Private Lessons	Contact hours × 1
B. Class (group) lessons	Contact hours × 1.25

Types of Effort	Conversion Units
II. Classroom Instruction	
A. Graduate lecture classes	Contact hours × 2
B. Undergraduate lecture classes	Contact hours × 1.5
C. Laboratory-type classes	Contact hours × 1
III. Ensembles	
A. Major performing organizations	Contact hours × 1.5
	Contact hours × 1.25
B. Other conducted ensembles	Contact hours × 1
C. Coached ensembles	
IV. Faculty Performance	
A. Faculty recital	1 unit
B. Member of Ensemble-in-Residence	3 - 4.5 units, depending on number of annual performances and general visibility of group
V. Administrative Effort	
A. Director	Full time
B. Administrative Assistant	One-half to two-thirds: 9–12 units
C. Area Chair	1–2 units, depending on Area
D. Graduate Coordinator	One-third time: 6 units
E. Undergraduate Coordinator	One-third time: 6 units
VI. Other Effort	
A. Thesis advising	Avg. contact hours per week × 1
B. Independent Study	Contact hours × .5
C. Student teaching supervision	.75 per student
D. Staff accompanist	TBA
E. Innovative teaching (shared instruction, Suzuki classes, off-campus instruction, etc.)	TBA
F. Recording supervision (video/audio)	TBA
G. Chair of Music Scholarship Committee	TBA

APPENDIX 2

Faculty Workload Conversion Sheets
Fall 1989
Northern Iowa School of Music

A. Clarinet

Crs:No.	Sec.	Cr.	Title	Enrol.	Conv.
54:032	01	2	Applied Clarinet (lower div.)	4	4.0
54:032	01	3	Applied Clarinet-Perf. Major	1	1.0
54:132	01	2	Applied Clarinet (upper div.)	4	4.0
54:132	01	3	Applied Clarinet-Perf. Major	1	1.0
54:232	01	4	Applied Clarinet-Perf. Major (Grad.)	2	2.0
57:010	03	1	Clar. & Sax. Techniques Class	10	2.5
			Northwind Quintet	—	4.5
			Faculty Recital	—	1.0
			Chair, Winds & Perc. Area	—	1.0
			Totals	**23**	**21.0**

B. Scholar

Crs:No.	Sec.	Cr.	Title	Enrol.	Conv.
59:005	01	2	Intro. to Mus. Literature	25	3.0
59:011	01	3	Mus. History I	25	4.5
59:114g	01	3	Mus. Literature-Romantic	15	4.5
59:221	01	2	Mus. Research & Biblio.	10	4.0
			Totals	**75**	**17.0**

[Note: Research/publication productivity levels of "B. Scholar" could also result in load credit considerations]

C. Conductor

Crs:No.	Sec.	Cr.	Title	Enrol.	Conv.
53:015	04	1	Wind Symphony	50	6.0
56:021	01	3	Conducting II-Instrumental	25	4.5
57:050	01	2	Intro. to Mus. Education	30	3.0
			Graduate Coordinator	—	6.0
			Totals	**105**	**19.5**

D. Theory

Crs:No.	Sec.	Cr.	Title	Enrol.	Conv.
54:154	01	3	Applied Composition	3	3.0
58:011	02	3	Theory I	25	4.5
58:015	02	1	Aural Training	25	2.5
58:120	01	3	18th C. Counterpoint	15	4.5
48:211	01	2	Styles II (Grad.)	12	4.0
			Totals	**80**	**18.5**

E. Music Ed.

Crs:No.	Sec.	Cr.	Title	Enrol.	Conv.
52:110	01	2	Mus. in Childhood Education	25	3.0
57:141	01	3	Elem./Gen. Mus. Methods	25	4.5
57:289	01	3	Sem. in Mus. Education (Grad.)	10	6.0
			Student Teaching Supervision	4	3.0
			Area Chair - Mus. Education	—	1.0
			Totals	**64**	**17.5**

ASSIGNMENT OF FACULTY TEACHING LOADS

Jon R. Piersol
Florida State University

Fairness and equity in the assignment of teaching loads is a subject of continuing interest to music faculty and administrators alike. Most schools, however, have been locked into a traditional system of load assignment in which twelve credit hours of academic teaching (or twenty hours of applied music) equals a full load. It has been this way for some time, and, in fact, as one looks back at old NASM reports, virtually no major change has occurred across the country for many years.

Unfortunately, there are some problems and inequities with that system.

1. First, not all three-credit-hour courses are created equal. Professor Jones, who teaches a three-hour graduate lecture course with many papers and essay tests, has a very different time obligation from Professor Smith, who teaches a three-hour freshman laboratory course with machine-scoreable grading and no term papers. Both, however, receive three hours load credit.
2. In applied music, a faculty member who teaches primarily graduate students, each of whom gives a recital every semester (with all the attendant time commitment from juries, special recital preparation, etc.) may receive the same teaching load credit as another faculty member teaching primarily undergraduates and secondary students without recital responsibility.
3. The same problem of equity occurs with ensembles. According to the system by which a one-credit-hour course generates one hour of load credit, an ensemble director with an eight-piece chamber ensemble, meeting once a week, might receive the same credit as the director of the FSU Marching Chiefs, whose 450 members meet five times a week in addition to the extra hours for travel, administration, and the like.
4. Further problems in the traditional load-calculation system are found when one considers the research, performance, and service expected from faculty members. How does one differentiate between Professor A, who is expected to do continuing research and publication, as opposed to Professor B, for whom the primary expectation is that he provide a high level of undergraduate teaching? Research is typically rewarded through our merit-based salary systems, but perhaps research and performance should also be reflected in the faculty load assignment.

In order to try to bring more equity and logic into the whole faculty load assignment process, Bob Glidden, Joe White, and I spent time during the summer of 1982 to develop a system that would differentiate more precisely among the various elements, both in and outside of the classroom, that determine how much time is required from a faculty member in order for him to provide a certain instructional service. We started with certain "givens":

1. The new system had to be one which could be "sold" to faculty and department chairs, not imposed upon them.
2. The total amount of instructional time available to the School of Music was not going to change significantly. On the one hand, we were not going to increase everyone's teaching load (and risk a revolt!); and on the other hand, the new system could not cause an overall reduction in faculty teaching loads since we did not anticipate a significant influx of new faculty. Consequently, the *total* teaching time under the old system had to remain virtually the same for the new system. Any changes would have to be adjustments within and between the teaching loads of our various faculty members.
3. Finally, the new system, when instituted, must result in a method of assigning load credit that was more equitable to everyone concerned.

After considerable experimentation with the various numbers and systems, we did come up with a new method of load assignment, a system which we think is a step in the right direction. It is certainly not a simpler process than the one under which we had traditionally operated, but it is a system which we feel is better and more equitable, at least for our situation. With the assistance of the Appendix, an explanation of that system follows.

The starting point in the new system, and the first major decision, was that the *contact* hour, not the *credit* hour, would become the basic building block for determining faculty load credit, because the contact hour best reflects the amount of time required of a faculty member in presenting instruction. Consequently, one hour in class or one hour with a student is equal to a factor of one.

Clearly, however, many *additional* variables go into determining what makes a particular class more or less demanding of a faculty member's time. Five factors, in particular, were identified. These include the amount of preparation time needed (for instance, is it a lecture course or a laboratory which requires little outside preparation?); the size of a particular class; how much time is required for grading in the course (are there several essay exams and papers, or is little grading effort required?); whether or not a graduate assistant is assigned to help in the class; and whether a teacher offers multiple sections of the same course.

Accordingly, specific numbers were developed for all the various categories which might affect instructional effort, so that one could use these numbers (as multipliers) to adjust the *basic* load factor of contact hours. Thus, laboratory classes are assigned a factor of .7, while a full lecture course or graduate seminar would receive a factor of 1.1. Similarly, the differentiation for the various class sizes ranges from a factor of .6 for a one-on-one experience to a factor of 1.3 for a course with over 120 undergraduates. In any case, through considerable trial and error and examination of individual courses, we determined that the specific factoring numbers which are listed in the Appendix were the appropriate numbers for the various categories which affect teaching load, at least at Florida State.

The procedure, then, for determining the actual load credit for a specific course is to begin with the basic number of *contact* hours of a class, and then to multiply that number by each of the applicable factor numbers for all five categories (preparation time, size of class, grading systems, graduate assistant help, and whether or not it has multiple sections). That calculation results in a final adjusted number, which then serves as the official hourly credit for load determination. The two examples on page 182 of the Appendix show how that process functions with actual courses. Take, for instance, a graduate research class. That course meets two hours per week, so one begins with a factor of two. Because it is a full lecture course, that number is multiplied by 1.1. Because it is a large graduate class, with over eighteen students, it is multiplied by a factor of 1.1 again. Because several term papers and essay examinations are required, the 1.2 factor is used for grading. No graduate assistant is assigned to the class (a factor of 1.0); and since there is only one section of the course, that is also a multiplier of 1.0. After multiplying the basic number (2) by all the various factors, the final load credit number reflected by the course is 2.9 hours. In other words, this particular class, which would have received two hours of load credit under the previous system, is instead credited as a three-hour course in the new system because of its particular instructional demands.

If one uses the same procedure for a large marching band, meeting twelve hours per week, that one-credit-hour course would result in a total factor of almost nine hours on the twelve-credit-hour load system. This, it seems, is clearly a more accurate reflection of the amount of time necessary for a faculty member to teach an activity of this size and scope.

In contrast, a three-hour course which takes little preparation, which is small in size, which has a graduate assistant assigned to help, and which requires little time in the way of grading, may receive a final hourly credit much smaller than that given under the traditional load system.

The formula system is also used to determine credit for applied music which, after all the appropriate adjustments, calculates to an applied music load of slightly over twenty students, if a faculty member were doing nothing else.

One could stop at this point with the system, still using the basic twelve-hour number as a full load; and because of the greater discrimination between various teaching requirements, it would seem to be a definite improvement over the traditional system, which takes into account credit hours alone. This, however, would still not account for research time, for faculty performances, for required service activities, etc., those things typically not included within a twelve-hour load, but still expected of faculty. Consequently, a further refinement of the load system was developed in an attempt to reflect the time spent on those additional activities. To do this, we first assumed that faculty spend at least 15% of their work time in these extra responsibilities. Based on that assumption, the total faculty load assignment was increased from 12 hours to 14, so that 2 of those 14 hours (about 15%) could be credited to additional activities in research, performance, and service.

We also made one other adjustment to the system, by deciding that we would deal in percentage calculations, rather than hours. While dealing with more abstract factors of load, such as research and service, and with more precise measurements of load assignment, it seemed preferable to use figures such as 67% of load rather than 9.38 hours of credit on a fourteen-hour scale. Consequently, in order to convert all of the hourly load figures to percentages, one divides the hourly load credit for any activity by 14.

We next determined that, on average, roughly 10% of those 14 hours would be expected in service, that 10–30% would be expected in research/performance, and that the remaining 60–80% would be expected in instruction. Thus, as a starting point for building a faculty member's load assignment at Florida State, we begin with 10% of the load for service, increasing it if necessary for special assignments, and we award each faculty member at least 13% time for research or performance. The remaining 77% is reserved for teaching. Using the previous hourly calculations, that 77% of 14 hours equals roughly 11 hours of coursework or 20 hours of applied teaching. Those percentages can then be adjusted according to any specific assignments that are given. For instance, if a particular faculty ensemble is worthy of load credit, one might assign 5% or 10% to that specific activity. Or if a faculty member is involved in a special research project, the 13% of his load assigned to research might be increased. In any case, it has seemed much easier to make those types of special assignments, as well as to gain a better overview of a faculty member's total activities, while dealing with *percentages* which include service and research/performance.

There is one important additional characteristic to this whole system of load assignment that we think makes it even more valuable. This is the fact that the faculty evaluation process has been tied in to these percentages of load assignment. Thus, faculty can be more fairly evaluated on precisely those activities which are reflected in their load assignment. Faculty at Florida State are evaluated in three areas: teaching, service, and research/performance. Therefore, if a faculty member has a heavy teaching load, and little assignment in research or service, he will be evaluated on that basis, with a higher percentage of his evaluation score being applied to teaching. Likewise, if a faculty member has a heavy performance schedule, and is assigned those activities as part of his load, he will be evaluated with a larger percentage on that portion of his assignment.

The tie-in with evaluation also provides the opportunity for faculty members to request adjustments of their load according to their individual strengths. If a faculty member is an excellent teacher, but does little research or service, he can voluntarily ask to teach an additional course, thereby lowering the percentage of his evaluation for research and service, and raising the percentage for teaching. Although he has a heavier load assignment, he also receives a higher percentage of his merit evaluation in that area in which he does best. Likewise, an applied music teacher who does little performance or service could request a higher number of applied students (thus lessening the percentage of his load in service and research, and thereby reducing the effect of poor evaluations in service and research categories). At FSU, while faculty have not been exactly beating down the doors to increase their assignments because of this situation, the new system has, in effect, resulted in some positive changes in that direction.

To summarize, the system now used at Florida State, although rather complicated in explanation, is quite simple in execution (particularly with the use of a computer program for the appropriate calculations). While it is certainly not a perfect system, and compromises were necessary to stay within the guidelines of our total teaching capability, the FSU system has provided greater equity in differentiating between various courses, it has allowed us to include research, service, and performance within the load system, and by tying it to evaluation, we feel that it has allowed us to evaluate the faculty more fairly, as well as providing them with opportunities to request appropriate load adjustment. After seven years the system is still functioning with good faculty and administrative support, and we plan to continue its use in the future.

APPENDIX

Procedure for Assigning Faculty Responsibilities

FLORIDA STATE UNIVERSITY
SCHOOL OF MUSIC

STAGE 1

Rationale/Assumptions

1) Because of the diverse nature of types of courses and instructional modes in a school of music, it seems axiomatic that all 3-credit-hour courses are *not* equal as regards commitment of time and effort on the part of the instructor.

2) It is also recognized that in a music school with a large graduate program, there is great variance among faculty in the amount of "extra" or previously unspecified responsibility expected and accepted in areas such as student recital preparation, advising, research, performance, composition, and thesis/dissertation supervision. The procedure for assigning faculty responsibilities must account for these differences in order to be equitable.

Calculations

1) Contact hours per week (*not* credit hours) are used as the base for determining equitable faculty assignments. However, other variables must be taken into account. The following "course load factors" are recognized as affecting the amount of time/effort required to teach each contact hour:
   a) preparation time, according to teaching mode;
   b) size of class (with recognition of slight differences for graduate and undergraduate);
   c) grading time required, according to type of assignments and examinations;
   d) assistance—whether or not a graduate teaching assistant is assigned; and
   e) multiple sections—lesser credit for additional sections of the same course.

2) For each of the above "course load factors," a value of 1.0 is assigned to a normal or standard situation, with slightly more or less value assigned according to the time/effort required. The following are the factoring multipliers:

Preparation Time

Laboratory	0.7
Applied, skills-oriented courses, ensemble coaching, conducting	0.9
Standard lecture-discussion	1.0
Full lecture or graduate seminar	1.1

Class size

Undergraduate		Graduate	
1	= 0.6	1	= 0.6
2–4	= 0.7	2–4	= 0.8
5–9	= 0.8	5–9	= 0.9
10–17	= 0.9	10–17	= 1.0
18–30	= 1.0	18–30	= 1.1

Undergraduate		Graduate
31–60	= 1.1	31–60 = 1.2
61–120	= 1.2	
121+	= 1.3	

Grading

Laboratory	0.7
Recital	0.4
Techniques/conducting	0.8
Ensembles	0.8
Objective examinations	0.8
Repertory classes	0.9
Standard	1.0
Term paper/essay examinations	1.2

Assistance

None	1.0
Graduate assistant shared with other courses	0.9
Graduate assistant dedicated to specific course	0.8

Multiple Sections

One section of course	1.0
Second or additional sections of same course	0.85

Examples

1) Graduate research course (2 credits), class size of 20, with term papers and essay exams, without graduate assistant:
   Contact hours/week = 2 × 1.1 (graduate lecture course) × 1.1 (class size) × 1.2 (grading) × 1.0 (no grad assistant) × 1.0 (single section course) = 2.904 hours

2) Marching band:
   Contact hours/week = 12 × 0.9 (ensemble preparation) × 1.3 (class size) × 0.8 (grading) × 0.8 (graduate assistant assigned) × 1.0 (single section course) = 8.99 hours

STAGE 2

Rationale/Assumptions

1) All faculty members have responsibilities in the categories of "Teaching," "Research/Creative Activity," and "Service." In a research uni-

versity, teaching responsibilities should constitute 50–80% of the total assignment, with most being in the 60–75% range. For the typical faculty member this allows 10% for service and 10–30% for research/creative activity.

2) All administrative responsibilities are assigned in the category of service (in addition to committee work, professional organization activities, etc.). For example, the director of an ensemble program (director of bands, director of choral activities, opera, etc.) has an assignment for conducting each ensemble under the category of teaching and, in most cases, also an assignment for the administration of the program under the category of service.

3) Florida law requires a *minimum* of 12 hours/week in the classroom (commonly referred to as "contact hours") or the *equivalent*. It is assumed that previously unspecified assignments (recital preparation, research, thesis supervision, etc.) constitute at least 15% of the typical music faculty member's "work time." Thus, two hours (2/12 = 16.67%) was added to the minimum 12 hours to define the typical weekly load of contact hours (14).

4) To determine the percentage of total responsibility assigned for each course or activity, the contact hours/week for each course or activity (as determined in Stage 1) are divided by 14 (the typical "full load").

Examples

1) Freshman theory course (3 credits), class size of 20, with "standard" grading (mixture of assignments and grading on a nearly daily basis, but no term paper and no essay exams), with a graduate assistant:
   Contact hours/week = 3 × 1.0 (standard lecture-discussion mode of instruction) × 1.0 (class size) × 0.9 (grad asst.) = 2.70.
   2.70 ÷ 14 = 19.3% of load.

2) Second section of same course (#1 above):
   Contact hours/week = 3 × 1.0 (standard mode of instruction) × 1.0 (class size) × 0.9 (grad asst.) × 0.85 (second section) = 2.295.
   2.295 ÷ 14 = 16.4% of load.

3) Graduate musicology seminar (3 credits), class size of 6, with term paper and essay exams, no grad assistant:
   Contact hours/week = 3 × 1.1 (seminar) × 0.9 (class size) × 1.2 (grading) × 1.0 (no GA) = 3.564.
   3.564 ÷ 14 = 25.5% of load.

4) Applied Music (1-hour lesson):

Contact hours/week = 1 × 0.9 (preparation for applied) × 0.6 (class size) × 1.0 (grading) = 0.54.

0.54 ÷ 14 = 3.86% of load for each student.

5) Marching Band:

Contact hours/week = 12 × 0.9 (ensemble preparation) × 1.3 (class size) × 0.8 (grading) × 0.8 (GA assigned to specific course) = 8.99.

8.99 ÷ 14 = 64.2% of load.

6) Orchestra:

Contact hours/week = 6 × 0.9 (ensemble preparation) × 1.2 (class size) × 0.8 (grading) × 0.8 (GA assigned to specific course) = 4.147.

4.147 ÷ 14 = 29.6% of load.

7) Class piano (2-credit laboratory course, class size of 16):

Contact hours/week = 4 × 0.9 (skills-oriented course) × 0.9 (class size) × 0.7 (laboratory grading) = 2.268.

2.268 ÷ 14 = 16.2% of load.

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

First General Session
Sunday, November 19, 1989

President Robert Werner called the meeting to order at 1:10 p.m. and welcomed those assembled. He introduced Joel Stegall of the University of Florida and Arthur Tollefson of the University of North Carolina, who led the membership in singing the National Anthem and the Thanksgiving Hymn.

President Werner introduced representatives of colleague organizations in attendance, including the following:

Robby Gunstream, College Music Society
Stan Stitgen, Foundation for the Advancement of Education in Music
Paul Lehman, Music Educators National Conference
Robert Elias, Music Teachers National Association
Karl Bruhn, National Association of Music Merchants
Virginia Uldrick, Network of Performing and Visual Arts Schools
John Minter, John Minter and Associates

NASM Honorary Members Himie Voxman and C.B. Hunt were next recognized. Finally, President Werner introduced the officers and staff seated at the podium, who included:

Frederick Miller, Vice President
Robert Glidden, Treasurer *pro tempore*
Helen Laird, Secretary
Harold Best, Chairman, Commission on Undergraduate Studies
Robert Fink, Chairman, Commission on Graduate Studies
Robert Blocker, Chairman, Community/Junior College Commission
Robert Thayer, Chairman, Commission on Non-Degree-Granting Institutions
William Moody, Chairman, Nominating Committee
Samuel Hope, Executive Director
David Bading, Editorial Assistant and Recorder for General Sessions

President Werner asked 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 Werner next recognized Harold Best, who gave a brief report of the actions of the four Commissions. Mr. Best indicated that the full reports would be included with the next issue of *Report to Members*. Mr. Best commented that NASM is a model among accrediting agencies, and he expressed appreciation for the work of the Commission members.

After welcoming new member institutions to NASM, President Werner then introduced Robert Glidden to give the Treasurer's Report. Mr. Glidden announced that he had good news to report in the form of a budget surplus for 1988–89. The surplus was a one-time bit of good luck, he stated, due to extraordinary performance of investments. Mr. Glidden also noted good management by the NASM staff, who had been able to curtail postage and telephone expenses while seeing a 20-percent increase in publication income.

Motion: Robert Glidden (Florida State University)/Jack Heller (University of South Florida) to accept the Treasurer's Report. **Passed.**

President Werner introduced Executive Director Samuel Hope, who in turn introduced the other NASM staff members present: Karen Moynahan, Marge O'Connor, Lisa Collins, and Chira Kirkland. Mr. Hope made several announcements regarding the Annual Meeting schedule. He asked the membership to complete the Annual Meeting questionnaires they had just received, in order to aid future meeting planning. He also thanked those organizations that were sponsoring receptions and continental breakfasts at the meeting. Sponsors included Yamaha Corporation of America, Steinway and Sons Inc., Pi Kappa Lambda, and Lutton Music Personnel Service.

Mr. Hope then proceeded to call the membership's attention to the proposed amendments to the NASM *Handbook*. He noted that the proposed restructuring of the Commissions had received extensive review by the existing Commissions and the membership.

Motion: John Dougherty Jr. (University of Tennessee at Martin)/Gerard McKenna (Univesity of Wisconsin–Stevens Point) to approve the proposed changes to the *Handbook*. **Passed.**

President Werner thanked Jim Sorensen of the University of Puget Sound for obtaining the services of Jeff Smith of the "Frugal Gourmet" television show in preparing the local restaurant guide included in attendees' registration packets.

President Werner next proceeded to give the President's Report, the text of which appears separately in these *Proceedings*.

Finally, President Werner introduced William Moody, Chairman of the Nominating Committee, who announced the names of the candidates for office in the Association. Mr. Moody also introduced the Chairman and two members of the 1990 Nominating Committee, who had been elected by the Board of Directors the previous day:

Chairman—Donald McGlothlin, University of Missouri
Members—Sister Laurette Bellamy, Saint Mary-of-the-Woods College
Sam Driggers, University of Central Arkansas

Noting that the general 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 20, 1989

President Werner called the session to order at 11:48 a.m. He introduced additional special guests at the meeting, including the following officers of music fraternities and sororities:

Elsie Sterrenberg, Sigma Alpha Iota
David Boe, Pi Kappa Lambda
Jo Ann Domb and Hansonia Caldwell, Mu Phi Epsilon
T. Jervis Underwood, David Irving, and Barry Magee, Phi Mu Alpha Sinfonia

Three representatives of Early Music America were also recognized: Thomas Binkley, Ross Duffin, and Thomas Kelly.

Charlotte Collins, Chairman of the Committee on Ethics, was introduced to give the report of the Ethics Committee. The full report appears separately in these *Proceedings*. Following her formal report, Ms. Collins made a few remarks about the nature and importance of the Code of Ethics. She noted that many complaints could be cleared up or simplified if those who noticed a possible violation took the first step of contacting the alleged offender to obtain information. She called on the membership to avoid division and cynicism in dealing with the Code of Ethics.

Samuel Hope was called upon to give the Executive Director's Report. He began by thanking President Werner, the Executive Committee, and the Board of Directors for their diligent work. He called delegates' attention to his written report, the text of which is contained in these *Proceedings*. Mr. Hope amplified three points from that report: (1) concern over government intervention in arts curricula, (2) the need to understand and use technology without either fearing or worshipping it, and (3) the need for more common ground and joint effort within the music community.

President Werner next introduced William Moody 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 Werner asked Past President Thomas Miller to introduce the featured speaker. Before Mr. Miller's introduction, it was announced that the NASM

Board of Directors had voted to confer honorary membership in NASM upon Thomas Miller. Mr. Miller introduced Raymond Mack of Northwestern University, who gave an address on the topic "Challenge of Change." The text of Mr. Mack's address is found separately in these *Proceedings*.

Following the address, the general session was recessed at 12:40 p.m.

Third General Session
Tuesday, November 21, 1989

President Werner 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 Werner recognized those who were completing terms of office in NASM. They included David Lynch, Roger Reichmuth, and Sam Driggers, Chairmen of Regions 7, 8, and 9, respectively, as well as the following:

Robert Glidden, Treasurer *pro tempore*
Charlotte Collins, Chairman of the Committee on Ethics
Robert Cowden, Member of the Community/Junior College Commission
Donald McGlothlin, Member of the Commission on Graduate Studies

President Werner announced the results of the previous day's election of officers and introduced the new officers. They included:

Treasurer: William Hipp
Member of the Commission on Non-Degree-Granting Accreditation: John Sawyer
Member of the Commission on Community/Junior College Accreditation: Robert Tillotson
Members of the Commission on Accreditation: David Boe, Joyce Bolden, Robert Cowden, Jo Ann Domb, Lyle Merriman, Colin Murdoch, and James Sorensen
Members of the Committee on Nominations: Peter Ciurczak and Linda Duckett
Members of the Committee on Ethics: Ronald Ross and Karen L. Wolff

President Werner declared the 1989 Annual Meeting of NASM adjourned at 11:50 a.m.

Respectfully submitted,
Helen Laird
Temple University

REPORT OF THE PRESIDENT

As we begin this 65th Annual Meeting, I want to take a moment to review with you our Association's continuing mission and the procedures which you have approved to enable us to realize these goals. Today our challenge remains the same as it was in those formative days when our predecessors identified the need to bring better understanding among schools of music and to set minimum standards for the granting of degrees. The original standards, established by those charter members, defined the basis for membership appropriate to the academic goals of member institutions. Over the years, the Association and *each* of its individual members have responded creatively and with the highest integrity to the variety of influences that constantly call for review and adjustment. The hallmark of NASM has been to provide standards which encourage each institutional member first to define its own mission and then to develop curricula consistent with those standards. Extensive review, both initially and on an ongoing basis, is fundamental to the success of this process.

Certainly, the world of music and higher education today is much different than it was sixty-five years ago. We might look back in envy at what seems by comparison to have been a more peaceful, less distracted time for developing professional programs within the evolving higher education establishment. Yet, had there not been serious concerns within the profession for setting minimum standards, there would not have been the need to establish NASM. Then, as now, it was necessary to review the mission of the Association and each of our individual institutions in the context of our society and the role that our programs play in this larger environment. By so doing, we acknowledge the fact that each institution has a responsibility for preserving the place of music in higher education, as the basis for music in our society. From our smallest non-degree programs to our largest graduate schools, we are interlinked one with another, in providing support and strength through the quality of our programs and our dedication to this responsibility. Thus, our standards represent the integrity of over 540 institutional members.

This meeting is another important watershed in the Association's continuing evolution. During these days we will have reorganized our Commission structure, begun the first major review of our undergraduate standards since 1972, and continued our discussion of what the future will require of our students ten, twenty, thirty or more years from now.

We will do this based on our strong tradition of mutually agreed-upon standards and procedures carefully adopted and thoughtfully implemented. NASM standards are not intended to be a rigid model for implementation, but rather a consistent set of benchmarks against which each of our programs can be measured. The implementation of these standards, whether they be in the liberal arts setting, the professional school, or teacher training, must stress the highest quality that anticipates the needs of the students in these programs for future growth and effective participation in our art.

As a result, our standards are drawn in the broadest strokes. Thus, each of our institutions is responsible for filling in the most appropriate detail according to its individual mission. Each institutional member has an unique dimension to offer within mutually established parameters. During the extensive review of new standards through their drafting, hearings, and approval process, the member institutions have an opportunity to bring their own perspective to the process. Only then do these standards become a general guide which provides opportunities for flexible, but focused, responses. This is our strength and our responsibility to all we have inherited from those who shaped the formative years of NASM.

Examples of this evolution can be seen in the past few years when we have drafted, reviewed, and implemented a new set of guidelines for our institutional Self-Study, the most important part of our cyclical reviews and initial membership applications. This new self-study format was the result of the thoughtful input of our Commissions, visitors, and member institutions who provide comments and suggestions on the process through follow-up questionnaires after each accreditation review.

We also have been aware of the need to provide appropriate preparation for our NASM visitors. The role played by these volunteers is most important to the accreditation process in two ways: first, visitors must fully understand the standards of the Association and how to apply the spirit of these standards in their reviews of institutional programs, and second, they must take these standards, the information provided in the Self-Study, and the insights gained during the on-site visit as the basis for a report to the Commission that clearly describes how a specific institution best realizes these standards in relation to its own mission. In order to keep these responsibilities in balance, NASM has, for over twenty years, conducted annual workshops before a member's initial appointment as a visitor. For the past five years, we have also had a workshop at these annual meetings for experienced visitors to provide that extra training which would allow them to most effectively chair visitation teams. We feel that both of these initiatives have paid great dividends for the membership. The work of the evaluators has become more effective and helpful to the music unit, for whom they often serve as advocates while on campus, and as a means of providing better understanding of the information contained in the Institutional Self-Study before Commission review. Our visitors deserve our sincere thanks for the excellent volunteer work that they do in the accreditation process.

A few minutes ago, you approved a proposal which came to you after considerable discussion and review by your Executive Committee, Board of Directors, and the Commissions themselves.

This reconfiguration of the Commissions will appropriately complement the newly designed Self-Study and emphasize the Association's concern that our music programs receive a more comprehensive and less fragmented review. We believe that this new configuration will give the broadest representation of the membership among the sixteen Commission members through the four categories in which they will be elected. I believe a review of the proposed ballot from our Nominating Committee this year clearly demonstrates the fulfillment of this objective. We are fortunate that this restructuring can be accomplished without interrupting the present terms of Commission personnel or chairmen.

This afternoon and tomorrow morning, you will be participating in hearings on a draft set of undergraduate standards. I want to express personally our appreciation to the Undergraduate Commission chairman, Harold Best, and his colleagues on the Commission for their work over the years in bringing us to this point where we may consider changes based on the strong foundation of their accomplishments. The intent of this redrafting process is to provide a clear statement of philosophy and reasonable guidelines for the implementation of standards in these critical degree programs of initial professional preparation. Through the participation of the membership during these hearings, this proposal will be refined so that it will provide the most effective support to both the member institutions and to the Commission's review process.

I want to turn now to the work of our Futures Committee, which was appointed in 1987, and take this opportunity to recognize and thank the members of this committee who have worked so diligently to bring us to a new point in the services we can offer the membership. The chairman of the committee was Robert Glidden; serving with him have been Gerard Béhague, Paul Boylan, Robert Freeman, Larry Livingston, Colin Murdoch and myself. As always, we were well served by the dedication of our Executive Director, Sam Hope.

The committee approached its charge continually aware of the need to *better* define a future in which our students will pursue their careers, aware also that the future holds both challenges and opportunities for all of our programs in their own unique settings. The committee set out not to provide several solutions to these future challenges, but to identify a starting point, a catalyst for us and our faculties that would help shape our discussions and to determine alternative courses of action appropriate to each of our individual situations. Thus, after considerable discussion, the committee determined that any futures effort would be most helpful if it provided the membership with documents and with sessions at our annual meetings that would identify those questions of most importance for each of us to be aware of in our future planning and self-evaluations.

As you have seen, the last three *Reports to Members* have contained the first products of the committee's work in the form of an "Executive Advisory" that will be published periodically for the membership containing reflections, publications, and issues of cultural concern. A more extensive publication, the

"Executive Summary," of NASM's Futureswork appeared in September. It presented several areas of futures concern which will be expanded upon in a series of ten "Executive Summaries" that will be prepared and shared with the NASM membership over the next two years. In addition, a "Sourcebook for Futures Planning" is being developed that will suggest futures techniques for music executives and their faculties.

All this will put into *your* hands the means of leading discussion and analysis appropriate to each of your individual units. It is our hope that you will find that these future initiatives fulfill the mission under which they were created, i.e. to provide support to NASM members that will allow each of us to be *pro*active rather than *re*active, as we begin to deal with the implications that our changing society will have on music in higher education.

In our continuing consideration of our NASM Futures Agenda, we will be looking at specific components of our overall programs and will be appointing task forces to address these identified areas, always mindful of the variety of applications that are represented in the programs of member institutions.

This futures mission represents much more than the self-preservation of our individual programs. It has a larger role—that of supporting the cultural mission we all embrace as we undertake our responsibilities as musicians, teachers, and administrators.

Now in good sonata-allegro form, I would like to return to my opening theme and stress once again the important role that each of you, through your institution, plays in our Association. In our *Handbook*, we explain the purpose of our standards as follows:

> "The standards, guidelines, and recommendations seek to ensure a commonality of goals. Individual institutions and their faculty members should be *encouraged* to experiment with curricular patterns . . . and other areas of exploration which appear in response to a changing society." (1989 *Handbook*, page 58)

This statement is not only permission, but also a charge for each institution to seek its appropriate diversity amongst the membership. Our strength is in recognizing the need to re-evaluate and adapt our standards and procedures as needed. It is not a weakness to know both our limitations and responsibilities. Therefore, we will continue as an Association to redefine our specifics while reaffirming the constancy of our values and the purpose of our mission.

The strength that we enjoy one from another has set an international standard. Our colleagues in Japan, England, and many in the European Community are considering the establishment of similar associations to provide standards of quality and opportunities for communication.

If the National Association of Schools of Music is to remain strong, it needs to profit from the contributions of *all* of its members. We have a considerable change in the institutional representatives each year, and I invite those of you new and those of you who have not as yet participated as fully as you might, to join us, make known your interests. Through participation at the regional level, let your officers know your interest in being involved so that when they are called upon for nominations for new visitors or committee membership, you will be considered. Communicate with your regional representatives, the Board of Directors, your officers, and staff.

You represent NASM to your institution and that institution to our Association. The effectiveness with which you do this determines our overall strength. Our future is truly in your hands. NASM is *you*, not individually but collectively. The future of our continued leadership in our field depends on each of us maintaining the vision that formed the basis of this Association sixty-five years ago and which continues through the dedicated service we receive from so many of you. I and my colleagues on the Board and Executive Committee look forward to working with you to shape this exciting future of our profession.

Robert Werner
University of Cincinnati

REPORT OF THE EXECUTIVE DIRECTOR

1989 sees NASM in its sixty-fifth year working as always on behalf of music in higher education and the development of American musical culture. The past sixty-five years have been full of triumphs and disappointments, but overall, the Association has evolved to new plateaus of service and engagement that should serve the membership well during the next two decades.

NASM ACCREDITATION: STANDARDS, POLICIES, AND PROCEDURES

Revised accreditation procedures went into effect in September of 1989 for all new and renewal applications. The new self-study format encourages use of accreditation reviews in the context of general long-range planning. The new format provides greater flexibility and is designed to facilitate work on parts of the self-study by committees. Institutions taking the option of using the new format during the 1988–89 academic year have reported great satisfaction with the result. The Association encourages institutions with forthcoming on-site visits to take an advanced look at the self-study format and begin thinking how it can best be used to support the long-range planning efforts of the music unit. The new format places greater reliance on materials submitted through the Higher Education Arts Data Services system. HEADS reports from the last three academic years are now being required as part of the self-study. This reduces duplicative paperwork and provides the opportunity for music units to focus the self-study on qualitative assessment.

The Association is just beginning a comprehensive review of its accreditation standards for baccalaureate degrees in music. The first phase of this review will begin in October, 1989, with the mailing of draft texts for comment. The last comprehensive review of baccalaureate standards took place in the mid-1970s. Despite the fact that present standards statements continue to work well in the accreditation process, and despite the fact that present standards have been amended regularly as conditions warranted, a comprehensive review seems timely. One of the primary purposes of the review is to ensure that accreditation standards establish a basic threshold of acceptability from which each institution can build its own unique baccalaureate program based on its own unique objectives. NASM recognizes that the future may see a broader range of specific objectives among music units than has been evident in the past. This prospect makes it imperative that a basic core of common principles and objectives results from a thorough procedure of reaching consensus. The baccalaureate standards review is a multi-year process. The success of the effort will depend upon the intensity with which each member institution considers and comments on the texts that are developed for review. It is particularly important that faculty members be involved.

During the 1989 Annual Meeting, members will vote on a proposal to revise the structure of the Commissions on Accreditation. Early indications are that this proposal will pass with overwhelming and enthusiastic support. The proposal involves combining the present Commission on Undergraduate Studies and Commission on Graduate Studies into one Commission that will review all baccalaureate and graduate degree-granting institutional applications. The specifics of this proposal have been outlined in mailings to the Association sent during the fall of 1989. This proposal represents an important change for NASM accreditation. The change will facilitate a more comprehensive approach to the total work of the music unit. The change is consistent with the evolution of the self-study format and the present comprehensive review of undergraduate standards. The Association is seeking, through all these changes, to provide the best possible context for institutions to develop and balance objectives/resources/curriculum equations that are unique to their own circumstances. This is not to move away from the importance of fundamental national standards that serve as the basis for quality assessment. It is rather to make basic standards a foundation from which institutions can build particular programs based on the strengths inherent in their current and projected circumstances.

NASM and the National Council for the Accreditation of Teacher Education have enjoyed over three years of positive staff-to-staff consultations emanating from the NCATE policy of reliance on NASM reviews of music education programs in NASM member institutions. As more experience is gained with this policy, NCATE continues to work diligently with its institutions to avoid duplication of effort in accreditation reviews.

Institutions undergoing internal curriculum reviews or contemplating innovative curricular patterns are encouraged to consult with the National Office staff with regard to accreditation implications. NASM continues to encourage carefully considered innovation and looks forward to being of assistance as long-range curricular planning advances in member institutions. It is particularly important that institutions planning new curricula be aware of the various NASM procedures concerning consultation and reviews of new programs. All institutions are reminded of their responsibility to seek and gain Plan Approval from the appropriate Commission before students enter a new curricular program.

NATIONAL ACCREDITATION ISSUES

1988–89 has been a relatively quiet season on the national accreditation scene. Part of this is due to the effectiveness of the Council on Postsecondary Accreditation in maintaining a logical and positive context for the development of national accreditation policy. There are several arcane, but important issues that involve both COPA and the U.S. Department of Education. These include potential fragmentation of specialized accreditation into subdiscipline areas and the avoidance of duplication of effort in accreditation. Many of the nationally recognized accrediting bodies are working diligently on a case-by-case basis to reduce duplication of effort. NASM, for example, has working agreements for joint visits with all six of the regional accrediting associations and with the accrediting bodies in the other arts disciplines.

The national debate continues over the role of standardized assessment as a means for accountability in higher education. The worst fears of three or four years ago have not come to fruition due to the intensity of the debate and the evolving realization that while standardized testing and standardized assessment procedures have their place, they do not constitute the whole accountability picture. Particularly pleasing is the growing recognition that assessment must take into account the specific objectives of institutions. Finding balances between quantitative and qualitative approaches to assessment that will achieve credibility in an era focused on the symbolism of accountability is a difficult prospect for all of higher education. Several accrediting bodies have major efforts underway concerning outcomes and accountability. NASM, along with the National Association of Schools of Art and Design, the National Association of Schools of Theatre, and the National Association of Schools of Dance, will be preparing a position paper on outcomes assessment during the 1989–90 academic year. We expect that this position paper will provide a useful addition to the national dialogue on this important subject.

NASM representatives are encouraged to maintain an in-depth understanding of NASM and its policies and procedures. One of the most important documents in this regard is *A Philosophy for Accreditation in the Arts Disciplines* published by the Association in cooperation with the other arts accrediting agencies. This document explains the philosophical positions behind NASM's accreditation operations. The document outlines a responsible position that is effective in dispelling the rumor and misinformation that often surround accreditation activities. In addition, it is extremely important that representatives be careful not to misuse NASM accreditation status in administrative discussions on campus. We are not aware of wide misuse within the NASM membership; however, many phone calls we receive indicate that other units with specialized accreditation often imply that if a specific decision does not go their way, accreditation is in jeopardy. Most often, this is not the case as thorough checking of the accreditation standards in questions will reveal. The NASM accreditation standards, the statistics available in the HEADS report, and other NASM policy statements are available to bolster the position of music units in a broad range of policy discussions. The important point is that these resources must be used judiciously and accurately if they are to be effective. Fair and careful use of accreditation policies is important in maintaining the general integrity of the accreditation system in higher education.

ARTS AND ARTS EDUCATION POLICY

The past twelve months has been a time of transition and upheaval. Having created *Toward Civilization* promoting the idea of serious arts education in all American schools, the chair of the National Endowment for the Arts was vacated as Frank Hodsoll moved to a high position in the Office of Management and Budget. Mr. Hodsoll's strong interest in and essential control of the Arts in Education program at the Endowment became even more apparent when his absence resulted in dissolution and foundering due to pursuit of unworkable utopian objectives by remaining Endowment staff. The Endowment is still seeking to find a proper and productive role in K–12 arts education. There is much disagreement about this both inside and outside the Endowment itself. A blow-by-blow account is sure to become dated so quickly that it is not worth writing here. Suffice it to say that the new chairman of the Endowment will have a significant challenge in finding a productive role for the Endowment in the nation's already huge effort in K–12 arts education.

Of course, the major policy controversy of the season erupted over the relationship between art and public funding. The occasion was a set of photographs whose subject matter called public arts support into question for a broad spectrum of the American population. Taste, rights, funding patterns, political privilege, and bureaucratic protectionism clashed and continue to clash in a disturbing and often misological debate. Concerns about long-term damage to the image of the arts in general and to values supporting public funding continue to grow as inflamed partisans fire their verbal artillery at each other. No matter how the current set of issues is resolved, tax-supported arts agencies have a significant long-term challenge to deal effectively with new realities created by the current debate. A major bellwether of the magnitude of the problem should appear as Congress turns to reauthorization of the legislation establishing the National Endowments for the Arts and Humanities due in calendar year 1990.

PROJECTS

Major project activity in 1988–89 has focused on the Association's futures effort. Specific work on the future is still in its initial stages. However, a number of products are beginning to emerge. Most immediately visible are the choices of topics for the 1988 and 1989 Annual Meetings. These topics and means of approaching them have resulted from intensive discussion about futures issues. In September of 1989, the Association began publishing a series of Executive Summaries regarding specific futures issues. This series is expected to continue through the 1990–91 academic year. Also in preparation for publication before January of 1991 is a source book on the future that will assist member institutions in working with futures issues in a variety of contexts. Forthcoming Annual Meetings will also be focused on futures topics with the eventual possibility of workshops on strategic planning. The Association expresses appreciation to the initial Futures Committee that has made a primary contribution to bringing the NASM futures effort to its present state of sophistication: Gerard Béhague, Paul Boylan, Robert Freeman, Robert Glidden, Larry Livingston, Colin Murdoch, and Robert Werner have done a splendid job in assessing macrotrends and developing techniques for working with the future useful to all NASM member institutions. It is expected that NASM committee activity regarding the future will continue for the next two or three years through the work of smaller task forces targeted on specific topics, curricular areas, or types of institutions. By November of 1990, the Association should have significant work on paper resulting from the futures effort. The primary objective is to identify potential opportunities and problems in advance and to assist music units in placing themselves in the best position to work with their own specific future. No effort of the Association can predict the future with total accuracy. Conversely, no effective effort directed toward the future will allow total surprise at new conditions.

NASM continues to develop documents to assist institutions in assessing specific curriculum programs. The first of these documents, *The Assessment of Graduate Programs in Music*, is in its second printing. Last year, the Association completed an assessments document concerning community education programs. This booklet is structured to be of use to institutions that offer or plan to offer instruction at the community level. A third assessments document oriented toward undergraduate programs is in preparation. This new assessments document is expected sometime in the 1990–91 academic year. This document will reflect issues brought forth in the comprehensive review of undergraduate standards.

The Association continues to work with the other arts accrediting associations and the International Council of Fine Arts Deans on the annual HEADS project. Each year, there is an attempt to make the project run more smoothly and closer to schedule. NASM is grateful for the significant and timely response of the membership in the fall of each academic year. While the submission of an annual HEADS report is a requirement of NASM accredited membership, the data produced by the report has far-reaching impact beyond each institution. The HEADS project represents an outstanding example of mutual cooperation for a common purpose. Clearly, the HEADS project assists specific institutions, but just as clearly, the project is a major positive influence for the cause of music in higher education.

One of the Association's largest and most important projects is the Annual Meeting. This significant gathering of academic leaders in music has evolved to become one of the most successful professional development meetings in American higher education. Credit for this goes to the many individuals who work throughout the year to prepare papers and sessions for the conference. As already indicated above in our discussion about the NASM futures effort, it is our expectation that the Annual Meeting will continue to grow in its capability to deliver high-quality professional development services.

NATIONAL OFFICE

In the mid-1970s, the NASM Executive Committee made one of the wisest financial decisions that could have been made on behalf of the future of the Association. The decision was to move the NASM National Office from rented quarters in downtown Washington and to purchase condominium office facilities in the then-new community of Reston, Virginia. This decision enabled the Association to build equity to the point that when the original Reston quarters became too small, the Association was able to move to larger quarters in the same condominium without undue financial strain. The Association's current occupancy costs are at least 50% less than would be the case if the Association were occupying equivalent rental space in the Northern Virginia area. The savings are considerably greater compared with rental rates in Washington. Reston is no longer a new town, but rather a fully built suburb about eight miles from Dulles International Airport. We encourage NASM members to visit the National Office when they are in the Washington area. We ask only that visitors call or write in advance so that we may provide directions or ensure that any staff member you wish to visit will be available.

The National Office houses the daily 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 comprise our outstanding staff. Our staff is busy and takes pride in its high productivity. The work of the staff is assisted substantially by the kind and gracious cooperation of the NASM membership. Members and elected officials always seem ready to do whatever they can to assist the work of the Association.

NASM has a strong reputation primarily because it is never satisfied with the status quo. Throughout every phase of the Association's work, there is a passion for continuous assessment and improvement. This tradition is enriched by the ideas and suggestions that come from members. The Association always seeks general advice and counsel as well as comment on proposals under development. Individuals wishing to share ideas and concerns should contact me so that I may forward suggestions to the appropriate operational group within the Association. On behalf of the staff, may I state, once again, what an honor it is to have the opportunity to work with the members of NASM in the great cause of musical and cultural development. We hope you will never hesitate to contact us whenever you think we may assist your efforts in any way.

Best wishes for the forthcoming year.

Respectfully submitted,
Samuel Hope

REPORTS OF THE REGIONS

REPORT OF REGION ONE

The meeting was called to order at 3:45 p.m. by chair Phyllis Irwin, California State University, Fresno. Two new music executives were recognized.

The topic for next year's Regional Meeting will be "Recruitment of Minorities." Suggestions for presenters were encouraged.

The topic of this year's meeting was "Curriculum Revision, Not Addition." The presenters were Patricia Shehan Campbell of the University of Washington, John Mount of the University of Hawaii and Jerry Luedders of CSU Northridge. The presenters challenged the members to infuse world music and American music into present or revised classes and not to resort to the "add-on" approach through additional curriculum units or by reducing the units in present classes to accommodate new classes.

Respectfully submitted,
Donald J. Para
California State University, Long Beach

REPORT OF REGION TWO

Chairman Wilber Elliott called the meeting to order, followed by introductions of representatives of institutions from the region and guests from other regions.

Alan Stanek (Idaho State University) presented the results of his survey (fall 1989) among institutions in the region regarding various administrative practices. The survey dealt with fees and credits for studio instruction, ensemble funding, faculty loads, assessment practices and compensation for the music executive.

Lee Garrett (Lewis and Clark College) led a discussion among panelists Wilber Elliott (Boise State University), Travis Rivers (Eastern Washington University) and James Sorensen (University of Puget Sound) concerning the level of theoretical knowledge and musicianship skills among entering freshmen seeking a major in music. Comparisons were noted regarding profiles of freshmen at the various institutions, i.e., average age, geographical representation, and typical experiences in studio and ensemble instruction upon matriculation.

It was affirmed that most students, regardless of age, are in need of remedial work in the areas of theory and musicianship. Many students will bring to their first year of college a great deal of experience in informal music making (including use of synthesizers), but lack a commensurate level of understanding of the elements of music. Students with more formal experiences (e.g., a high school ensemble) frequently exhibit the same deficiencies.

Further discussion included ways of dealing with the remedial student, including aspects of retention.

Respectfully submitted,
Lee R. Garrett
Lewis and Clark College

REPORT OF REGION THREE

1. The meeting was called to order by Lonn Sweet, Northern State University, Chairman of Region Three.
2. The other officers of Region Three were introduced: Hal Tamblyn, Metropolitan State College, Vice Chairman; Eugene T. Holdsworth, Bethany College, Secretary.
3. Forty-five members of Region Three and guests were welcomed, and executives new to Region Three were introduced: William Reeder, President, St. Louis Conservatory of Music; James Johnson, Chairman, Northern State University.
4. The NASM *Sourcebook for Future Planning*, related procedures and timetable were presented and described.
5. Suggestions for changes in the NASM *Handbook* were solicited. Immediacy of response was emphasized.
6. Members were reminded that NCATE accepts NASM accreditation of music teacher education programs. Members were asked to call Samuel Hope immediately if there were any questions about this policy.
7. The NASM Code of Ethics was brought to member attention, particularly as regards (a) scholarship announcements and practices; (b) faculty/prospective student contacts and commitments; and (c) appropriate wording of "declaration of intent" documents.
8. A call for suggested topics and presenters for future national and regional NASM meetings were issued. Some topics from the general meeting of regional officers were shared including the AIDS issue, reading skill remediation, and the impact of technology on the future of music education.
9. Regional officers' positions and terms of office were reviewed. The next Region Three election is scheduled for 1991.
10. Locations of future NASM Annual Business meetings were announced: 1990, Indianapolis; 1991, Orlando; 1992, to be announced.
11. Presenter Jeffrey Kimpton of Yamaha Corporation of America was introduced

by Chairman Lonn Sweet. Mr. Kimpton presented a stimulating and challenging program on the topic "Music in American Schools: Future Visions and Corporate Responses." Mr. Kimpton's presentation was followed by a lively question and answer session.

Respectfully submitted,
Eugene I. Holdsworth
Bethany College

REPORT OF REGION FOUR

Region Four members of NASM were called to order by Chairman Gerard McKenna, University of Wisconsin–Stevens Point. He announced that the invited presenter, Professor Jack Beal, would be unable to speak due to a family illness.

Region Four officers A. Wesley Tower, Vice Chairman, and Karen L. Wolff, Secretary, were introduced. The Chairman also introduced new members from the region and mentioned the schools they represent. Three new institutional memberships were announced: University of Wisconsin–Platteville, Bemidji State University, and the Guitar Center of Minneapolis.

Meeting topics for the 1990 meeting in Indianapolis and the 1991 meeting in Orlando were discussed.

Members were asked to suggest session presenters, including themselves, if they wished.

The Chairman made seveal announcements:

(1) Members are asked to notify Sam Hope if conflicting information is received from other accreditation bodies.
(2) Members were reminded of the NASM Code of Ethics regarding faculty recruitment and scholarship awards.
(3) Assistance in strategic planning will soon be available in the Futures Sourcebook from NASM.

Dr. Christopher Waterman, Assistant Professor of Music and Adjunct Professor of Anthropology at the University of Washington, was introduced by Wes Tower. Dr. Waterman's topic, "The Significance of World Music Education in Schools of Music," was well received.

Respectfully submitted,
Karen L. Wolff
University of Minnesota

REPORT OF REGION FIVE

At the meeting of Region Five on Monday, November 20, 1989, two regional officers were elected to complete unexpired terms of those offices.

William Eifrig, Valparaiso University, was elected Vice-Chair and Julianne Vanden Wyngaard, Grand Valley State University, was elected Secretary. These two terms will last until November 1990.

Following the election, Robert Cowden, Indiana State University, presented an excellent paper on Music and Philanthropy in Higher Education.

The meeting was adjourned by the Chair, John Heard, Miami University.

Respectfully submitted,
Julianne Vanden Wyngaard
Grand Valley State University

REPORT OF REGION SIX

President Elaine Walters called the Region Six meeting to order at 10:00 a.m. A brief business meeting was held, during which announcements were made, new music executives were introduced, and a topic was selected for the regional meeting at Indianapolis. Upon completion of the business meeting, an excellent presentation by Susan Borwick, Jon Piersol, and Ronald Ross, entitled "Determining Faculty Load Formulas," and a subsequent active discussion, comprised the balance of the session.

Respectfully submitted,
C. B. Wilson
West Virginia University

REPORT OF REGION SEVEN

Region Seven met at 3:45 p.m. on Monday, November 20, in Cascade II. Chairman David Lynch led a brief business meeting consisting of several general announcements. He called for a report by the Nominating Committee (Lowen Marshall, Mercer University, chairman; Barbara Lister-Sink, Salem College; Carl Harris, Norfolk State University). The Nominating Committee submitted the following slate of officers:

Chairman—Joseph Estock, James Madison University
Vice Chairman—Arthur Tollefson, University of North Carolina, Greensboro
Secretary—Richard Koehler, Georgia State University

The officers nominated above were then elected without opposition.

Mr. Lynch then introduced Don Muro, of Korg USA, who presented a program entitled "An Overview of Technology and Music Education." Using a Korg synthesizer/sampler keyboard, video and audio tapes, he presented a review of possibilities now available to music educators through electronic keyboards. His presentation included many live performances, created on the spot with the synthesizer, as well as videotapes and prepared discs.

The approximately 75 members of Region Seven and visitors received the program enthusiastically. The regional meeting adjourned at 5:30 p.m.

Respectfully submitted,
W. David Lynch
Meredith College

REPORT OF REGION EIGHT

Chairman Roger Reichmuth from Murray State University called the meeting to order at 10:02 a.m. Approximately 50 delegates attended. Dr. Reichmuth thanked the delegates for attending the meeting and for allowing him to serve on the NASM Board of Directors for three years. He introduced delegates from the new member institutions in the region. He announced meetings for 1990 in Indianapolis and 1991 in Orlando, and explained that the 1992 meeting would probably take place in New Orleans, San Antonio, or Houston. Future topics and themes include NASM standards for NCATE review, management, and faculty development.

Tom Naylor from Middle Tennessee State University, Chairperson of the Nominating Committee, recommended that the Vice-Chairman, David Russell Williams of Memphis State University, move up to the chair, that Milburn Price from Southern Baptist Theological Seminar be made Vice-Chairman, and that Jerry Warren of Belmont College become Secretary of Region 8. There being no other nominations, the slate was elected without objection.

Dr. Doris Engelhard of Kean College in New Jersey, spoke on "Outcomes Assessment at Kean College" with particular emphasis on the application of outcomes assessment to their music program. Booklets were distributed itemizing their program, and addresses were collected for those who wished to have a booklet sent.

Dr. Reichmuth expressed thanks on behalf of the region to Dr. Engelhard and made closing remarks. Dr. Williams thanked the members for his earlier election to vice-chairmanship and called for suggestions for future meeting topics. Mentioned were having a lecture recital, breaking up into smaller groups, and a session on piano technology. There was strong sentiment that next year's session should have some connection with live music.

The meeting was adjourned without a motion.

Respectfully submitted,
David Russell Williams
Memphis State University

REPORT OF REGION NINE

The meeting of Region Nine was called to order by the regional chairman, Dr. Sam Driggers. Dr. Driggers introduced Alice Brandfonbrener, M.D., as the speaker for the meeting. Dr. Brandfonbrener presented a lecture entitled "Medical Problems of Musicians: The Teacher's Role." The business session was deferred to the last part of the meeting due to Dr. Brandfonbrener's flight schedule.

Introductions were made by Chairman Driggers to include Robert Elias, Executive Director of MTNA, and new members to the region, Sue Barotto of Texas Wesleyan and Jeff Cox of the University of New Orleans.

Chairman Driggers recognized Wayne Hobbs, chairman of the regional Nominating Committee, who presented the following slate of officers to the region for election:

Herb Koerselman, Chairman (Sam Houston State University)

Daniel Sher, Vice Chairman (Louisiana State University)

Jerry Davidson, Secretary (University of Arkansas, Little Rock)

Chairman Driggers announced that the 1990 NASM Annual Meeting would be in Indianapolis and encouraged the region to be involved in a re-study of the ethics section of the *Handbook*.

Respectfully submitted,
Charles W. Wright
Ouachita Baptist Unversity

REPORT OF THE COMMITTEE ON ETHICS

No formal complaints have been brought before the Committee on Ethics during the 1988–89 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, particularly 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 1989–90*. 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

ACTIONS OF THE ACCREDITING COMMISSIONS

REPORT OF THE COMMISSION ON NON-DEGREE-GRANTING ACCREDITATION

ROBERT THAYER, CHAIRMAN

After positive action by the Commission on Non-Degree-Granting Accreditation, the following institutions were granted Membership:

Guitar Center of Minneapolis
Levine School of Music
Settlement Music School

A progress report was accepted from one institution, progress reports were acknowledged from two institutions recently continued in good standing.

Five programs were granted Plan Approval.

Action was deferred on one program submitted for Plan Approval.

One institution withdrew from Membership during the 1989–90 academic year.

REPORT OF THE COMMISSION ON COMMUNITY/JUNIOR COLLEGE ACCREDITATION

ROBERT BLOCKER, CHAIRMAN

A progress report was acknowledged from one institution recently granted Associate Membership.

After positive action by the Commission on Community/Junior College Accreditation, the following institutions were continued in good standing:

Amarillo College
Andrews University
Brevard College
Casper College
Illinois Central College

Montgomery College
New Orleans Baptist Theological Seminary
Ricks College

Action was deferred on one institution applying for renewal of Membership.

A progress report was accepted from one institution recently continued in good standing.

Three programs were granted Plan Approval.

Action was deferred on three programs submitted for Plan Approval.

Three institutions were notified regarding failure to participate in the 1988–89 HEADS project (failure to submit the annual report).

REPORT OF THE COMMISSION ON ACCREDITATION

HAROLD BEST, CHAIRMAN
ROBERT FINK, ASSOCIATE CHAIRMAN

Progress reports were accepted from two institutions, and acknowledged from four institutions recently granted Associate Membership.

After positive action by the Commission on Accreditation, the following institutions were granted Associate Membership:

Bemidji State University
Campbellsville College
University of Wisconsin–Platteville

After positive action by the Commission on Accreditation, the following institution was granted Membership:

Central College

Action was deferred on five institutions applying for Membership.

Progress reports were accepted from two institutions, and acknowledged from three institutions recently granted Membership.

After positive action by the Commission on Accreditation, the following institutions were continued in good standing:

American Conservatory of Music
Baptist College at Charleston
Eastern Kentucky University
Indiana State University
Indiana University of Pennsylvania

Millikin University
Minot State University
Muskingum College
New Orleans Baptist Theological Seminary
Rhode Island College
University of Connecticut
University of Missouri, Columbia
University of Wisconsin–La Crosse
Wheaton College

Action was deferred on thirty-five institutions applying for renewal of Membership.

Progress reports were accepted from twelve institutions, and acknowledged from four institutions recently continued in good standing.

Forty-seven programs were granted Plan Approval.

Action was deferred on twenty-four programs submitted for Plan Approval.

Progress reports were accepted from two institutions recently granted Plan Approval.

One program was denied Plan Approval.

Twenty-eight programs were granted Final Approval for Listing.

Action was deferred on ten programs submitted for Final Approval for Listing.

Five institutions were granted second year postponements for re-evaluation.

One institution was granted a third year postponement for re-evaluation.

Two institutions were notified regarding failure to schedule on-site visitations.

Eight institutions with fewer than twenty-five majors were reviewed.

One institution withdrew from Membership during the 1989–90 academic year.

OFFICERS, COMMISSIONERS, AND STAFF OF THE ASSOCIATION

Officers

President: **Robert Werner, University of Cincinnati (1991)
Vice President: **Frederick Miller, DePaul University (1991)
Treasurer: **William Hipp, University of Miami (1992)
Secretary: **Helen Laird, Temple University (1990)
Executive Director: **Samuel Hope, NASM National Office
Immediate Past President: *Robert Glidden, Florida State University

Commission on Non-Degree-Granting Accreditation

*Robert Thayer, Bowling Green State University, *Chairman* (1990)
Stephen Jay, Philadelphia College of Performing Arts (1991)
John F. Sawyer, Blair School of Music (1992)

Commission on Community/Junior College Accreditation

*Robert Blocker, University of North Texas, *Chairman* (1990)
Russ Schultz, Heidelberg College (1991)
Robert Tillotson, William Rainey Harper College (1992)

Commission on Accreditation

**Harold Best, Wheaton College, *Chairman* (1992)
**Robert Fink, University of Colorado, *Associate Chairman* (1992)
David Boe, Oberlin College Conservatory of Music (1992)
Joyce Bolden, Alcorn State University (1992)
Paul Boylan, University of Michigan (1991)
Robert Cowden, Indiana State University (1990)
Jo Ann Domb, University of Indianapolis (1991)
Julius Erlenbach, University of Wisconsin–LaCrosse (1990)
David Kuehn, University of Missouri, Kansas City (1991)
Lyle Merriman, The Pennsylvania State University (1992)
Birgitte Moyer, College of Notre Dame (1990)
Colin Murdoch, San Francisco Conservatory of Music (1992)
Allan Ross, University of Oklahoma (1990)
Marilyn Somville, University of Iowa (1990)
James Sorensen, University of Puget Sound (1992)
David Swanzy, Loyola University (1991)
Arthur Swift, Iowa State University (1990)
George Umberson, Arizona State University (1991)

Public Consultants to the Commission

Jim P. Boyd, Fort Worth, Texas
Marci McTier, Atlanta, Georgia

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 University (1991)
Region 4: *Gerard McKenna, University of Wisconsin–Stevens Point (1990)
Region 5: *John Heard, Miami University (1990)
Region 6: *Elaine Walter, The Catholic University of America (1990)
Region 7: *Joseph Estock, James Madison University (1992)
Region 8: *David Russell Williams, Memphis State University (1992)
Region 9: *Herbert Koerselman, Sam Houston State University (1992)

Committee on Ethics

Sister Mary Hueller, Alverno College, *Chairman* (1991)
Ronald Ross, University of Northern Iowa (1990)
Karen L. Wolff, University of Minnesota (1992)

Nominating Committee

Donald McGlothlin, University of Missouri, Columbia, *Chairman*
Sister Laurette Bellamy, Saint Mary-of-the-Woods College
Peter Ciurczak, University of Southern Mississippi
Sam Driggers, University of Central Arkansas
Linda Duckett, Mankato State University

National Office Staff

**Samuel Hope, Executive Director
Karen P. Moynahan, Assistant Director
Margaret O'Connor, Staff Associate
Lisa Collins, Staff Assistant
Chira Kirkland, Administrative Assistant
David Bading, Editorial Assistant
Bea McIntyre, Staff Assistant
Nadine Flint, Financial Assistant

*Member of the Board of Directors
**Member of the Executive Committee

National Association of Schools of Music
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 22090