

PROCEEDINGS
The 66th Annual Meeting

NATIONAL
ASSOCIATION OF
SCHOOLS OF
MUSIC

PROCEEDINGS
The 66th Annual Meeting

**NATIONAL
ASSOCIATION OF
SCHOOLS OF
MUSIC**

Copyright © 1991
ISSN Number 0190-6615

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

All rights reserved including the right to reproduce this
book or parts thereof in any form.

CONTENTS

Principal Address

Tyrannical Machines <i>Lynne V. Cheney</i>	1
---	---

Undergraduate Musicianship

The Development of Basic Skills as an Integral Part of Undergraduate Musicianship <i>Robert R. Fink</i>	9
---	---

Undergraduate Musicianship: Knowledge—Elements, Scope, and Future Needs <i>Charlotte Smith</i>	15
--	----

Undergraduate Musicianship: Integration—Concepts, Creativity, and Attitudes <i>Dorothy Payne</i>	22
--	----

The Future of American Concert Music

American Concert Music: A Time for Perestroika <i>David Tomatz</i>	31
---	----

The Future of American Concert Music: The Audience <i>Robert Glidden</i>	40
---	----

Women Executives Leadership Meeting

Contexts for Women in Administration <i>Richard Webb</i>	53
---	----

Leadership in Times of Change <i>Sister Mary Hueller</i>	58
---	----

Management Reminders <i>Stephanie B. Graber</i>	62
--	----

Leadership Issues for the 21st Century <i>Julius Erlenbach</i>	64
---	----

Bibliography: Women in Higher Education Administration	68
--	----

Proactive Student Recruitment

Developing a Marketing Plan <i>Shirley Howell</i>	71
--	----

“Esse quam videre”: Determining Substance and Image <i>Barbara Lister-Sink</i>	77
---	----

Human Resources	
<i>Russ A. Schultz</i>	82
Identifying Institutional Resources	
<i>Kathryn Sleeper</i>	88
Legal Update for Music Executives	
Session Report on “Legal Update for Music Executives”	
<i>Joe B. Buttram</i>	91
Keyboard Technology	
Keyboard Technology and Its Impact on Professional Education and Training	
<i>Robert Blocker</i>	97
Assistant/Associate Music Executives	
Assistant/Associate Music Executives: A Survey	
<i>James Jones and Richard Kennell</i>	103
Community Education Programs	
College and Community Music School Collaborations	
<i>Jeffrey M. Cornelius</i>	127
Popular Culture and Sacred Music	
The Impact of Popular Culture on Sacred Music	
<i>David Boe</i>	131
The Impact of Popular Culture on Sacred Music: Theological Issues	
<i>Milburn Price</i>	136
The Impact of Popular Culture on Sacred Music	
<i>Lee R. Garrett</i>	141
K-12 Music Education	
Session Report: “The Impact of Popular Culture on Public Values for K-12 Music Education”	
<i>Judith Edberg</i>	145
Meeting of Region One	
Minority Recruitment—Starting Early	
<i>Ralston Pitts</i>	149
Minority Recruitment—Starting Early	
<i>John Swain</i>	150

Minority Recruitment—Starting Early <i>Harold Van Winkle</i>	155
Minority Recruitment—Starting Early <i>David G. Woods</i>	156
Meeting of Region Two	
Some Trends in Undergraduate Degree Goals in Music <i>Donald Simmons</i>	159
Meeting of Region Seven	
Career Opportunities in K-12 Teaching <i>Robert L. Cowden</i>	167
Music Careers in the 1990s: The Music Business <i>Michael Fink</i>	178
Meeting of Region Eight	
The Future of Choral Singing <i>Don V Moses</i>	181
Meeting of Region Nine	
Preparing for the 1990s: Issues Facing Music Units in Higher Education <i>Mary Anne Rees</i>	193
The Plenary Sessions	
Minutes of the Plenary Sessions <i>Helen Laird</i>	213
Report of the President <i>Robert J. Werner</i>	217
Report of the Executive Director <i>Samuel Hope</i>	223
Reports of the Regions	230
Report of the Committee on Ethics <i>Sr. Mary Hueller</i>	236
Actions of the Accrediting Commissions	237
Officers, Commissioners, and Staff of the Association	240

PRINCIPAL ADDRESS

TYRANNICAL MACHINES

LYNNE V. CHENEY

National Endowment for the Humanities

Among those concerned with the humanities, there has been much wailing and gnashing of teeth in the last several decades. One scholar, a fellow not inclined to understatement, declared the humanities to be “lying at death’s door.” But, in fact, it is possible if one looks across the nation and focuses on programs for the general public to find abundant evidence that the humanities are alive and well.

- A recent survey in Washington, D.C., showed museum going to be the most popular leisure-time activity.
- A survey in Boston (home of the Celtics, Bruins, and Red Sox) showed events by nonprofit cultural groups drawing more than *twice* as many people as professional sports events.
- Across the country, museum attendance now surpasses 600 million every year.
- 1.2 million acres have been added to museum space in the U.S. in the last ten years—an area almost the size of Delaware.

I could cite many other examples, not just from museums, but from libraries, historical societies, and state humanities councils. Even television—the *bête noire* of culture—is showing its potential. Recently millions of Americans—record numbers of them—watched Ken Burns’s remarkable documentary, *The Civil War*—a film for which I am very proud to note that the National Endowment for the Humanities provided *major* funding.

So there is good news about the humanities, but the pessimists have a point, an important one. While the humanities are thriving in programs for the general public, they are deeply troubled in our schools, in our colleges, and in our universities.

A survey conducted of high school history students in Alabama where I visited recently showed two-thirds unable to define capitalism and three-fourths unable to define a constitutional democracy. Three-fourths couldn’t identify the Cold War. Many of the students thought it had to do with battles that occurred in the wintertime. Nor is it just high school students who don’t know as much as they should. A recent nationwide survey sponsored by the National Endowment for the

Humanities showed one-fourth of the nation's college seniors could not distinguish Churchill's words from Stalin's or Karl Marx's thoughts from the ideas of the U.S. Constitution.

How is it that the humanities can be doing so well in the public sphere and languishing in our schools? I think we have to begin any explanation by acknowledging that our schools have a great challenge. Their job is—and properly should be—to educate everyone—and partly because this task *is* so important, when we have a good idea about it, we try to set it in concrete. We institutionalize it, sometimes by giving it the force of law.

Take the way we prepare teachers, for example. There was a time in the 19th century when almost anyone could teach—even people without high school diplomas. Liberal arts faculties weren't interested in offering preparation to this group, and so separate training developed for them in normal schools, which gradually evolved into colleges and departments of education. In the beginning, separate study offered teachers opportunities for schooling that were otherwise unavailable—and thus separate study was seen to be a good idea, so good that we institutionalized it. By the 1930s prospective teachers were required by law to take separate courses in education—and so they are to this day, though there is widespread doubt about whether this remains a wise course.

Now that our teachers are all college graduates, what benefit is there in offering them a segregated preparation? Is there some advantage, not readily apparent, in studying the psychology of children in the education college rather than the psychology department? Is there some advantage gained by studying how to teach social studies apart from the study of history?

Teachers themselves don't think so. Ask them about classes they have taken in education, and you will hear them talk repeatedly about time wasted, time spent with education textbooks, for example, that take what is simple and make it complicated. Suppose a teacher wants to show children how to use the directory that is on the front page of most newspapers. According to an education textbook I have in my office, there are *twelve* different steps involved in teaching and applying such a skill.

I must confess that I find it difficult to read these textbooks without becoming indignant. They tell future teachers that there are exactly *four* types of thinking, exactly *three* ways of developing concepts. These textbooks take ideas that are subtle and reduce them to simplicities. They take ideas that are controversial or even incorrect and present them as if there were no debate. Setting a good example, one textbook declares, is not an effective way to teach values.

So teachers complain about time wasted. And they also complain about opportunities wasted, because time spent taking abstract courses in teacher education is time that can't be spent in general education or in studying the subject one will

teach. Prospective high school teachers in Massachusetts, to pick just one example, spend one-quarter of their undergraduate careers in departments or colleges of education—which means they have considerably less time than their peers to devote to the liberal learning that should be at the heart of general education and considerably less time for studying the field of knowledge that they will in the years ahead attempt to convey to the next generation. In the humanities, we have arrived at the peculiar position in this country where those who intend to teach a subject like history study it less than those who do not.

The situation is somewhat different in music, where your organization requires 50 percent and more of the curriculum in the major. For prospective music teachers, the crunch is likely to come in general education—and while putting the squeeze on there does encourage subject matter mastery, it may well provide students with fewer opportunities than they need to know well the context of the subject they have mastered. I would also note that the demanding majors you set forth do make general curriculum reform difficult. As I have talked to faculty members across the country about the challenges they face when they try to establish coherent and rigorous general education programs, I frequently hear that the two biggest challenges are the engineers and the music department—a pairing I always find remarkable.

But my real point here is not music education but teacher preparation, and while the way we prepare teachers may once have had some justification, I don't think it does any longer. But having adopted certain ways of doing things on a large scale, we find them enormously difficult to change. Philosopher William James described such phenomena in the early 20th century as "tyrannical machines." Practices that begin by filling needs, James wrote, can become detached from their original purposes, even counterproductive to them; but once they are institutionalized, once expectations, organizations and even professions have grown up around them, these practices can become immune to even the most enlightened criticism.

The Scholastic Aptitude Test is an almost perfect example of the phenomenon James described. In the 1920s, it seemed like a pretty good idea to come up with a test that didn't depend on a student's having studied any specific curriculum. But as the SAT became more and more powerful, it began to send a message throughout our educational system that what schools teach about subjects like history and what students learn don't really matter. When the most important examination that most students ever take doesn't care whether they know about capitalism or the Constitution or the Cold War, these subjects can come to seem not worth caring about.

As you are aware, the College Board recently announced that the SAT is going to be different in the future—but not, unfortunately, different enough to make a difference. There will be an *optional* test of writing. Students who choose to

do so will write an essay on such topics as “the more things change, the more they remain the same.” Let me just observe that students in Spain *have* to write—on topics like the process of European integration and unity. Students in France *have* to write—on topics like the foreign policy of American presidents from Harry Truman through George Bush. In Germany students have to write. On a state exam there students were asked to discuss democracy in the Weimar Republic. In Japan students have to write. Prospective entrants to Tokyo University were recently asked to describe Afghanistan’s role in international relations.

The United States alone among industrialized nations has at the center of its educational system an exam that tries to avoid assessing what students have learned about the subjects they have studied. The costs of this approach have been obvious for a very long time, but the SAT machine—as tyrannical machines do—rolls on.

A last example of a tyrannical machine: the way we reward faculty members in our colleges and universities. At the end of the 19th century, a number of educational leaders realized it would be valuable to encourage the expansion of knowledge: that is, to encourage research. This good idea was institutionalized. It was made the heart of the tenure and promotion process and gradually became so powerful that the idea of the dissemination of knowledge—the idea of teaching—became a poor and attenuated thing.

To be sure, there are many faculty members who consider teaching their primary responsibility, many institutions that consider teaching their primary responsibility; but in a system that has made research central to status, these tend not to be the teachers or the institutions with the most prestige. Institutions that rank high in prestige reward their faculty members with ever-reduced teaching loads, and prestigious faculty members expect to be rewarded that way. Institutions that want prestige lure academic stars to their faculties with promises that they will never have to see an undergraduate.

This flight from teaching has financial consequences. It means that college costs more. And it has educational consequences as well. At many universities, undergraduates find few senior faculty in their classrooms, few full-time faculty members of any kind willing to guide their education, and few meaningful formal guidelines—that is, requirements—to help them on their way to a liberal education. Broadly conceived, coherent requirements need faculty to shape them, faculty to teach them; and a system that primarily rewards research provides little incentive for any of this.

It is possible today to graduate from 38 percent of the nation’s colleges and universities without studying history; from 45 percent without studying American or English literature; from upwards of 75 percent without taking a course in studio or performing arts; and even at schools where these subjects are required, students can often fulfill them in ways that seem to reflect faculty research interests more than students’ needs. At Harvard one can fulfill core requirements by studying

tuberculosis from 1842 to 1952 or pictorial and literary representations of New York and Berlin from 1880 to 1940. At Dartmouth one can fulfill distributive requirements with “Sexuality and Writing,” which analyzes “the use of sexuality and its ramifications as symbols for the process of literary creativity, with particular reference to . . . potency and creative fertility; marriage or adultery and literary sterility; deviation and/or solitude and autobiography; prostitution and history; chastity and literary self-referentiality.”

What may well be an interesting research topic may well not be a sensible undergraduate requirement; but in a system where research is valued so highly, the discrepancy tends to be overlooked. We end up with college seniors who haven't the least idea what Plato wrote or who Stalin and Churchill were.

In our colleges and universities, as in our schools, we have taken admirable ideas and institutionalized them in ways that have given them astonishing power—indeed, power sufficient for them to prevail even after they have become counterproductive. The error of our ways has been apparent for a very long time, but simply realizing what we are doing wrong isn't sufficient to set it right. That, I think, is one of the lessons we learned in the 1980s. Naming our problems doesn't correct them. Bad practices will not go away simply because we demonstrate how counterproductive they are. Tyrannical machines will not dismantle themselves. We have to set alternatives to them into place, optional ways of preparing teachers and testing students and rewarding college and university faculty. We have to identify promising alternatives that *are* in place, nurture them and talk about them so that people are aware of these other ways, so that every state or school district that wants to move ahead with reform doesn't have to reinvent the wheel.

A case in point are alternative certification programs in states like New Jersey and Texas, ways of preparing teachers that compress the time spent in education classes and emphasize classroom experience. These alternative plans prepare people who have earned bachelor's degrees in the liberal arts to become teachers chiefly by having them work with men and women who have mastered the art, the craft of teaching. That's the way one becomes an excellent teacher—by seeing good teaching in action. In New Jersey, alternatively certified teachers have done better on the National Teachers Examination than teacher education graduates, and they are staying in the profession longer. Not only are alternative certification programs successful, they allow comparisons about the most effective ways of preparing teachers and give colleges and universities reason to improve their programs so they can compete.

People should know about alternative certification programs. Prospective teachers should be able to choose them. Similarly, we need to move beyond the SAT by encouraging alternative ways of assessing students' progress and evaluating schools. Among the promising options are the exams of the National Assessment of Educational Progress, which focus very much on what students

know. A blue-ribbon commission recommended three years ago that National Assessment be expanded—and it should be expanded.

Perhaps the most promising of all reforms allows parents to choose the school their children attend. A school that can be chosen can develop a specialty. Among the junior high schools in New York's District 4—one of the most famous examples in the country of the success of choice—are the Academy of Environmental Science, the East Harlem Performing Arts School, the Isaac Newton School for Math and Science, and the School of Science and the Humanities. In Prince George's County, Maryland, a student might choose an elementary school that specializes in the arts, a middle school that stresses humanities, a high school oriented toward sciences. Alternatives do not necessarily have to be innovative in order to be attractive. The Bay Haven School of Basics Plus, an elementary school in Sarasota, Florida, emphasizes traditional values and skills—and has a waiting list of more than 1200 students.

A school that can be chosen can develop a specialty—and it will be powerfully motivated to develop it well. Choice, like alternative certification, brings the dynamic of competition into education, and by doing so encourages improvements in all areas, from teachers and textbooks to standards and expectations.

Now I know there are some people suspicious of choice. They tend not to be poor people, let me observe. They tend not to be people of limited means who feel themselves trapped in inadequate school systems. These people, polls show, overwhelmingly support the idea of choice. They want to have some say over their children's education. People with more financial power can move if they find the local school unacceptable. They can, perhaps, pay tuition at a private school. Poor parents want to be able to choose too. They want what many other parents already have.

Still, there are people suspicious of choice. Isn't it possible, they ask, that some parents will make *bad* choices? And I admit the answer is yes. Some people will choose the school with the best football team rather than the school with the best academic program. But I'm willing to trust that this won't happen often, not if you give people the information they need to make *good* choices. Successful choice plans, like the one in District 4 in New York or the one in Cambridge, Massachusetts, are distinguished by the emphasis they place on providing students and parents with the information they need to choose wisely.

Indeed, one of the most important factors in making a system in which there is choice operate efficiently is information. This is true in elementary and secondary education. And it is true for our colleges and universities as well.

I can think of nothing that would so effectively counter the tyrannical machine that dominates American higher education as having parents and students more aware of what constitutes instructional quality. If parents and students were to

begin to choose colleges and universities on the basis of how well they teach, colleges and universities would begin to honor those who teach well. Research would not be the only path to a distinguished academic career.

We at the National Endowment for the Humanities want to be useful to parents and students as they try to understand whether particular colleges or universities sufficiently value teaching, and so, in our new report we make suggestions about questions they ought to ask. Parents and students ought to read—really read—college catalogs, moving beyond the rhetoric of the opening pages to see what is actually required. “Has this institution sought ways to provide a broad-based liberal arts education?” parents ought to ask. Or is it possible to graduate from this college or university without studying major areas of human knowledge? I sometimes find it useful in evaluating a curriculum to make the worst-case scenario. If it’s possible to earn credit for graduation by studying the sociology of parties, as one can at Vassar, or the “discourse” of heavy metal concerts, as one can at the University of Minnesota, then you and I can count on some of our offspring doing it, and is that why we are investing \$50,000 to \$100,000? In higher education, we have choices; our task is to exercise them intelligently.

What I hope our new report does is suggest an approach to education reform in the ‘90s. The time has passed for lament. Complaining is good for raising consciousness, but it won’t dismantle education’s tyrannical machines. It won’t change entrenched practices in the way that offering alternatives and nurturing alternatives to those entrenched practices will. All of the things that I and others have complained about—whether it’s how we train teachers or how we choose textbooks, whether it’s how we evaluate our students’ schools or how we reward faculty members in colleges and universities—all of these practices will benefit from the dynamic of competition. The appropriate strategy for reform in the 1990s, then, is to make alternatives available—and to make available as well information about those alternatives so that people can choose wisely among them.

I want to thank the National Association of Schools of Music for giving me an opportunity to talk about our schools and colleges. This organization has a distinguished history of encouraging debate on important topics, and I appreciate your inviting me to be a part of it.

UNDERGRADUATE MUSICIANSHIP

THE DEVELOPMENT OF BASIC SKILLS AS AN INTEGRAL PART OF UNDERGRADUATE MUSICIANSHIP

ROBERT R. FINK
University of Colorado

Most trained musicians would probably agree that the development of basic musical skills is a necessity for all who wish to practice and understand the art of music. But such questions as what skills need to be developed, how to develop them and to what level they need to be developed are open to considerable debate. This whole matter reminds me of the story of the dog who learned to play poker. Through hours and hours of repetitive training he acquired all of the basic skills necessary to play very well. However, the dog could never win "high stakes" games. It seems that whenever he had a good hand he always wagged his tail.

The matter of skills development is complex and controversial. Some music educators feel that the propensity for acquiring musical skills is genetically imprinted, an innate ability, a gift. Others feel that basic skills can be learned by anyone if only the right methodology is applied.

This session will focus on the development of basic musical skills. The second session in this series, which is scheduled for this afternoon, will review the *knowledge* necessary for sound undergraduate musicianship. Perhaps it would be appropriate at this time to distinguish between skill and knowledge. *Webster's New Collegiate Dictionary* provides the following definitions:

Skill. The ability to use one's knowledge effectively and readily in execution or performance: technical expertise, proficiency, dexterity.

Knowledge. The fact or condition of knowing something with familiarity gained through experience or association. Acquaintance with or understanding of a science, art or technique.¹

These definitions make it clear that skill relates to doing and knowledge to understanding. It is interesting to note that ancient Greek civilization, and many later ones for that matter, separated the practice of music from its intellectual understanding. According to Aristotle, the highest levels of Greek society were involved with knowing about music and developing musical taste, but citizens of that rank felt it beneath themselves to develop their performing skills. This was left to the

slaves and servants. Fortunately, in this country today, the development of skills and the acquisition of knowledge are both valued and are generally thought to be closely and vitally interrelated. Skill allows a musician to perform with facility. Knowledge makes it possible to perform with insight. This combination of athleticism and aestheticism has produced some of the finest musicians that the world has ever known.

Now let us examine the basic skills that are generally thought to be central to musicianship, keeping in mind that a skill is a combination of physical and mental processes. Performance must be listed first. The ability to produce musical sounds is the most basic skill of all. The *Handbook* of our Association states: "Skill in at least one major area of performance must be progressively developed to the highest level appropriate to the particular music concentration."²

Also, skills in ensemble performance and secondary performance areas are of vital importance to the educated musician.

A second basic skill is the ability to relate musical notation to the sounds that it represents. Such activities as sight-singing, dictation and keyboard help to develop this essential skill known as aural comprehension.

In the same general area, but at a somewhat higher level, development of the critical skills of sight-reading and improvisation must be initiated during the basic musicianship program. All music students need to experience these activities to some degree, and it is imperative that professional performers in a number of specialties develop considerable proficiency in one or both.

Conducting is another skill that needs to be developed. It is important that all music students acquire the basic techniques involved, and those interested in a career in this field need to combine technical proficiency with informed rehearsal techniques.

Some might identify harmony and counterpoint as basic skills. However, I feel that these activities are more involved with knowing than doing, and so I leave them for later sessions. Instead, I propose that the final basic skill area be the manipulation of modern technological equipment. It seems basic to me that students learn how to create, arrange, perform, print and learn about music through computer applications. Today's computers and electronic instruments can convey a wealth of information, and students must develop the skills necessary to access and manipulate this information. As a member of my faculty stated recently:

It may well be more important to the future success of students that they know how to save work on a disc than that they know how to devise the proper resolution for a Neopolitan sixth chord. Music is becoming a collaborative art form in which technology is a partner. Ink and vellum are being replaced by the computer. New wind, string and percussion instruments have evolved, each requiring new instrumental techniques. Electronic instruments are finding their way into schools, churches and concert halls. *Technical knowledge has become essential*

for contemporary studio musicians and composers aspiring to write for the visual media.³

The question may be asked: why should it be necessary for *all* music students to develop these basic skills? In some arts disciplines, students interested in the historical aspects of the art form are not required to be practicing artists. But in music, such training has a long tradition in this country. The primary purpose of developing basic musical skills is to provide the student with the tools needed to comprehend and use the complicated language of music with its arcane encodement of musical sounds. Without some understanding of this language gained through the development of basic performance and listening skills, it is difficult for students to be comfortably conversant as musicians. Certainly it is reasonable to expect that all music students, regardless of curricular program, be required to develop these skills through instruction in performance and aural comprehension. I believe that it is also essential for music students to develop and hone the skills necessary for the utilization of music technology. They must learn to feel comfortable with computers, synthesizers, sampling devices, MIDI and the other technical advances that will help them develop their performance, listening and creative instincts.

A continuing challenge to those teaching basic musicianship courses is the matter of expectations for students in the various music degree programs. There appears to be general agreement that basic performance skills should be developed over a minimum of two years in various settings—the studio, classes, and ensembles; and that courses involving concentrated ear-training should be required for at least three semesters.

It is interesting to note that admission to many graduate programs in music requires no specific level of skill demonstration in performance or ear-training, the assumption probably being that this hurdle has been overcome during the undergraduate years and that no further checking is necessary. I have no quarrel with this, as it can be degrading to graduate students to place them in so-called remedial courses, and it is doubtful that the time spent in such courses will have a lasting positive impact or will actually help prepare the student for a successful career in music. The development of the capability for aural comprehension is a continuing pursuit for most musicians which lasts at least as long as the development and refinement of primary performance skills.

The evaluation of skill development has always been a thorny problem. A certain subjectiveness in this area is difficult to avoid, and the progress of students varies enormously. Some seem to have innate abilities that need little nurturing. Others make little progress until a key is found that will assist their development. Still others, who may be outstanding in some specific area of music study, find it almost impossible to develop basic skills of one kind or another and even show signs of psychological stress that greatly impedes their progress.

Skill development is a highly individualized activity that requires thoughtful and innovative teaching and evaluation. In many music schools it is left to graduate teaching assistants, who may not have the experience or ability to do the job effectively. In such cases it is imperative that there be careful training and supervision of the graduate assistant teachers.

As you probably have noted by now, this presentation is intended to raise questions rather than answer them. Then it is hoped that the discussion following, and further discussions that you might have with teachers of basic musicianship at your institutions, will result in creative approaches to this important aspect of musical training. The following issues and options are presented as points of departure for future discussion and study:

Issue 1. *What are the basic skills that need to be developed by all music students?* I have suggested six: performance, aural comprehension, sight-reading, improvisation, conducting and the manipulation of music technology. Is this list appropriate? Is it complete?

Issue 2. *How should basic skills be taught?* Should aural comprehension be taught in separate courses or integrated with the study of harmony, counterpoint, form and music literature? To what extent should new technologies be used in teaching aural comprehension and other basic skills? Should improvisation and sight-reading be taught in the private lesson? Should basic performance skills be taught in private lessons, classes or a combination? My answer to all of these questions is: "It depends." It depends on the interests, abilities and capacity for innovation found within our faculties. As much as we might like to see one approach or another employed, we may not have members of our faculties who can do so successfully. Consequently, the filling of new or replacement positions with people who reflect what we believe is the correct path to truth is critically important, as is the persuasion of our continuing faculty to remain current, to retain their enthusiasm for learning and to be unafraid of the unfamiliar. This is known as leadership, and it is a quality that is important for us to exert as music executives if we are to have the influence appropriate to our responsibilities.

Issue 3. *Is the ability to acquire facility in basic skills learned, innate or a combination of both?* How can teachers deal effectively with students with extremely different levels of skill and capacity to develop skill in the same class? There is evidence that some individuals have a greater capacity to develop skills than others. There is also evidence that almost all students can develop basic musical skills to some degree. It is my opinion that we should work with all of our students

as individuals to develop their abilities as much as possible and that inspired teaching can work wonders.

Issue 4. *Should the materials used in the teaching of basic skills, including performance, be broader in concept than in the past? Should vernacular music, ethnic musics and world musics be included along with Western art music? My personal answer to this is a resounding yes. We are living in a world brought close together culturally by ease of travel and the media. Music schools need to be more inclusive and less exclusive in their outlook regarding what constitutes music that is serious enough to study. I hope that during the next ten years, action will be taken in all aspects of the curriculum to broaden and internationalize the materials used in music instruction. The Report of the College Music Society's Study Group on the Content of the Undergraduate Music Curriculum, "Music in the Undergraduate Curriculum: A Reassessment,"⁴ speaks eloquently to this matter, including the following statement under "What the Music Student Needs to Know": "an ability to make music, by performance, improvisation, and composition, and preferably in more than one tradition."*

Issue 5. *How should basic skill acquisition be assessed and evaluated? Should discrete competencies be identified, developed and evaluated? Should a more wholistic approach be used? Is it possible to involve students much more in the evaluative process? Would it be more appropriate to grade basic skills courses on a pass/fail basis? Again, my answer to all of these questions is yes.*

The issues and options that I have just presented suggest a need for change at many of our institutions. Yet, my experience has revealed that the speed with which a program can change from past practices and the direction that it might go are to a considerable extent determined by the individual professors who belong to the unit. Most seem to want to teach using the materials and methods with which they were taught and are familiar. Consequently, change is a slow and arduous process. Faculty members and music executives with strong leadership, informed minds and an innovative spirit are necessary to bring about the desired changes that will provide the best possible education for the music students of today and in the future. Basic skills are action oriented. They are involved with doing more than reflecting. This might suggest that we should approach change in basic skills teaching more through intuition and trial and error than through extensive research and analysis, which brings to mind the proverb about the snake and the centipede. The snake upon seeing the centipede walk past, marvelled at the complexity of its locomotion. Fascinated by the process of walking on so many limbs, the snake asked the centipede what its twenty-seventh leg was doing when its eighty-third was in the air. The centipede thought and thought and thought some more. And it never could walk again.

In summary, it is important for us as music executives to help our faculties find the best ways to teach students to view, perceive, comprehend and understand music. And the development of basic musical skills is a vital part of this process. It certainly is appropriate to build upon the centuries of skill training that are an important part of our heritage, but this may not be enough. I make the following suggestions: 1) that basic skills development include a broad range of musical materials including vernacular, ethnic and world musics, 2) that new and developing technologies be used to assist in the acquisition of basic skills and that students be familiarized with these technologies, and 3) that we never forget that the most effective way to help students to develop basic skills is to provide them with dedicated, enthusiastic, caring and innovative teachers.

We are on the threshold of a new millennium. The term *20th Century Music* will be only an historical reference in nine short years. It is time for us to review our past practices in the teaching of basic musical skills and to make whatever changes are necessary to prepare our students appropriately for the challenges of today and uncertainties of the future.

ENDNOTES

- ¹ *Webster's New Collegiate Dictionary* (Springfield, MA: G. and C. Merriam Co., 1967).
- ² *Handbook*, National Association of Schools of Music (Reston, VA, 1989).
- ³ Joseph Lukasik (Boulder, CO, 1990).
- ⁴ *Music in the Undergraduate Curriculum: A Reassessment* (Boulder, CO: College Music Society, 1989), 16.

REFERENCE

Aristotle. *Politics*, Book VIII.

UNDERGRADUATE MUSICIANSHIP: KNOWLEDGE—ELEMENTS, SCOPE, AND FUTURE NEEDS

CHARLOTTE SMITH
Furman University

As music executives we are daily concerned with the topic about which I shall speak. I will give you my thoughts and will be interested in hearing yours.

Let me say that in referring to an individual person I am using the pronoun "he" in a generic sense and hope that you will accept it without offense as meaning he or she.

In our language are words that can be employed in a variety of contexts often with unrelated meanings. One of these words is the verb "take." A college student "takes" courses. A child is vaccinated for smallpox and playmates tell him that it may not "take." Or a clumsy ballroom dancer admits to years of lessons that did not "take." In such experiences there is the implication that there should be visible evidence that the effort took. The college student's evidence is the passing grade and the diploma; the vaccinated child will have a scar as evidence; the dancing lessons that take should produce a competent dancer.

Those of us who have the responsibility of administering and teaching in a program of music instruction learn quickly that these visible signs may be no more than evidence of effort made, of instructions carried out. For the child with the smallpox vaccination, the test of the vaccine's "taking" comes when he encounters smallpox and does or does not break out in whelps. For the college graduate in music the evidence that the courses he took did in fact take will become apparent when he attempts to comprehend without tutorial guidance music that he has not specifically studied, when he performs music that was not on his listening list, when he responds to questions about why he chooses to perform a particular composition or why he does it in a way that is unlike other interpretations. He will throughout his professional life reveal the content of his musicianship training and its relevance to his career goals. If, when he graduates, he is unaware of the vast body of literature that he has neither performed nor heard, is unaware of the ongoing research that produces new history books, or the theoretical studies that contribute to new ways of examining and discussing music, we would have to conclude that he had not been led to think, to explore, or to develop insights. He has a diploma that says he met requirements, but most of us would think there is a dimension and a conception of the totality of musicianship training that he has not been given; or perhaps it did not take.

The evaluators of the core of knowledge that the student should assimilate can be considered to fit into three groups. First, you and I who have drawn up a

curriculum whose scope and content offer him the information, challenge and testing that we think will meet his needs. We are not altogether confident of our wisdom, however, for upon learning that our graduates are accepted by a prestigious graduate school, we hope fervently that they will show evidence of an appropriate undergraduate program and we are privately relieved when we hear that they passed the placement tests satisfactorily. The second evaluator of the curriculum's worth is the graduate himself. He may express confidence or doubt in the program he has completed. Mahler, it was said by his friend Natalie Bauer-Lechner, was dissatisfied with the extent of instruction in counterpoint that he received at the Vienna Conservatory.¹ That he received none whatsoever in conducting seemed not to trouble him. The third group of evaluators is general and perhaps most telling in their judgments. They are those people with whom the graduate interacts as a professional musician who experience his basic equipment for making a life in music. In a large sense the student's college study has been aimed toward equipping him with the skills, knowledge and competencies to do in music what he wants to do. But the success of that preparation may be best evaluated not by himself or by you or me, but by his perceived effectiveness in the musical role that he chooses for himself. And that evaluation will be cumulative over his lifetime of professional activity. In the graduating class of 1991 will be found many students whose knowledge and skills are reliable equipment for self-directed musical development or for beginning professional activity; however, some will discover that their course work has little relation to the understandings that they need to launch a life in music.

Thus, having spread the responsibility for the effectiveness of the undergraduate music curriculum to include the student as well as those who determine its contents, we turn our attention to the central question: What is the knowledge that is basic for today's undergraduate music students with professional aspirations?

A knowledge of rudiments and fundamentals is, in my view, imperative in that it provides a background that makes the eventual study of other things possible. Study of intervals, scales, key signatures and skills development is generally in the mind of a student when he refers to theory, but in actuality it is such study that makes the real theory study possible. With the basic language tools learned he is able to move on to harmony, counterpoint, analysis, orchestration, style interpretation, music literature and history. The observations and suggestions that I shall make are predicated on a curriculum that requires this basic emphasis.

Whether a student is aware of it or not, his early approach to music is from a standpoint of style. He hears melody, harmony and rhythm in an organization that comes to seem right to him; he recognizes variation and he reacts to aberration. His early listening, probably music derived from the harmonic and contrapuntal practices of the eighteenth and nineteenth centuries, provides a frame of reference, a point of departure for later style analysis. If in his basic college theory classes he has learned to identify chords and their functions, he has a

beginning tool for analyzing a piece of music. At this point he should be alerted to the aspects other than the harmonic element—the rhythmic scheme, the texture, organization and the ways in which these elements interact. The music student both performs and listens. He needs tools for interpreting the musical surface of a composition, the obvious notes on the page. Without some awareness of the function and interrelationships represented by the notes, he is unable to determine how the surface elements relate one to another or their function within the larger organization. The student should learn to look for the unity of the piece, the long-range continuity that brings together the interacting elements that govern the overall structure of a composition. The standard forms should be learned, but the student must be encouraged to ask significant questions and learn to see in each piece of music its own form.

I consider analysis to be an essential part of every aspect of the music curriculum. There are different views on how it should be done, and I will not wade into the controversies that theorists engage in beyond a comment on Schenker. Heinrich Schenker's analytical methods have received an increasing amount of attention since the early fifties. I was aware of the stirring of interest, read the *Structural Hearing* books of Felix Salzer,² and thought passively that there was something in his ideas. However, my mild interest was given a blow by a paper presented at a meeting of theorists. Its stated purpose was to show that Schenker's ideas provided a system for the analysis of Renaissance music. A beautiful, familiar motet was used as the vehicle for the demonstration. The presentation consisted almost entirely of rushing through the body of the piece, pausing only on the cadences where 3 - 2 - 1 was gleefully pointed out in one of the voices. Ridiculous though it seemed, I reflected on the fact that I had taken a college course in form in which the professor presented us with the form and then proceeded to make the music fit the form.

Schenker's work offers an approach to understanding tonal music that probably illuminates more aspects of the relationships within the composition than any other system. Although I subscribe to and teach his system for seeing the whole of the composition, I do not think that it is necessary to use Schenker's ideas in order to understand music. I find them helpful but have been concerned that many recent beginning theory textbooks proclaim in their advance publicity that they are following Schenker's system. I think that Schenker's ideas should not be introduced to students ignorant of figured bass, counterpoint and the simple aspects of tonal composition. It is a system to be added on to a firm knowledge of tonal theory.

While analysis is more easily performed on tonal music, there are traditional concepts and methods that can be applied to contemporary music. Sometimes the formal organization is familiar and other characteristics of tonal music can be found. However, dissimilarity to the past may often be more apparent than any other feature, and the student must learn to recognize points of tension and repose, texture and timbre profiles, and emotional and innovative resources. For such

music, set theory and other mathematically based theoretical systems are more appropriate.

Whether one considers music history to be a study of musical events in history or a study of the cultural/political context from which musical phenomena emerge, there is general agreement that music history should be an important part of the undergraduate curriculum. As the first tool of music analysis is a knowledge of fundamental concepts of pitch and rhythmic organization, so history must establish facts of dates, places, politics, names, customs. However, the music student who feels compelled to memorize such obvious information for the next test must also be led to see it as a background for the emergence of significant music events. Musical style and performance practice are best understood in a study of human social/cultural activities of a given time. For the casual student, the inquiry into history could easily be a short survey course, but for the music major the historical inquiry must be a part of the study of the music itself that emerges for a particular culture at a particular time. I see the historical inquiry as providing an ongoing background for the perceptive study and analysis of the music that emerged from each era. The social, religious, and educational background of a composer contributes to the style of his composition and in many cases generates it. However, his music itself should be the ultimate and focal justification for studying his life and time.

To make the student more adept at pursuing his own historical inquiry, we are at my university initiating next spring an undergraduate beginning course in musicology. Among other results, we expect it to help students use reference tools, approach the task of locating source materials with a knowledge of the meaning of primary and secondary sources, and develop a vocabulary for writing about music. They need to know how to write program notes, evaluate editions, and how to locate, verify and organize facts. Term papers in history courses are frequently poorly done because of a lack of such knowledge. We think, too, that a look, though still from a distance, at the wider world of musicology will engender excitement in students who might find it an appealing field for graduate study. As they become aware of new discoveries and controversies surrounding some of them, they will see musicology as a challenging world of discovery. Music history will be more easily seen as relying on the data supplied by researchers, data that can be enlarged or even refuted by later findings. We consider this course another vehicle for conveying information about essential aspects of music that enrich the musical experience and give further resources for interpreting a score.

When I suggest that analysis should be emphasized in every area of the music curriculum, I am aware that the same could be said of music history and basic theory. However, in the area of performance there is frequently in the student's attitude an appearance of perceiving the performance as the only important part of his study and the musicianship studies as requirements to be gotten through. He believes in a well established technique and in the arrival of inspiration at the

crucial moment. But in no area of the music program is the awareness of the historical origins and the compositional materials more essential, for a performer takes the score that came into being in a certain time and place and makes it a living experience for an audience in another time and place.

Recently a freshman piano student came to ask my help in understanding a passage that he was having difficulty in memorizing. His theory study had not progressed far enough to give him much guidance. When I showed him the pattern that had been used and the enharmonic notation that made it look irregular on the page in chromatic repetition he left thinking that he could learn it. But I continued to think about that page, wondering if we do enough to explain the materials that composers use so that eventually the student performer's self-guidance can be relied upon. And since all music students are in some measure performers, there is a continuing practical need to understand the composer's intentions.

Composers are rarely theorists today, Schoenberg and Hindemith being notable recent exceptions. And undergraduate composition students frequently resist the theory studies that are basic in the music degree program. The experiences of Debussy at the Paris Conservatory would suggest that theory teachers are primarily interested in preserving the styles and traditions of the past while the young composer is eager to separate himself from them—from both the teachers and the styles. Sometimes he insists that his own creative spontaneity is curbed by having to study the materials of music already written.

I have noticed that the composition student who willingly learns to write a fugue, to analyze a sonata of Beethoven, or to harmonize a chorale melody is one who will develop technique. It is in the area of technique that the composer can be taught, I think, and style will be developed by himself as he learns how to use the musical ideas that come to him. I know this statement is arguable, and I can defend it only from observation of undergraduate composer/music students.

Last summer the world premiere of *The Hydrogen Jukebox* by Philip Glass was featured in the Spoleto USA Festival in Charleston, South Carolina. A multimedia exploration of late 20th-century America, the work elicited a variety of responses from the audience, most of them reflecting interest and awareness of having had a compelling experience. In an earlier interview Glass had said: "What I do is based on the tools and techniques you learn in music school. Sometimes people ask me what was the most important thing I studied in school. Much to their dismay, I have to tell them it was counterpoint, but that's the truth"; and he continues, commenting that it is his firm grounding in traditional technique that actually enabled him to break from that tradition. "I think you have to distinguish style from technique," he says. "I developed a different style because I had the technique to do it."³

It is probably true that the composition student is, more than any other student, one who needs the most extensive training in music theory. He should examine

musical resources that extend from plainsong to the present and should analyze the solution of formal problems in the principal historical styles. He should recognize that music borrows from itself and that the materials are there for new combinations without the need to destroy in order to be original. In all of his theoretical studies the composer will be most benefited by those hours in which the study is focused directly on music itself. He needs a specially gifted teacher who can communicate through a wide selection of music from different eras the fundamental logic, function, and organization of material.

I was intrigued by the account of his early experiences in music that Elliott Carter gave in the book, *Flawed Words and Stubborn Sounds*.⁴ The basic theoretical studies of traditional music that he unwillingly submitted to and threatened to abandon at Harvard later became interesting, exciting, and willingly received in Paris under the masterful teaching of Nadia Boulanger. His distaste for traditional materials and organization was put aside as he delved with her into Bach cantatas, singing, playing and experiencing the music. Yet the music of Stravinsky could be analyzed with her, too, with discussion of his material and his organization.

The composition student should examine the melodic, harmonic, contrapuntal, and formal principles of representative examples of all periods, including the present time. The planning of the curriculum should recognize the multiplicity of techniques and styles prevalent today. And he should hear his own composition performed. His hearing in performance his ideas of timbre and texture as well as the wholeness of his piece can tell him more than the best advice of his professors.

I will conclude with stating a few postulates that I think should be part of a program that expects the musicianship studies to produce the basic knowledge that we have discussed.

1. Every course should be planned and carried out in daily commitment to studying the music itself. History should be clearly *music* history with scores, listening experience and analysis. Skills, harmony and counterpoint should be aligned to the music that they are normal to. The angularity of twentieth-century music should not be avoided in skills studies.
2. Sixteenth-century counterpoint should be a part of the basic core. The rhythmic organization, the melodic movement, the modal variety and the use of plainsong should become a part of the student's equipment for dealing with later music. The grandeur of the contrapuntal technique of the period is an example of the dramatic use of text and music to achieve an intended effect. Students should experience the music by singing, often using facsimiles of early editions in old notation in order to get closer to the unbarred flow of the phrases. Contemporary composers have a rich resource in Renaissance music.

3. Analysis should be a part of every area of study. Recitals presented by students are a useful source of examples for analysis in addition to textbook suggestions. Examples from ensemble literature in preparation for program presentation should be used, causing the student to be alert to the materials in the music that he is experiencing many times in rehearsal.
4. The student's classes should help him to be willing to listen to contemporary music. Techniques and electronic possibilities should have been introduced in such a way that he is open and curious. The rapidly developing technology for composing, scoring and performing must be included in future curricular planning.
5. Evaluation of the effectiveness of our instructional programs must be strongly based on the information given us by graduates of our institutions. Keeping in touch with graduates is enormously important, for through them we can learn of the effectiveness of their undergraduate training for graduate school, or of the usefulness of the information and disciplines we had them develop in preparation for the careers that many of them enter immediately after college. Additions, revisions or deletions should be made in our programs when evidence accumulates substantiating an early alert sounded by our graduates.
6. Time constraints make it impossible for us to do as much as we would wish. Music of other cultures and traditions, changing political and social factors, and constraints upon arts disciplines are topics to be included with more emphasis in the future. We must choose alertly, test, evaluate, and change when the results indicate a need for a different approach.

And now I shall follow the advice of a British humorist who said to Margaret Thatcher: "Lady, you'd better quit while you're losing."

ENDNOTES

¹ Natalie Bauer-Lechner, *Recollections of Gustav Mahler* (Cambridge: Cambridge University Press, 1923), p. 162.

² Felix Salzer, *Structural Hearing*, Vols. I & II, (London: Constable and Company, 1952).

³ Steve Hochman, "The Cutting Edge of Glass," *The College Musician* 2 (1987): pp. 22-24.

⁴ Elliott Carter and Allen Edwards, *Flawed Words and Stubborn Sounds* (New York: W. W. Norton, 1971), p. 50.

UNDERGRADUATE MUSICIANSHIP: INTEGRATION—CONCEPTS, CREATIVITY, AND ATTITUDES

DOROTHY PAYNE
University of Connecticut

I should like to start off by saying that there are two aspects of this topic which I will *not* address today. The first is that of computer-assisted instruction or technology in general. The reason for that, as I have explained to Chairman Woodward, is the fact that I freely admit to being a card-carrying dinosaur (having less than two years ago finally got the hang of a word processor). In any case, you will find an abundance of presenters—as well as publications—offering far more informed and inspired insights than I might provide on this very important issue.

The other aspect which I feel would require multiple presentations in and of itself is the incorporation of a substantive multicultural component into the basic musicianship curriculum. This is an incredibly complex issue, involving as it does the composition of the faculty, their versatility and flexibility (or lack thereof), library resources, the whole question of breadth versus depth, and numerous other considerations. Enlightening material on both of these topics is, in fact, liberally sprinkled throughout this and past issues of the *NASM Proceedings*.

In a sense, both of these concerns may be related to issues in the sciences. Carl Rogers, in his book *A Way of Being*, makes the following observations:

Our scientific view of the world, at any one time, fits into a general pattern. To be sure, there are events and phenomena that do not quite fit, but they are disregarded until they begin to pile up and can no longer be ignored. Then, a Copernicus or an Einstein provides us with a whole new pattern, a new world view. It is not something patched onto the old paradigm, although it absorbs the old. It is a totally new conceptualization. One cannot move gradually from the old to the new. One must adopt one or the other: this is the paradigm shift. It has been pointed out that in science, most older scientists go to their graves believing in the previous paradigm, but the new generation grows up with, and lives comfortably with, the new paradigm.¹

Clearly my approach to the topic of teaching musicianship will be based on my ideas and experiences as a classroom music theory teacher. This should in no way be taken to undermine the importance of applied lessons, ensemble experience, and other aspects of a young musician's training. On the other hand, the observation by yesterday's Session II Chairman David Kuehn, namely, that the study of music theory might be compared to a drop of ink dropped into a glass of water, permeating all other aspects of musical study, is one which I find to be entirely apt.

There can be no doubt that the Comprehensive Musicianship Project, begun in the late fifties, exerted a tremendous and lasting influence on the teaching of musicianship in our schools and colleges. For those of you particularly interested in the history of this phenomenon, I would refer you to the Vol. 1, No. 3 issue of *The Quarterly*, an excitingly eclectic new periodical edited by Richard Colwell. This particular issue is devoted entirely to reflections about, history of, and anecdotes regarding the CMP. In a fine article by William Thomson, the author observes that the principles underlying Comprehensive Musicianship were viewed as

a well-calculated reaction to the wasteful tradition of artistic instruction as a laying-on-of-hands ritual, one in which an ineffable goodness and truth flow, when the connecting pipes are right, from teacher to student. Music education under CMP became an earnest search, not the terminal inculcation of unarguable facts *ex cathedra*. It was an open-ended process, teacher and student searching together, teacher (most of the time) leading the way. The end goal was musicians who could continue to learn, whether as pianist for the local Rotary Club, as principal horn for the Cleveland Orchestra, as musicology professor in the state university, or as music teacher in the local elementary school.²

Thomson points to two primary reasons for the CMP's failure to definitively revolutionize the teaching of musicianship. The first of these has to do with a shift in national attitude regarding the importance of the arts, a shift which began to erode public support as early as the mid-fifties. The second, perhaps more intriguing reason, concerns the appearance and subsequent widespread adoption of two mutually contradictory ideologies: the theories of Heinrich Schenker, and the emergence of set theory. These theories began to dominate musical academia, beginning as early as 1950, and in so doing, "dampened the airy atmosphere of CMP's liberating gestures."³

In summarizing his article, Thomson makes the following observations:

Whatever posterity may hold for a Schenkerian Utopia, academia's adoption of his basic premises and its consequent reversion to a tighter rein on the musical substance, around 1970-75, essentially froze many persons in their tracks, frustrating efforts to widen the perspective to face up to a larger reality that exceeds tertial chords hovering within the celestial balance of I-IV-V harmonies. The waxing of Schenkerian procedures ineluctably accompanied the waning of CMP's One World. . . . Too few of us pause to marvel at how inherently contradictory are Schenker's harmonic reductionism and the set-theoretic elaborated by Milton Babbitt (from Schoenberg's more intuitively derived axioms). That they began to be folded together into the education of musicians, by many of the same people at about the same time, suggests only that we still sometimes fail to proceed cautiously when confronted with implausible bedfellows.⁴

Michael Rogers, currently on the faculty of the University of Oklahoma, has made what I feel are seminal contributions to the teaching of musicianship. His book, *Teaching Approaches in Music Theory*, incorporates a wealth of practical information, philosophical observations, and compelling insight into the basic problems of pedagogy. On the topic of CMP, Rogers observes:

Master teachers—those who are able to relate their specified subject to a wide range of others—have existed much longer than the term “comprehensive musicianship.” It should be possible, for example, for an instructor in a traditional “isolated” harmony class to bring up aspects of counterpoint (linear approaches), simple orchestration (scoring of exercises), and even aspects of form (extension of principles operating at the phrase level to a whole piece)... It is my strong feeling that enlightening education often exists most dynamically in these little pockets of overlap between courses—in those too-rare moments of proverbial mental “bellringing” when two teachers in different classes, perhaps, have explained the same idea in different ways and a student suddenly realizes the link between theory and history, history and aesthetic pleasure, or theory and interpretation.⁵

More specific examples may be found in an unpublished paper entitled “The Rich Messiness of Music: Teaching Theory with Contradiction and Paradox.”⁶ The paper begins with reference to the concept of “oxymoron,” illustrated by an anecdote:

Not long ago I visited my local automobile dealer. Attracted by the low sticker price, I explained to the salesman I had no inclination to purchase any of the long list of extras affixed to the side window. “But you will have to pay \$169 for the rear window wiper,” the salesman explained. “We want to keep the sticker price low, but every car comes with the rear window wiper. So you have to buy it. It’s a mandatory option.”⁷

Rogers noted that a term such as *mandatory option* “is a telling example of the doublespeak that pervades the language of business and politics,” and continues by reference to material adapted from a nationally syndicated column, “Looking at Langage” by Richard Lederer:

Perhaps the most famous example of an oxymoron in this country is one from comedian George Carlin’s record *Toledo Window Box*. The example is *jumbo shrimp*. Expand the expression to *fresh-frozen jumbo shrimp* and you have a double oxymoron. Once the concept is planted, these miniature paradoxes begin to sprout everywhere: guest host; original copy; recorded live; standard deviation; plastic silverware; death benefit; peace offensive; designer jeans; postal service; and military intelligence.⁸

Rogers proceeds from this opening premise to examine internal contradictions in music at various levels. Following an intriguing and sophisticated exploration of conflicting tonal implications caused by enharmonic spellings, he notes:

Opportunities for using incongruities to stimulate thinking are available even within the confines of rudiments classes. After spelling augmented and diminished 4ths and 5ths (let’s say up from middle C), it can be revelatory to assign a class to notate an augmented unison (C to C#) and then, with a straight face, to request a diminished unison from the same pitch. As they rush to write C to C-flat, and then pause to reflect, one can almost hear the wheels spinning as they mull over the real meaning of “diminished” and confront the contradiction they have produced. Likewise, after studying the key signature rule-of-thumb (i.e., the network of one accidental more or less for closely related keys), it is worthwhile to throw open for class discussion the question. “Are D major and d minor closely

related?" As they bump against the limitations of the rule, it will occur to some that if conventional instances of close connections involve sibling-like bonds of relatedness, then parallel scales are practically Siamese twins. The puzzle, or contradiction, of how keys that share the same tonic can be closely related, yet not follow the key-signature rule, seems ridiculously simple-minded to us as theory teachers, but provides a marvelous entry point into the mysteries of functional tonality for the beginner—as apparent mismatches are revealed between defined precepts or abstract paradigms, on the one hand, and real musical situations, on the other.⁹

The issue of integration is addressed by Abraham Maslow, who notes:

This is precisely what the great artist does. He is able to bring together clashing colors, forms that fight each other, dissonances of all kinds, into a unity. And this is also what the great theorist does when he puts puzzling and inconsistent facts together so that we can see that they really belong together. And so also for the great statesman, the great therapist, the great philosopher, the great parent, the great inventor. They are all integrators, able to bring separates and even opposites together into unity. We speak here of the ability to integrate and of the play back and forth between integration within the person, and his ability to integrate whatever it is he is doing in the world. To the extent that creativeness is constructive, synthesizing, unifying, and integrative, to that extent does it depend in part on the inner integration of the person.¹⁰

Now there's a sobering thought: if the student is not himself integrated, he will have difficulty integrating aspects of music study. It may be that the real challenge of integration is one of achieving a proper balance between the need for mastery (and I emphasize the term *mastery*) of basic skills/competencies/knowledge, and the ultimate quest for true creativity. Maslow alludes to the problem of achieving this delicate balance by reference to the whole problem of perception, as it applies to a person or a painting:

In order to perceive them fully we must fight our tendency to classify, to compare, to evaluate, to need, to use. The moment that we say this man is, e.g., a foreigner, in that moment we have classified him, performed an abstracting act, and to some extent, cut ourselves off from the possibility of seeing him as a unique and whole human being, different from any other one in the whole world. In the moment that we approach the painting on the wall to read the name of the artist, we have cut ourselves off from the possibility of seeing it with complete freshness in its own uniqueness. To a certain extent then, what we call *knowing*, i.e., the placing of an experience in a system of concept or words or relations, cuts off the possibility of full cognizing.¹¹

He goes on to note that:

Science and education, being too exclusively abstract, verbal and bookish, don't have enough place for raw, concrete, esthetic experience, especially of the subjective happenings inside oneself. . . . The ultimate of abstract, analytical thinking, is the greatest simplification possible, i.e., the formula, the diagram, the map, the blueprint, the schema, the cartoon, and certain types of abstract paintings [to which we as musicians might add the key signature, the Roman numeral system, the complexities of rhythmic notation]. Our mastery of the world is enhanced thereby, but its richness may be lost as a forfeit. . . . If our hope is to describe

the world fully, a place is necessary for preverbal, ineffable, metaphorical, primary process, concrete-experience, intuitive and esthetic types of cognition, for there are certain aspects of reality which can be cognized in no other way.¹²

William Schuman, referring to the importance of an “affective” approach to the art, states:

During the years I taught at Sarah Lawrence College, I learned very quickly that for education to be meaningful, the student has to undergo an emotionally valid experience. While I am not qualified to know whether such a statement applies to other fields, in music the absence of a “felt” reaction means that the composition, even if its techniques were understood, did not “register” with the student. . . . This should not be misconstrued to mean that the study of music can be a non-intellectual pursuit—an emotional bath—but rather that “feeling” includes the “sensed” application of all intellectual data to the living organism of the art.¹³

Clearly what we are talking about is a very intense experience indeed. It requires that the student “buy into” this experience, and this in turn requires truly superb teaching. I believe Carl Rogers gets at the very heart of this issue when he makes the following observation:

When the teacher has the ability to understand each student’s reactions from the inside, has a sensitive awareness of how the process of education and learning seems to the student, then, again, the likelihood that significant learning will take place is increased. This kind of understanding is sharply different from the usual evaluative understanding, which follows the pattern of, “I understand what is wrong with you.” When there is a sensitive empathy, however, the reaction in the learner follows something of this pattern: “At last someone understands how it feels and seems to be me without wanting to analyze or judge me. Now I can blossom and grow and learn.” Such a teacher can accept the students’ occasional apathy, their erratic desires to explore by-roads of knowledge, as well as their disciplined efforts to achieve major goals. He or she can accept personal feelings that both disturb and promote learning-rivalry with a sibling, hatred of authority, concern about personal adequacy. What I am describing is a prizing of the learners as imperfect human beings with many feelings, many potentialities.¹⁴

Surely we would find it challenging to identify a first-year teaching assistant, typically the promulgator of theory fundamentals, who might possess this degree of sensitivity, or indeed, this level of self-integration! It should be noted here that Emile-Jacques Dalcroze, whose pioneering work has been alluded to in previous musicianship sessions, considered “prizing” of the students’ efforts as one of his major tenets.

Thus far my presentation has drawn upon the collective wisdom of others. Let me now cite a few specific examples of ways in which I believe skills and knowledge may be integrated at varying levels of advancement. I do so with a certain uneasiness, suspecting that many of you will have tried these already. If this is indeed the case, allow me to applaud your ingenuity! I should further add that I have been fortunate enough to work in the company of some truly superb pedagogues, whose ideas I have liberally borrowed, adapted, and adopted.

One idea which seems to enliven the first class meeting of a freshman theory course is that of bringing in a tape, consisting of snippets from a wide variety of literature. The choice of selections will in all likelihood reflect the instructor's musical leanings, a fact which cannot help but lend passion to his or her presentation. The first selection might be a two-minute excerpt from a Brandenburg Concerto. Ask your students to talk about it. What did they hear? Try to get at the issue of rhythm, melody, counterpoint (being careful to avoid emphasis on technical terms), instruments used, perhaps even a guess at a possible composer. You might wish to follow this excerpt with a brief selection by the Beatles. What has changed about the melody? The rhythm? The instruments? Has anything stayed the same? Subsequent excerpts might include a work such as Penderecki's *Threnody for the Victims of Hiroshima*, in which the previously discussed parameters give way almost totally to considerations of timbre and texture. This type of activity, particularly early on, provides tremendous benefits. It exposes the students to a wide variety of musics, many of which could easily be non-Western. It gives those with more extensive experience a chance to "show off" and get it out of their systems, while at the same time showing the others what a long way they have to go. Perhaps most important, however, especially if one is careful to downplay the need for technical "jargon," it lets students begin to articulate their responses to the music—to describe, or try to describe, what they are hearing and/or feeling—to "analyze" as it were.

The true integration of skills and knowledge will always require a struggle on the part of the student. This premise lay at the heart of the critically important work done by Piaget, Dalcroze, and others. This aspect of struggle—of reconciling inconsistencies in language, concepts, or sound, of preparing to deal with the unexpected—has been alluded to by all of the authors quoted thus far. Its importance cannot be underestimated as one seeks to instill genuine *mastery* of fundamental materials. Triads, for example, should not always be spelled "1-3-5," but occasionally "5-3-1," or even "3-5-1." Layer onto this the challenge of providing chord member "3" as—say—F#; then spelling the four basic triad types of major, minor, diminished, and augmented in the configuration "3-5-1." As students become more comfortable with this (perhaps even complacent?), one might provide yet a further challenge by establishing a brisk 4/4 beat: on beat "1" the chord 3rd is given; by beats 3 and 4 the student must respond with "5" and "1" respectively. If this exercise is done in the classroom in which a sense of trust has been established, it can be challenging without representing a threat. It can also work miracles in "inspiring" the student to master rudimentary information—which, as we all know, he/she will put off until all avenues of escape have been closed off.

Let me note, parenthetically, that at this stage it is important for us to remind our young charges that achieving mastery of this material can in no way be considered a "creative" act. The process may be dull, repetitive, and tiresome, but until

the student has made it his/her own, the genuinely creative aspects of music are unattainable. As noted earlier, once the student understands that *you* understand his or her feelings, the process of learning can take place.

Dictation provides tremendous opportunities for integration, in many cases, opportunities which are all too seldom sought out. To begin with, we must admit to ourselves that the collegiate music curriculum cannot possibly accommodate, provide, or access every type of aural acuity which a student's career goals might require (a reality which we are frequently called upon to defend, by our applied faculty!). Given that premise, we need to design exercises which call forth analytical/critical thinking on the part of the student. The "critical listening" type of exercise in which the student is asked to locate "errors" in a melody, chord, interval or progression as it is played, is invaluable in its requirement for active participation and use of the "inner ear."

Considerably farther along in the curriculum, as the student begins to explore the intricacies of sonata form, it is useful to present the concept of a "job description" for its various components. What will a transition passage *sound* like? As the class listens to a symphonic sonata form movement, have them raise their hands when they hear the transition begin. How did they know? In what did the music "feel" different from the statement of the opening theme group? Continuing on in the movement, ask them to raise their hands when they hear the beginning of the second theme area. Choosing a monothematic movement such as those favored by Haydn will make for a lively discussion, particularly since the tonal preparation in such movements tends to be so obvious that many hands will already be raised by the time the first theme makes its "surprise" appearance in the dominant.

If sight-singing is treated (and appropriately so) as the opposite side of the dictation coin, it can greatly enhance the development of musicianship. One example of this might be to have your students write down (without singing, humming, or whistling!) the tune of "Happy Birthday." The results will amaze you! Yet another type of exercise is one favored by Hindemith: that of taking a melody written in one key and performing it in another. A fairly challenging example of this (and by no means the one you would initially attempt!) might be to take the ever-popular "My Country 'Tis of Thee," traditionally notated in F, and "perform" it in E-flat harmonic minor. Please note that we are not talking here about transposing the piece, but rather beginning the melody on "F" which now functions as the second scale degree of a minor key.

It may be that your analysis class is preparing to study art song. Try distributing the text(s) only, then ask the student to put himself/herself in the composer's head. What meter would be appropriate? Would the piece be in a major or minor key? Does any point in the text suggest a possible change of mode? Of meter? Where would we expect the dramatic climax to occur? Would there be more than one,

perhaps? Would the setting most likely be strophic or through-composed? In this way the student, upon seeing the complete song for the first time, brings an active sense of expectation to the process of analysis. Ultimately, time permitting, you might have the student try his or her hand at setting the text, thus providing a wonderful culmination and synthesis of the entire process.

In my admittedly prejudiced opinion, functional keyboard skills are absolutely indispensable. I have seen far too many cases of struggling students who achieve a major breakthrough, simply by acquiring a basic familiarity with the keyboard. At a more advanced level, and as a beginning for the study of improvisation (as well as an aid to sight-reading), the challenge of taking a piece of music such as the C-major Prelude from Book I of Bach's *Well-Tempered Clavier* and performing it fluently in any major key, represents an ideal analytical exercise. In a somewhat irreverent vein, one might also take the opening eleven measures of that work (which cadence on G), and manipulate the harmonies so that the cadence occurs, convincingly, within the same number of beats, on A-minor. One might also introduce a "two-faced" augmented sixth chord, or equally "slippery" diminished seventh into the progression, propelling it enharmonically (albeit much more jarringly) into a distant tonality.

I would mention here one more straightforward, yet very effective, approach to synthesis, namely, the strategy of having upper-class students tutor younger students having problems. Those doing the tutoring might obtain an hour's "practicum" credit for this activity, but as we all know, they would gain inestimable benefits in terms of solidifying their own base of knowledge—in *synthesizing* what they have previously learned.

Within the preceding remarks, I have attempted to embody a number of principles for synthesis which are applicable at virtually any level of music learning or doing. I mention this for two reasons: first, because it is important; and second, because it provides an excuse to refer once more, in closing, to the work of Michael Rogers. In discussing the principle of "microcosm reflects the macrocosm," Rogers relates the following:

The replication or embedding of the same ratio over and over within itself recalls a story told about William James, who after having given a lecture on the solar system was approached by an old lady who claimed she had a superior theory to the one described by James.

"We don't live on a ball rotating around the sun," she said. "We live on a crust of earth on the back of a giant turtle."

Not wishing to demolish this absurd argument with the massive scientific evidence at his command, James decided to dissuade his opponent gently.

"If your theory is correct, madam, what does this turtle stand on?"

"You're a very clever man, Mr. James, and that's a good question, but I can answer that. The first turtle stands on the back of a second, far larger, turtle."

“But what does this second turtle stand on?” James asked patiently.

The old lady crowed triumphantly, “It’s no use, Mr. James—it’s turtles all the way down.”¹⁵

ENDNOTES

¹ Carl Rogers, *A Way of Being* (Boston: Houghton Mifflin Co., 1980), pp. 347-348.

² William Thomson, “The Anatomy of a Flawed Success: Comprehensive Musicianship Revisited,” *The Quarterly*, Autumn, 1990, Vol. 1, No. 3. Center for Research in Music Learning and Teaching; University of Northern Colorado, p. 25.

³ *Ibid.*, p. 27.

⁴ *Ibid.*, pp. 27-28.

⁵ Michael Rogers, *Teaching Approaches in Music Theory* (Carbondale and Edwardsville: Southern Illinois University Press, 1984), pp. 23-24.

⁶ Michael Rogers, “The Rich Messiness of Music: Teaching Theory With Contradiction and Paradox,” unpublished paper read at the 1987 national meeting of the Society for Music Theory. Used by permission.

⁷ *Ibid.*

⁸ *Ibid.*

⁹ *Ibid.*

¹⁰ Abraham H. Maslow, *Toward a Psychology of Being* (New York: D. Van Nostrand Co., 1968), p. 140.

¹¹ *Ibid.*, p. 90.

¹² *Ibid.*, pp. 208-209

¹³ William Schuman, *The Juilliard Report* (New York, 1953), Introduction.

¹⁴ Carl Rogers, *A Way of Being* (Boston: Houghton Mifflin Co., 1980), p. 272.

¹⁵ Michael Rogers, “The Rich Messiness of Music.”

THE FUTURE OF AMERICAN CONCERT MUSIC

AMERICAN CONCERT MUSIC: A TIME FOR PERESTROIKA

DAVID TOMATZ
University of Houston

It is far from my mind to make a plea for American Music upon this distinguished occasion. But does it not stand to reason that Music in America, in the end, is bound to be indissolubly associated with American Music? Shall we be content to see our country take its place among the nations of the world in all save matters of Art? The American Musician, who is imbued equally with love of country and with love of his chosen vocation, looks with confidence to the day, when America shall produce creative musicians that can stand side by side with the masters of the old world. To this end, our entire soil must become musical, musical culture must become universal, it must penetrate to the farthest corners of our country, and draw constantly nearer to the hearts of the peoples.

May we not hope that some day musical culture in America will be widespread among the masses, so that a new work by a great composer will attract, let us say, only a third of the interest that is now aroused by the baseball championship or an inter-collegiate football game?

In 1917 these were words spoken by Rubin Goldmark at the 75th anniversary of The New York Philharmonic Society.

Now it is nearly 75 years later, and, undaunted, we are approaching yet another discussion of this topic, the future of American concert music. Far from being an esoteric area of investigation and conjecture, the future of American music has been the focus of innumerable articles, books, and conferences throughout this century. Sometimes we forget that just 100 years ago, a relatively short time, there were only two professional symphony orchestras in America and that university/conservatory-level music education was in its infancy. We have since been through two world wars, some smaller ones; we have seen the musical world go through incredible stylistic and grammatical upheavals; and have, in our lifetimes, experienced all the marvels afforded by electronic media and sound reproduction.

Perhaps even more extraordinary is the development of our entire American musical enterprise and culture—proliferation of symphony orchestras, opera companies, and chamber music ensembles, innovations in composition of concert music, music for film and television, music for theater, recorded music, popular music of wonderful variety, and advances in music education. From a time when there were few outstanding resident American performing artists, we are now

producing large numbers of superb performers who are international stars of the concert and operatic stage. New York has literally become the performance capital for all major concert artists.

The guidelines sent to me for this conference suggest that somehow American music is in a sorry predicament and that something needs to be done about it. Before I begin my contrarian dialogue, libertarian, if you will, I think it would be useful to review some significant world events. There appear to be interesting parallels between recent political events and actual esthetic realities.

Within the past two years the world has undergone unbelievable political change. The philosophical and political concept that a centrally planned, collectivist economic system would benefit the maximum number of people was put into practice by a number of countries. Indeed, many Western intellectuals favored this social/economic order over the Western capitalistic, free market system. We have now witnessed a complete rejection of the collectivist ideology and a recognition by its practitioners that it has failed. The forces of the market place, yes, the capitalist market place, result in a superior economic system.

Is it not time to take a fresh look at the history of our American music and define what has happened according to the imperatives of the market place? If our reading of the *Wall Street Journal* is accurate, one of the success stories in our balance of payment problems is the exportation of American culture—including American music—via the various media on which this country has a monopoly. ASCAP and BMI suggest that American music is the most economically successful music in the world market place. We have won the war.

Is it possible that what we are grumbling about—that is, American concert music—is, in fact, music representative of a centrally planned institutional ideology which has ignored the market place and has failed? Are we witnessing the collapse of a musical ideology, buttressed and supported by our most venerable institutions, which is now in need of perestroika?

Let's briefly review the developments and influences in American concert music of the past 60 years. Rubin Goldmark, a gifted composer, a successful teacher of many composers, and a life-long champion of American music, chronicled many of these musical changes in his unpublished speeches. (Goldmark once commented that his extemporaneous speeches weren't worth the paper they were written on.) These quotes offer us one important musician's perspective of those forces which bore down on the American musical scene. In 1925, in a speech honoring Franz Kneisel, Goldmark said:

Every few months a new harmonic system becomes obsolete to give place to one that is more advanced. If a kind Providence will spare us only a few more years, I look with confidence to the happy day when we can hear all twelve semi-tones of our chromatic scale sound continuously in a long and beautiful composition and then we'll get ready for quarter tones. But my friends, it was not always

thus. I can remember the time, when the last quartets of Beethoven were practically terra incognita for 99¾ percent of the music lovers of this country—when the performance of a Brahms quartet was an iconoclast event. Time was when the minds and the taste of our public had to be formed, when never-to-be-forgotten standards were established. These are some of the things the historian of the future is going to dwell on.

In 1932, at an event to honor Walter Damrosch, Goldmark commented,

Today we stand in the shadow of those gentle harmonious sisters, a- and poly-tonality. . . . Nowadays, each new aspirant for musical fame must be uglier than the last one in order to gain any recognition at all. And it seems as if our poor ears are soon to rebel. Perhaps Schoenberg and his consorts are really hastening a process of dissolution from which a new regeneration will spring.

Finally, in 1933, in his comments to the Bohemians, a professional New York musicians group, Goldmark stated:

Only a fortnight ago, I heard a young modernist speak admiringly of Schoenberg—the arch friend of modern dissonance—and say that his ideal was possibly that of dissolution. That was a new one. I don't know whether the speaker knew what he was talking about. In any case I did not understand him. Dissolution—the principle of negation—an ideal!? I have heard of the Hindu Nirvana as an ideal of negation—and I must confess that I have frequently longed for Nirvana myself, in our concert halls, while being subjected to the creations of some ultra radicals.

Today we have many varieties of music. There is characteristic music—there is individualistic music—there is expressive music, but above all, that product of modern times—interesting music. When we can say nothing else to a composer we tell him his music is interesting. There is everything but beautiful music. But we are told that beauty no longer is what beauty was. The ugly is really beautiful—only we do not as yet behold it—owing to our imperfect vision. Well, our radical friends have led us far from any kind of tradition, from any standards that we knew of.

Was Goldmark mistaken in this assessment? Let's look further. We know that in the 1930s many musicians—performers, composers, historians and critics—came to this country in a major migration to avoid the perils of the Nazis. Our country was greatly enriched by this influx of wonderful talent, erudition, accomplishment, and heritage. It is no wonder that many of these individuals assumed positions of leadership in our most prestigious colleges and universities. They instructed and inculcated more than a generation of musicians with their ideas, or should we say, ideology, which has had profound impact on much of our American concert music.

What was this message that became the dominant intellectual dogma in our musical institutions? In the middle 1950s I had the privilege of studying for four years with Rudolph Kolisch, Arnold Schoenberg's brother-in-law, at the University of Wisconsin-Madison. The fundamental middle European view of music history was that of a grand Germanic highway from Bach to Haydn to Beethoven, Brahms

to Wagner and then directly into Schoenberg, Webern and Berg. To be sure, there were small, picturesque side roads into various nationalistic oblivions. True music, as drawn on the blackboard, was on the "main road." We were told the only true successors of the Schoenberg school were Stockhausen, Boulez, and Nono.

Specifically the message was that tonality was dead. Serialism was being extended beyond the twelve tones to include timbre, rhythm, octave location, texture, ad infinitum. But the most important and pervasive tenant of the credo was that a composer had to say something completely original, something new, to say something that no one else had said before. Originality, rather than individuality, became the main objective. Verdi's famous dictum that to rise above tradition without destroying it is the mark of a great composer, or Schumann's simple explanation of the history of music—that in listening to the last, we listen to the first—were antithetical to the concept of newness.

At no point was there consideration of who the music was being written for, about the concept that music is a form of communication, or, please forgive the suggestion, that pleasing an audience or the performers was relevant. The die was cast for the next generation. The ideology of originality prevailed and has become the password for success within our most hallowed institutions.

It's now time for glasnost, to tell the truth, for a reckoning. Let's describe the consequences of this middle-European philosophical domination on our American musical scene. This philosophy has clearly controlled the thought processes of our most venerated music critics, victims of the cult of originality, who have demeaned and ridiculed two generations of composers who did not meet the exacting demands of official original music. It is extraordinary the number of times a new composition is not met on its own terms, or on the basis of its capacity to communicate with an audience, but is rather compared to other works, and then damned as conservative, derivative, or, most commonly, "unoriginal." Rather than writing about a composer's individuality, his or her uniqueness of style, whatever the musical language or grammar, it has been much simpler to judge each work as good or bad, original or unoriginal.

The consequence of this mind-set is the development of a variety of official music, acceptable music, composed by composers for other composers. Can you imagine anything more ludicrous than concerts given by composers for other composers? The word "profession" is by definition a speaking outward: preachers are not in business to address other preachers; doctors are not in business to treat other doctors; painters are not in business to paint for other painters; and composers are not in business to have their pieces played for other composers. The "official" composers (who must remain anonymous but not to confuse your centuries, shall be referred to as Icons I through IV) have been secure in their positions, buoyed by salary increments, NEA grants, tenure, and critical acclaim written by critics educated within the same dogma and ideology.

In spite of all the “official” success of this “official” music within our institutions, there are problems. This music has not built an audience. It hasn’t sold, and is, in short, a failure in the market place. It’s a flop! To this day, *paying* audiences simply do not want to hear it. And 60 years after Rubin Goldmark’s harsh words, “ugly” and “awful” are still the most common audience descriptions of this music. And, don’t forget, our paying audiences have been educated in our schools and universities. They have as broad a musical background as any audiences in history. They have demonstrated a capacity for making value judgments. They know what they like.

Herein lies an interesting anomaly: the Icons don’t care. Icon III wrote an article entitled, “Who cares if they listen.” This is a repugnant thought to any working musician. Recently, when I wrote to a colleague, for whom I have tremendous respect, requesting an assessment of one of our composers who was up for promotion, he wrote a thoughtful and enlightening letter. He did not want to say the music wasn’t good, but somehow questioned its originality, “even though it probably gives pleasure to his audiences and his performers.”

This raises the important question of who this music was for and why it was written, and brings us back to our topic today—the future of American concert music. I was sent some guidelines for preparation of these comments, and I thought you may be interested in the official definition of concert music from *Notes and Sample Issues*:

Concert music is defined here as music created, performed, and received, primarily in concert settings, including sound recordings of such music. Concert music encompasses works that command attention on their own terms, works that are rich with musical content. Within genres, concert music normally aspires to plumb the limitations of what can be expressed in music, intellectually, emotionally, and spiritually. Given these definitions, concert music encompasses a wide range of serious musical endeavor, from string trio to jazz trio, from symphonic poem to electronic synthesis.

It is not the intention here to criticize our national officers, for they are truly the best in the world. But they, like the rest of us, are victims of the pervasive institutional ideologies. For instance, in the definition you will note there is no mention of the audience, nor of the fact that music is a form of communication, one that is entertaining and stimulating, both intellectually and emotionally. If a work “commands attention on its own terms,” does that mean it is written independently of an expected audience? And there is certainly no mention of the market place.

There is one further quote in my instructions which may help define the perceived problem: “Almost no one who takes the development of American musical culture seriously is happy with the status American concert music enjoys in our overall musical life.”

There may be some truth in this generalized statement, but the unhappiness may be a result of different factors. Music in America, similar to other enterprises, is a highly competitive field, for composers as well as performers, in which accomplishment is rarely measured in grand successes. Let's rather look at some specific genres with which we are all dealing on a daily basis.

Choirs in America, at least the ones I hear, perform a tremendous amount of new American music. Churches and synagogues are commissioning, performing and recording new choral works on a regular basis. This music is being published and is available.

Our wind ensembles, concert bands, and marching bands now perform virtually all new music by American composers. Transcriptions are still performed, but many are by American composers who transcribe their own works for a known market place.

Chamber Music America reports regularly an extraordinary number of commissions and premiers of new chamber works. If one includes brass quintets, woodwind quintets, piano trios, and even string quartets, American composers are very well represented in concert. The number of CD's of American chamber music is astronomical.

Even in opera, which has never had a broadly based repertory, one frequently finds works by American composers performed. In fact, in the past several decades in this country you will find that contemporary American composers have far more performances than contemporary European composers. The names of Argento, Glass, Adams, Floyd, Ward, Menotti, and Moore are commonplace in what is another very competitive field. Edith Borroff, who is writing a book on American opera, reported the startling statistic that in 1988-89, 731 different operas were performed in the United States: 331 older European operas and 400 newer American operas.

Musical theater, or the Broadway musical, continues along its merry American way with successes and flops, and is certainly a genre exclusively responsive to the forces in the market place. If people don't buy tickets, there isn't a show.

And, to save time, if you will forgive me, I will combine jazz, rock, pop, film scores, television scores, and other similar genres into one category. To the world, *this* is American music, or American culture, and the music from *Star Wars* was as popular in Paris, Frankfurt and Rio as it was in Milwaukee, Los Angeles, and Houston.

After we speak of successes and market competition in choral music, band and wind ensemble music, opera, Broadway musical theater, chamber music, movies, television, jazz, rock and pop, what's left? Is the real reason for our discussion today problems associated with symphony orchestras? Perhaps so.

Professional American symphony orchestras may be destined for the dust bin in our arts scene because they are victims of a vicious *Catch 22* syndrome. The *raison d'être*, generally speaking, for the development of these American orchestras was for the presentation and preservation of great symphonic masterpieces, usually Germanic in origin or influence. These goals have been met with remarkable success. But any art is dependent on new works to stimulate and keep audiences alive. In literature we are all accustomed to reading new books. We visit art galleries to see new works. The cinematic arts, alive and well, are exploring new forms, using new technologies, and seeking out new talent to breathe fresh life into movies to satisfy the public's voracious appetite for the new. The same is true in music, where new works stimulate performers and audiences, where success or failure hangs in the balance depending on audience response.

It is not so simple for orchestras. The following scenario is deliberately simplistic in order to describe the present dynamics. When American professional orchestras perform works composed by official Icon composers—that is, original music plumbing our intellectual limitations, audiences and boards of directors are generally dissatisfied with the product and ticket sales suffer. Nevertheless, critical press success enables the composer to claim victory, get another grant, and assume that he and not the audience is right. When, on the other hand, orchestras perform new music which does not receive the “Good Housekeeping Seal” of originality, even if the work receives high marks from the audience, it is likely to be damned in the press as conservative, banal, derivative or unoriginal. It is a lose-lose situation for the orchestras that goes a long way to explain their apathy toward new music. For composers who have been swimming against the tide of officialdom, but who have something to say, to communicate, in a personal, individualistic style, symphonic literature is a waste of time, a losing battle, particularly when there are so many other venues where success is possible. Without new literature being created and performed on a regular and on-going basis, orchestras will ultimately become musty museums, merely caretakers of our musical past.

It raises an interesting question. Why did Bach, Handel, Telemann, Haydn, Mozart, Donizetti, Rossini, to name but a few, compose so much music? It's because there was a market for the music. Audiences wanted to hear the new opera, the new symphony, the new cantata or the new string quartet. Of course, the corollary question is, why do our Icons compose so little music? The answer is simple: our audiences, which constitute our market place, do not want to hear it.

Another quote from my instructions for today's event should evoke some response from you: “Since concert music has so much intellectual content, the status of American concert music depends to some extent on public understanding of the intellectual nature of artistic work.”

Nonsense! No art, including music, has ever been dependent on an audience's comprehension of the intellectual constructs on which a work is created. Quite

the contrary, but that is another large topic for discussion in the history of esthetics. From a market perspective, the above quote should read, "Whatever the intellectual content, the status of American concert music depends to some extent on the composer's understanding of the aesthetic perception and appreciation of the performers who will perform it and the specific audience destined to hear it." The preceding statement is, once again, simply another official institutional explanation of the unpopularity of "official" music. Audiences don't understand it, or, to requote Rubin Goldmark in 1933, "The ugly is really beautiful—only we do not as yet behold it—owing to our imperfect vision."

Before I offer some practical options and suggestions to you on approaching the future of American concert music, let me conclude these remarks by saying that I have been attempting to describe a reality. This reality is that the ideology of the '30s has failed to take root in American soil and has not been accepted by our market, our audiences. It is an ideology as dead as communism.

American music for all genres is actually alive and well. It is a very competitive market and one open to enormous success. The reality is that Philip Glass, John Williams, Stephen Sondheim, Alfred Reed, Eugene Butler, the recently deceased Leonard Bernstein, and many other composers of American music have demonstrated genuine accomplishment in the real world of the audience, or the market place. And be assured, as with any market place, there is a hierarchy of potential for success and failure. The fact that a cult, a musical presidium, has been ruling the institutional roost (in spite of its obvious market failures) demands that we take a new look at who we are and where we should be going. It's time for change. It's time for perestroika.

America is, after all, a unique, pluralistic society, multicultural, multi-ethnic, multi-religious and open to all. We have historically taken what each group has had to offer and adopted it into our own individual American language. This is the American melting pot. It is time for us to make a genuine effort to rediscover our American heritage, our roots, to share with our students, and to share with each other. Copland and Gershwin are wonderful, but there must also be room for Carpenter, Piston, Chasins, Jacobi, Giannini, Jelly Roll Morton and Louis Armstrong.

Henceforth, it must be unacceptable to use words like conservative, derivative or unoriginal as fitting descriptions of music which should be heard for its individualism within America's pluralistic musical heritage. If you hear a student, colleague or critic fall into these tired cliches, call them on it. Don't accept it. Tell them you want responsibility, perspective and an open mind in dealing with all music. If you have been a victim of the institutional establishment, if you are part of the establishment, or, if you are one of the Icons, (actually, some of my best friends are Icons), then it is time to change your thinking.

Stop being ashamed of any music you write or perform. Ultimately, the audience will tell you if the music communicates. If the music is communicating, the audience will want more, and you'll be in business. Mozart bragged about an audience's hearty response in a letter to his father, and similar expressions by Beethoven, Berlioz, Bernstein, Verdi, Rossini and many other composers can be found.

Our students and audiences have a right to hear all American music, no matter what its grammar or style. This includes the music of the Icons. (Peer scrutiny within our institutions, however, is no substitute for putting music before market scrutiny.) If a musical idiom earns only a cult following, we must accept that and agree that it is acceptable to write for that cult. But please, don't then ask, what is wrong with American concert music.

The job for our university music departments is to address the needs of our students. They must be able to go into the future with confidence, ready for leadership roles in American music. It is not important to predict exactly what the new musical styles will be, but we must change our teaching to include a healthy amount of all American music, so that students will sense the whole heritage of our art.

We should give our students their own American musical background, and we must be sure that they taste music of all styles in the twentieth century—conservative, *avant garde*, popular—all part of a continuum that creates a trajectory into the future. Thus we can help young people prepare for their own future rather than our past. It is a future in which music's *basis operandi* and the market will be significantly different from that with which we began our careers. We must allow our students this musical freedom. Their careers, after all, will take place in the twenty-first century.

THE FUTURE OF AMERICAN CONCERT MUSIC: THE AUDIENCE

ROBERT GLIDDEN
Florida State University

PRESENT STATUS

In beginning to address this topic I am reminded of the story about a cowboy in the old and unspoiled West, who rode over the crest of a hill and viewed a lovely sight below. It was an aesthetic experience visually: a lush, green valley with a beautiful river meandering through, deer and antelope playing under sunny skies, and down by the river a pair of buffalo grazing lazily. The cowboy rode down to the buffalo, got off his horse, looked one old buffalo straight in the eye and said with a scowl on his face, "You are without doubt the ugliest, dirtiest, scroungiest, scraggiest, scruffiest creature I've ever seen," got back on his horse and rode away. The old buffalo stood there for a moment, then turned slowly to his companion and said, "Now *there's* a discouraging word."

Most of the observations we hear reported about audiences for concert music in America are discouraging words, not that the audiences are ugly (depending on the performance, of course) but that they are diminishing, that their hair color is predominantly blue rinse, and that they attend concerts only to show off their finery and to be seen in sophisticated company. How many times have you heard the comment that American concert-goers are so aged we won't have any audiences at all in a few years? It seems to me that I have been hearing that for 35 years, yet I haven't personally noticed a decline. In fact, quite the opposite, I believe that audiences throughout the country may be larger than ever, particularly considering the increased competition for people's time, attention, and money.

In the second chapter of John Naisbitt's *Megatrends 2000*,¹ he reports that although there was a drop-off in 1987-88, the 1986 and 1987 symphony orchestra seasons were the biggest in history, that during each of those years more than 25 million symphony goers attended performances of the top 280 orchestras and many more heard concerts of 500 smaller orchestras (think of that fact alone, 780 orchestras!). The Los Angeles Philharmonic sold 761,000 seats for the Hollywood Bowl in summer 1988 (up 100,000 since 1982), and "single composer" festivals such as the OK Mozart International Festival in Oklahoma and New York's Mostly Mozart Festival, Bach Festivals in such places as Carmel, California, and Anchorage, Alaska, are reportedly thriving.² Some of you may have read Naisbitt's new book. His principal thesis in this chapter called "Renaissance in the Arts" is that during the 1990s the arts will gradually replace sports as our society's primary leisure activity.³

So, while we have work to do—we are certainly not without challenges in audience development—not all the words are discouraging. A few orchestras are failing financially, yes, but I would maintain along with many others that those failures are due more to overly ambitious conductors and managers, to board apathy and negligence, to steeply rising ticket prices and lack of imagination, than to general lack of interest on the part of audiences. Furthermore, symphony orchestras are only a part of the American concert scene. Regional opera seems to be thriving, and chamber music activity is lively and vital (although perhaps more in terms of participation than from the standpoint of audiences). We have some reason to be optimistic about the future of concert music in America because there are some signs indicating that the public does care enough to be coming out to hear and appreciate what we offer.

On the other hand, we have good reason to be concerned, mostly because we are keenly aware that music is playing less and less a part in K-12 schooling in much of America. Children are not afforded the time in music classes and school music activities that most of us had as youngsters. That does *not* mean that young people are spending less of their time attending to music—they are certainly hearing more music than ever before and perhaps engaging in more music-making activity than ever before, if for no other reason than because electronic technology has made music so readily accessible, both for listening and for doing. But what are they listening to and what kind of music are they “doing”? For most young people the music that has their attention is not what we term “concert music.”

One of the big questions, then, is whether there is or will be a transfer of interest from the pop music of youth to something more substantive in adult life. What can we in higher education do to influence or facilitate such a transfer? That is, after all, one of our major responsibilities, particularly if less and less is done in elementary-secondary schools. I have read somewhere recently that one-third of the 18-24-year-old population in the U.S. now subscribes to some form of post-secondary education, and we can be quite sure that the great majority of those who would be expected to populate tomorrow’s concert halls are enrolled in our colleges and universities. We certainly have a chance to influence that group if we take the responsibility seriously. That responsibility and the way music schools and departments acquit themselves in responding to it has been the subject of many presentations at NASM meetings over the years. I will therefore not dwell on it here except to re-emphasize that the education of future audiences is an essential mission for music programs in American higher education, and some of us do not give it as much attention as we should.

I believe strongly that our mission extends beyond the campus to the larger community, particularly for those of us in public institutions. In a sense all programs of what we call concert music, whether presented by us on our campuses or by professional presenters, could be considered a form of continuing education. Why do people go to concerts? Do they go to be stimulated (which suggests an

active kind of listening activity) or do they go to be entertained (Here I am—make me happy!)? Certainly we intend that the great majority of college and university concerts and recitals be presented for the cultural enlightenment and stimulation of our audiences rather than for mere entertainment, although where any degree of sophistication exists there is little need to distinguish between enlightenment and entertainment.

Nikolaus Harnoncourt, in a recent book titled *Baroque Music Today: Music as Speech*, wrote on the topic of “music in our lives:”

From the Middle Ages to the French Revolution, music was one of the foundations of our culture, indeed of our very lives. The understanding of music was part of a general education. Today, music has become simply an ornament used to embellish idle evenings with trips to the opera or to concerts, to evoke public festivity or even to banish or enliven the silence of domestic loneliness with sounds from the radio. A paradox has emerged: quantitatively, we have much more music today than ever before—almost uninterrupted music—but it is no longer very relevant to our lives. It has become simply a pretty adornment.⁴

There is much to think about and talk about in pondering the future of American concert music. We do not nor will not have a problem attracting audiences for music—there will certainly be audiences for entertainment music of various types and we know we can attract audience numbers if we pander to the lowest common denominator of taste. However, as educators who hold and espouse high intellectual and cultural aspirations for our society, we cannot stand by and let the marketplace dominate. It will take vigorous action on our part to assure that the populace is interested in, and indeed demanding of, concert music consistent with our intellectual and cultural aspirations.

In the limited time available I will, then, focus on several aspects of how we in collegiate-level music can have a positive effect on future concert audiences. Without resorting completely to a “how to” approach, I will nevertheless try to be practical in reporting observations and making suggestions.

PROGRAMMING

What concert music are Americans presently listening to? Harry Price of the University of Alabama has done a thorough study⁵ of orchestral programming in the U.S. and Canada⁶ for the years 1982 through 1987. He found that during that period the 34 major orchestras whose programs he studied performed 10,500 works by more than 600 composers. The top ten composers? Mozart, Beethoven, Brahms, Tchaikovsky, Haydn, Richard Strauss, Mahler, Dvorak, Prokofiev, and J.S. Bach.⁷ It comes as little surprise to us, but the highest ranking for any American composer in frequency of performances and performance time of works programmed⁸ was 31.5 (Aaron Copland, in a tie with Benjamin Britten). Samuel Barber ranked number 35 (probably 90% the *Adagio for Strings*), Leonard Bernstein number 55 and George Gershwin number 60. Those four were the only

American-born composers included in Price's list of the 64 most performed composers. One could conclude that American orchestras are not playing American music and that they are not playing new music, although that may not be entirely fair. Remember that more than 600 composers were included in the programming of these orchestras. It is possible that a hundred, or several hundred, American composers were programmed but no one or two of them often enough to be included in this kind of frequency listing. Performance time of the works was also a factor in this list, and of course most new pieces are shorter in duration than works from the 19th century. Theoretically, there could have been a brief piece of new American music on nearly every program during these six years, but if those were pieces by several hundred different composers they would not be included in a frequency/performance time listing. I think we can be quite confident that that is not the case, however.

Harry Price also, along with Cornelia Yarbrough of Louisiana State University and Michael Kinney of Broome Community College in Binghamton, New York, published another interesting study this past summer on the eminence of American composers in symphony programming.⁹ This study is particularly interesting to us because it compared the opinions of 174 college/university theory and composition faculty members about the eminence of living American composers to the frequency of performances of American works by 29 major American symphony orchestras during the 1985-86 season.¹⁰ Copland was number one on both lists, but there was little correlation between the lists otherwise. In other words, the composers considered most "eminent" by composition-theory faculty members (George Crumb, Elliot Carter, Leonard Bernstein, for example) were not programmed often by the major American orchestras. In fact, of the 51 living American composers whose works were performed by these orchestras during that year, only three (Copland, William Schuman, and Jacob Druckman) were programmed more than four times or by more than four orchestras. The Price-Yarbrough-Kinney study found that of the 1,905 works programmed by these 29 American orchestras during 1985-86, 210 (11%) were by 66 different American composers.¹¹

Would the future of American concert music seem brighter if our orchestras were performing more music by American composers? Would it seem brighter if orchestras were playing more music of our own time? One could argue that the nationality of the composer has little to do with the average concert-goer's enjoyment of or enrichment from the music. Characteristics other than national roots would seem more important to the listener's fulfillment. And, one could say (as orchestra boards do all the time) that listener satisfaction has a great deal to do with familiarity and that there is no reason to irritate audiences by forcing new things on them. I certainly hope that we as leaders of music in higher education would reject both of those arguments, for different reasons.

We should be promoting performances of American works because our national musical culture will be healthier if we support the creative as well as the performance aspects of our art, and we cannot support composers if we don't attend to their music by performing it, listening to it, studying, interpreting, and evaluating it. The future of American concert music will be brighter if we give our own composers a chance. In the ways in which one can identify "national" music, we have only begun to see an emergence of an American musical dialect, and the most exciting developments in that regard are yet to be heard in any great number: the cross-pollination through music of our many and wonderfully diverse American cultures. That mixing of cultures is what Gunther Schuller, thirty-plus years ago, called "third stream" music. The traditional symphony orchestra may or may not be able to accommodate such new music, and that factor itself could be one of the more important determinants as to the orchestra's future.

We should be promoting new works simply because we (that is, we, the musical establishment: professional presenters as well as those of us in education) do have a responsibility to educate our audiences if we regard concert music as something more than mere entertainment. As Nikolaus Harnoncourt said, in the same book, *Baroque Music Today*:

Since music is no longer found at the center of our lives, . . . now that it is regarded as an ornament, it is felt that music should first and foremost be "beautiful." Under no circumstances should it be allowed to disturb or startle us. The music of the present cannot fulfill this requirement because at the very least, like all art, it reflects the spiritual and intellectual situation of its time, and this is true of our present time as well. Yet honestly coming to terms with our spiritual and intellectual situation cannot be merely beautiful: it has an impact on our very lives and is therefore disturbing to us.¹²

We—particularly those of us in the academy—have a responsibility to introduce the new, as a service to our audiences as well as to our music student performers. This is both object and method in the lesson that the very nature of art stimulates thought—it does not simply lie around being beautiful. No, we should not cram new things down the throats of our audiences—business *is* business, after all, and we'd like to stay in it. But there are ways in which we can open minds to new things: explain what it's about, feed it in small doses at first, repeat it to prove that even new things can become familiar. It is my opinion that our professional orchestras and chamber music groups are doing about as much as they can in this regard and that the major responsibility falls to us in academe. How many of us offer music appreciation or introduction-to-music courses that focus or give any significant attention at all to new music? What principles do we espouse regarding the learning and performance of new works on our own campuses? How many of our music history and literature courses traverse no farther into the 20th century than Stravinsky and Bartok? Many of us don't even prepare our *music major* students to approach new music with curiosity and commitment. We cannot be critical of presenters for negligence with regard to new music when we in the

professorate are not doing our part to prepare either the performers or the listeners. I will close this section with a third quotation from Harnoncourt. He wrote:

I am deeply convinced that it is of critical importance for the state of western European intellectual life that we live within our own culture. As far as music is concerned, this requires two new departures:

First, new methods—or methods similar to those used over two hundred years ago—must be used to train musicians. Rather than teaching music as language, our academies drill only techniques of performance. This focus is, however, merely the lifeless skeleton of technocracy.

Secondly, general training in music needs to be rethought and accorded the status it deserves. We will then be able to gaze with fresh vision upon the great works of the past, in all of their stirring, transforming diversity. And this will in turn prepare us for what is yet to come.¹³

ATTRACTING AUDIENCES

Our greatest influence in preparing future audiences for concert music is most likely through our own concert presentations. On many of our campuses we already reach more students through our concerts and recitals, opera and music theater presentations than through credited courses, and the “growth potential” in that area is great. It is worth a great deal of investment and effort, then, in my opinion, to work diligently and imaginatively to attract student audiences to our events, not only for the stimulation and satisfaction of our performers but also for the enlightenment and education of future audiences. I also believe in working hard to attract audiences from the community (the larger community as well as faculty and staff of the institution) because a mixed audience of students, faculty and community citizenry is healthy and enjoyable for all. Students (by which term in this case I mean the 18-24-year-olds) learn something about respect for both the music and the performers (concert decorum) from faculty and community audience members, and community folks enjoy the enthusiasm that students bring to performances by their friends and colleagues. I am increasingly heartened by the situation at Florida State University, in which a University Symphony Orchestra concert, in a hall of 1500 seats, often sells out and typically attracts an audience of at least 1200 people. The mix of those audiences is approximately one-half students, one-fourth University faculty and staff, and one-fourth community patrons. An opera production, with four performances, will attract two to three times that total audience (upwards of 3000), and a faculty recital or chamber music group (in a smaller hall) will attract one-fourth the number, but all in approximately the same proportions. It has not always been that way, however. Our relative success in attracting audiences is attributable to lots of promotion and, admittedly of equal importance, to the size and type of our community. Audience development has required a significant investment of time and attention for us. Because I was asked to do so I will outline some of the ideas and principles we employ, although I think few of these ideas will be new to most of you.

From the general to the specific I believe audiences are attracted to concerts by:

- the image they have of concert music generally
- the visibility in the community of the presenting organization
- the immediate appeal that is made (i.e., what gets attention now)
- the “user friendliness” of the presenter or event
- the ease and convenience of getting there, getting in, and getting comfortable.

I will address those points in reverse order, that is, from the specific to the more general.

ACCOMMODATIONS

Concert-goers, whether students, faculty or community, want to be accommodated when they come to our events. They want a pleasant concert ambience and they want convenience. They like a hall that is clean and visually attractive, with comfortable seats, pleasing lighting, and orderly stage setup. They want to be able to park next door, to acquire tickets expeditiously, to be greeted by courteous ushers, and to have refreshments available at intermission. Most of us cannot afford to provide all of the above for every event, but we should strive to accommodate our audiences in those ways to the extent possible, especially for ticketed events. We know that parking alone can be a serious deterrent to concert attendance, especially on campuses and particularly if there is any hint of a security problem. But each of these other factors is important also and some of them are more under our control than parking. Who among us likes to enter a dingy concert hall made even grayer in appearance by dull overhead lighting and peeling paint? Sometimes there are ways (volunteers from student organizations, for example) to fix these matters without the expenditure of great sums of money. If you are lucky, you have a vice president for administration (or whoever oversees the physical plant) who happens to like music and who recognizes that your concert events are important outreaches from gown to town.

USER FRIENDLINESS

Modern audiences (of all ages, in my observation) like to develop a certain intimacy with performers and, when the opportunity presents itself, with composers. They like to know who the musicians are, where they are from, what they are studying, etc. Concert-goers also like to know about the music they are hearing. Printed program notes need not be lengthy and the print job need not be fancy, but informative printed programs are very helpful in drawing an audience into the concert experience. (Our audiences were delighted when we started printing photos and brief bios of the opera principals, for example.)

Spoken comments by the performers about the music, although they can be overdone, provide both the information and the invitation to intimacy that concert attenders are looking for. Preconcert educational programs are also an excellent way to make music more accessible to audiences, particularly for newer or less familiar works. These presentations provide excellent experience for advanced students, whose education should include developing the ability to relate music to lay audiences.

MARKETING

Contrary to popular opinion in academe, “marketing” is not a dirty word, particularly if you want to attract audiences. In institutions which have business schools or professional schools of communication, students who are studying marketing may be willing to take as a class project the development of a marketing strategy for music department concerts. They will undoubtedly concoct some ideas that you cannot use for one reason or another, but they will also make suggestions that you haven’t thought of and that are worthy of trial. You may find that television ads can be developed by students in a college/university lab and that they will run as public service announcements on local television (depending on the community, of course). Or perhaps you are not taking advantage of the opportunity to announce events on the campus FM radio station. (We perform a faculty benefit concert for the public broadcasting stations every year and receive more than equal treatment in return.) Newspaper announcements and advertising, again depending on the community, are critical elements in marketing concerts, but a tiny, crowded ad (which is what most of us can afford) in the lower half of a newspaper page may be a waste of money. Spend enough to make the ad attractive and buy enough white space to make it noticeable. A marketing strategy will help to establish priorities among these options, and students in a good marketing program will have the capability to provide immense assistance at the level of sophistication we need. Better yet, you may have a professional advertising or public relations person among your music support group who would be willing to help you as a public service project.

VISIBILITY

There are many ways to develop long-term visibility in the community for a college/university music program and its public events. One of the best is the establishment of a patrons’ group—people who will not only purchase tickets to your events but give an extra \$50, \$100, or \$1000/year to help your program. We call ours the “University Musical Associates.” They provide invaluable contacts in the community, they provide a sounding board for the public’s reaction to our concert activities and procedures, and they provide volunteers who help with all sorts of tasks, from stuffing mailings to arranging post-concert receptions.

Our group even takes on the responsibility of writing letters to the editor of the newspaper in reaction to concerts or to public issues affecting the arts. Support groups are not time-consuming if they have good volunteer leadership, although they can represent a significant investment of your time for limited return if not properly organized. They should consider it an important part of their mission to help you build audiences, not just to raise funds. Invitations from your patrons' group to receptions following events are a sure-fire way to attract new people to concerts.

Performances off campus are essential for visibility in most situations because there are nearly always prospective audience members who are shy about coming to events on a campus. Their first attendance at one of your concerts will not be on campus (unless, of course, they are invited and brought by a friend). They may come to campus concerts after they know you and your performers, and the off-campus concert is often the event that "breaks the ice" with them.

Any way that you can get the community involved in your program is positive, in heightening visibility generally and in building audiences for your concerts. We have been engaged in recent years in promoting and developing a community chorus, conducted by one of our choral faculty as part of his teaching assignment. The community chorus now numbers nearly 300 singers; they sing at least once a year with university choruses and one of the university orchestras, and their familiarity with our program, in addition to the family and friends that they attract to the concerts in which they perform, has given a noticeable boost to our general orchestra and choral concert attendance.

Cooperation from the local newspaper is also essential. In nearly every case that cooperation must be developed by you because most of our newspaper folk, unfortunately, have to be convinced that music events are newsworthy. Reviews are important to raising visibility, even if they are not always favorable, and photos in the newspaper are worth their weight in gold. It is said that a picture is worth a thousand words—we have found that a color photo on the front page of the newspaper's feature section immediately before the opening of an opera is worth at least 1000 tickets. You must behave like a press agent in order to get that feature-section color photo, however. Feature articles also can often be arranged if you provide the ideas to the newspaper.

Posters are helpful if you can get them distributed and if they are artistic. We have found that senior design students in our art school welcome the opportunity to treat us as a client if we will print their poster designs (which they can then use in their portfolios). We pay for the printing with student government funds (for which we apply each year as a worthy student support project). That is one of those "win-win" situations we are always seeking.

IMAGE

Perhaps as important as all of the above is that we must promote concert music on campuses as important intellectual, but not snobbish, activity. And, if possible, we must promote it among students as “the thing to do”—as “fun in an enlightened way.” A student newspaper can be immensely helpful, or harmful, in developing the right image for concert going. You as a university administrator may have little effect on a student newspaper editor, but your students can have influence if they are interested and if they will take the time. Coach them and try to help make arrangements so that they can write feature articles of substance about upcoming concert events. There are other things you can do to make concert-going “the thing to do” on campus. Provide special seating sections so that groups can sit together if they come together (e.g., fraternities and sororities) or hold receptions for specially invited groups (e.g., honor societies). In my observation it does not help to popularize the programming in order to attract student audiences. For one thing, students are not any more interested in pops music from your orchestra than they are in Mozart or Debussy. You may as well play Mozart and Debussy. You can’t popularize orchestra or chamber music programming, for example, enough to make a difference in attracting them, and they do not want to feel that they’re being played down to. We can win friends for concert music among students, however, if we maintain a high profile on campus and if they respect us for the excellence of our endeavors.

ELIMINATING THE STODGINESS

Oberlin College President Fred Starr delivered a fascinating keynote address to the American Symphony Orchestra League at its 1988 national conference.¹⁴ He suggested that we Americans have “separated [ourselves] from [classical music] by a wall of grim conventions and self-conscious rituals having nothing to do with the music itself.”¹⁵ He posited that we are much too pious in our approach, that “classical music in America has long been smothered by a pall of puritan earnestness,”¹⁶ and of course probably no one would agree with that more than student audiences. Fred Starr suggested four measures that he believes could enliven our concert (in this case, orchestra concert) life. You may not agree with all of these suggestions for orchestra concerts, but they are certainly worth contemplating. First, Starr believes that we should open up the repertoire, not by presenting pops concerts but by mixing large orchestral works with chamber pieces, both vocal and instrumental, and by lifting the taboo against performing only sections of works (particularly when only one movement or one section of a large piece would fit into a concert program). Second, he suggests that we should open the orchestra to the public by seating it in a fashion (steeper risers, etc.) which would allow audiences to view more of its members or by visually showcasing featured soloists. Third, he suggests that we should not hesitate to talk about the music (as we have

suggested above). Finally, and perhaps most importantly, President Starr suggests that we “examine every aspect of the orchestra’s internal life to identify and remove elements of repressiveness.”¹⁷ Why do we always begin concerts at 8 o’clock (rather than 6 or 9), and why are concerts nearly always two hours to two hours and a half in length rather than shorter or longer? Why shouldn’t the violist take a bow after the movement in which he solos? And why shouldn’t Fred Starr applaud between movements?¹⁸

Fred Starr’s suggestions are worthy of our consideration, and it takes little imagination to recognize that deviation from our “puritan earnestness” would be especially appreciated by student audiences. Midnight concerts on Halloween or home-made P.D.Q. Bach presentations on April Fool’s Day are not foreign to college campuses. Musicians themselves, who know that music is capable of displaying every emotion and that it can be approached as much with fun as with seriousness in mind, love to deviate from concert norms. Perhaps we should shed our stodginess often enough to remove the routine from our events for other patrons as well. That might help us to develop the image of concert music as “enlightened fun” rather than the “desiccated atmosphere” about which Fred Starr spoke in his address to the American Symphony Orchestra League.

SUMMARY

Let me summarize quickly. First, I do not think concert music is a dying breed in American society, but its future is more our responsibility than anyone else’s. These are my suggestions for continuing and continuous action on our part:

- 1) Let’s be sure that we are devoting adequate resources and attention to the education of future audiences, both through interesting and well-taught courses and through the development of student audiences for our own concert events.
- 2) Let’s examine our concert presentations. Are they “user friendly”? Are we giving proper attention to marketing them? Are we too stodgy in the way we present them? Have we done everything possible to make the concert hall itself attractive and inviting? Do we attend to front-of-house and stage setup details? What can we do to ease the parking problem (assuming that practically everybody has one)?
- 3) Promote American music and promote new music. Our future depends on it, and our attention to this is critical to the promulgation of a real American culture.
- 4) Above all, promote the image of concerts as pleasant and invigorating intellectual activity that we expect of educated people. Don’t talk down, don’t play down, don’t make excuses, but promote concert music as an important and essential activity for the intellectual life of the community, not just as something to do on a slow television night!

ENDNOTES

¹ John Naisbitt and Patricia Aburdene, *Megatrends 2000* (New York: Morrison, 1990), 62 ff.

² *Ibid.*, 66-67.

³ *Ibid.*, 62.

⁴ Nikolaus Harnoncourt, *Baroque Music Today: Music as Speech*, ed. Reinhard G. Pauly, trans. Mary O'Neill (Portland, Oregon: Amadeus Press, 1988), 11.

⁵ Harry E. Price, "Orchestral Programming 1982-1987: An Indication of Musical Taste," *Bulletin of the Council for Research in Music Education* 106 (Fall 1990), 23-35.

⁶ Actually, the study surveyed programming of 34 major orchestras but only three of the orchestras were from Canada (Montreal, Ottawa, and Toronto).

⁷ *Ibid.*, 26.

⁸ Price's technique was to rank order the number of performances of all works of a given composer, to rank order the total performance time represented by those works, then to average the two rankings to establish a composite ranking.

⁹ Harry E. Price, Cornelia Yarbrough, and Michael Kinney, "Eminence of American Composers: University Faculty Attitudes and Symphony Orchestra Programming," *Journal of Research in Music Education* 38/2 (Summer 1990), 37-47.

¹⁰ *Ibid.*, 39.

¹¹ *Ibid.*, 41. Of the 210 works by 66 American composers programmed, 137 were by 51 living composers and 73 were by 15 deceased composers.

¹² Harnoncourt, 11-12.

¹³ *Ibid.*, 13.

¹⁴ S. Frederick Starr, "Why I Applaud Between," *Symphony Magazine* 39/5-6 (October-November 1988), 10ff.

¹⁵ *Ibid.*, 11.

¹⁶ *Ibid.*, 13.

¹⁷ *Ibid.*, 13, 52.

¹⁸ *Ibid.*, 52.

WOMEN EXECUTIVES LEADERSHIP MEETING

CONTEXTS FOR WOMEN IN ADMINISTRATION

RICHARD WEBB
Westminster Choir College

My presentation will address the following questions from the list of sample issues:

“How can we prepare women who will be future professors and administrators for their roles in the academy?”

and

“What are support systems, survival and coping skills, knowledge, and administrative expertise that we can discuss, develop, and disseminate?”

I will deal first with some general aspects of current research relevant to subtexts implied by these questions, in addition to citing specific cases and examples that might provoke further discussion.

As Peason, Shavlik, and Touchton's *Educating the Majority* informs us, women constitute over 52% of all persons enrolled in higher education. Women's studies as a discipline has grown from a foundation of only 100 courses nationwide in 1970 to 30,000 in more than 300 academic programs.

The number of women in senior executive positions has doubled in the past ten years. The American Council on Education *Factbook on Women* lists 328 women chief executive officers of colleges and universities as of December, 1989. 11% of institutions accredited by the six regional associations are headed by a woman. Since 1978, when 82% of women presidents were associated with private schools, the trend has reversed dramatically. Today, 45% are at public institutions. Forty women manage schools with enrollments above 10,000, a 62.5% increase just since 1984. Forty-three minority women are presidential leaders.

Impressive statistics seemingly, and yet if all women administrators at the dean's level and above were distributed equally, there would be only 1.1 per institution, according to the Shavlik study. We learn from the May/June 1990 issue of *Liberal Education* that at state and land-grant institutions, the total number of women administrators increased less than 1% from 1978 to 1987 and in senior executive positions, the number of black and Hispanic women declined over 1%, falling substantially below the gains of their male counterparts.

In my view, colleagues, this level of representation simply does not reflect a sufficient number of administrative role models and mentors to inspire the *majority*, whom we are educating to be global citizens and thus it is unacceptable. It is especially so for those of us in music as we note in Vetter's *Professional Women and Minorities* that, with regard to the probable career choices of college freshmen studied from 1978 to 1988, women's choices for executive careers as a percentage rose 1% higher than men's, a statistic exceeded only by the significant drop of 1.12% for women interested in a music career as opposed to a decrease of only 0.2% for men.

Clearly, the fundamental concepts of shared governance and total quality management can achieve their next plane in our profession only if we assert strongly that the question is no longer *whether* we will prepare women for leadership roles in the academy, but *how*. My twenty-first century vision would be a "good old person" network through which *anyone* with the aspiration to a certain role could find from experienced women and men mentoring encouragement that would be job-specific and not gender-pejorative.

It is obvious that neither I nor we collectively can identify all of the specific *hows* or *whats* attending my two questions, but of course we are exhorted to try. As a strategy both for further sensitizing and informing myself, I have conducted over the past month personal interviews with twenty women administrative colleagues (chairs, deans, and vice presidents) in the Princeton area. The questions I posed to them and a composite of their answers are offered here as a catalytic stimulus for my smaller focus group, informally and without scientific pretension.

When asked to identify a person, circumstance, or attitude from their childhoods that stimulated, supported, or nurtured their leadership qualities, the prevalent common threads stated were these:

1. Parents were viewed working as equal partners.
2. Mother was an organizer and doer.
3. One or the other parent taught by example of believing you could do anything to which you aspired.
4. Father shared his work experience.
5. Woman grew up with brothers and was given both equal treatment and equal work responsibility.

In taking the same question forward to adolescence, a single role model emerged as the most significant factor by far, with half of those models being men and half women. The telling commonalities were that each role model challenged the woman to an expectation beyond herself, found a special quality she had not yet identified in herself, or demonstrated an integrated combination of exactitude and gentility.

The third background question was for each woman to discuss her transition to college and identify her first gender-based “jolting experience” with leadership or successful accomplishment. All but one woman had had such a memorable “reality-check,” some earlier than college, ranging from simple but direct awareness to a level of trauma analogous to what the child of a truly color-blind household feels upon encountering racial bigotry for the first time. Of course, both triggers can happen in close proximity to a woman of color. Most jolting experiences were related to decisions on career choice or emotional commitments. For several women who began college early, the adjustment was more age and social group-specific than gender-related. Whether they characterized their transition to college as positive or negative, all of the women considered informed advising and responsive career counseling indispensable for students today.

While none of the women outside women’s colleges advocated separate leadership courses for women, over half supported the offering of a co-educational course encompassing leadership and communication skills, small group dynamics, and so on, feeling that the opportunities for behavior modification, role playing, and group assessment would be greater.

In response to what should be mentored and by whom, all of the women identified a specific role model or mentor in their undergraduate lives and all acknowledged the importance of mentoring. Some considered it feasible within the curriculum; others viewed it as happening most aptly in extra-curricular situations. Among specific suggestions for what skills, knowledge, and administrative expertise might be mentored, developed, or taught were:

Communications

- clear expression of beliefs
- idea sharing
- giving directions
- effective listening
- documenting, recording, and reporting
- participating in discussions
- non-verbal communication
- personal effect

Interpersonal Skills

- conflict resolution
- negotiation
- diplomacy
- cooperation
- courtesy
- recognition and empowerment of others

Decision Making/Management Skills

organization and time management
motivation
initiative
stress management
goal and priority setting
adaptation to change
problem solving
alternative thinking
assessment
fiscal responsibility

Group Dynamics

networking
process
involvement
group decision-making
influencing
delegating
planning
conducting meetings
balancing formal and informal authority

Many of the foregoing aspects also were given as thoughts on how to “mainstream” attitudes and information across the curriculum and also among all constituencies to effect behavior modification. Several women touted both on-campus and professional associations as being of potential assistance here.

When asked, “What do you consider the strongest advantage or positive aspect of being a woman administrator?” answers included:

1. Women are more intuitive, especially in personnel matters, and identify abilities in others.
2. Women are willing to sacrifice for the sake of learning and achieving objectives.
3. Women are committed to the job at hand and to the locus and spirit of that job.
4. Listening, nurturing, facilitating, and including are positive gender-related qualities.
5. Women can both lead and be “team players.”

Conversely, the greatest disadvantages to being a woman administrator were viewed as:

1. Duality of roles—confusion of work, home, and personal time; difficulty in separating responsibilities.

2. Ascribed authority discrepancy—the “pat on the head” syndrome.
3. Having ideas discounted.
4. Inner confidence—onus of measurement against male standards rather than personal standards.
5. Walking the tightrope of perception between assertive and aggressive.
6. Fear of isolation, hostility, or non-inclusion as a result of decisions made in administrative role.
7. “Fear of success”—When president Matina Horner of Radcliffe College did her pioneering research, it was to delineate the “fear of success” as a feminine-associated attribute against the male-associated “fear of failure.” The formalized mentorship program at Radcliffe evolved through several subaffiliations with Harvard and became a model for other such programs. We now seem to have progressed to a point at which men and women can fear both success and failure together.

In discussing specific support systems and coping skills upon which they rely, all of the women cited the importance of groups and professional associations, as well as some continuing relationships with colleagues. Of this group of twenty, all women married or in a relationship identified a supportive partner as a key factor. Others identified a platonic source. Divorced women tended to list a spouse’s non-supportive attitude as a principal reason for the end of the marriage and, in three cases, the presence of a supportive attitude for the basis of a new choice of partner. A mutual exchange of validation through whatever source characterized the primary answer of each participant.

As educators, we can reconceptualize and refine the validations we give our students and each other. As professionals, we can hold everyone accountable for appropriate professional behavior. As administrators, we can celebrate diversity in the sense of Elizabeth Janeway’s definition: “the shared experience of a purposeful group, whose differences permit marginal, flexible, and original ideas to be put forward out of a hitherto prohibited realm of thought.” It truly is that purposeful, creative sharing of our kaleidoscopic differences which ultimately will unify us as human beings.

LEADERSHIP IN TIMES OF CHANGE

SISTER MARY HUELLER

Alverno College

A GLANCE AT THE PAST

I have always been fascinated by Alvin Toffler's book entitled *The Third Wave* which was published about ten years ago. If you recall, he referred to the First Wave of change—the agricultural revolution as taking thousands of years to “play itself out.” The Second Wave—the Industrial Revolution—took “a mere three hundred years.” The Third Wave—the information age—our age—will likely “complete itself in a few decades.”

Paralleling the periods of change are the ways in which leadership is expressed. To draw on Toffler once again, in the First Wave—the peasant-based civilization—“leadership typically derived from birth, not achievement.” The Second Wave leader was caught up in managerial situations designed with various levels that distanced leadership from follower or worker. Third Wave leadership traits are already becoming clear and will probably be more temporary, collegial, and consensual. In the complex society which is ours, leaders need to depend on the knowledge of many other individuals in order to gain a complete picture of a given situation before acting. This means that leaders of today and into the next century will function with a style totally different from their predecessors. In fact that style is already the practice of some very successful executives, and it is inspirational to read about their approaches.

If as leaders in the field of music we need to alter our own behavior, so also do we need to change our vocabulary. The “old” vocabulary, hierarchical in nature, contains the element of control from the top down—the boss at the top in the “glass ceiling” where few venture to go. It is best illustrated by the design of a pyramid. The “new” vocabulary, which uses words like networks, alliances, coalitions, consensus, is best illustrated by a circular design radiating out from a core. And there is another important point to note. The “new” language is a language of action and behavior versus a language of methods (how to do).

Leaders are people who get things done, who make connections, who share insights with others—insights which are a result of their own curiosity. The vision such leaders have has to redesign the known scene, has to reconceptualize the obvious, has to join the previously unconnected—in other words, has to fulfill a dream.

LEADERSHIP AT ALVERNO

It was the “reconceptualizing” of the curriculum that we have done at Alverno. The process was involving, interesting and challenging. Our President initiated the idea and kept abreast of developments as the Academic Dean and Faculty spent many hours, days, and weeks struggling with concepts they felt were most important in the educational process. This working together of all faculty made us realize that no one had all the answers but that together we could find them.

We identified the processes of communicating, problem-solving, analyzing and valuing as abilities students would find useful and applicable in any situation. We had already learned the richness of working and interacting with each other—another important ability for our students. And we decided that there were very special areas that students entering the next millennium would need to be aware of, namely, our global environment, our civic responsibilities and the aesthetic dimension of daily life. We identified the steps of each process beginning with basic understandings and culminating with sophisticated applications. These abilities now permeate the curriculum and have become a conscious part of the learning process.

Adopting our new program resulted in changes in the academic environment. The assessment process became important enough that today it has its own center. Self-assessment and external assessment led to cooperative rather than competitive learning. Tables instead of desks in the classrooms facilitated small group discussions—discussions which allowed students to present their insights on the topic under discussion. Teaching approaches changed and instruction was revitalized. And form followed process, that is, new ways of recording achievement had to be and were designed. An Office of Research and Evaluation was established and long-range studies of our graduates were initiated. This very creative period continues its momentum as new and different insights evolve. There are ways of insuring that all faculty are made aware of these new and different insights through faculty institutes and special presentations.

IMPLICATIONS FOR ALVERNO LEADERSHIP

Seventeen years ago, when this all began, there was no way in which our President and Dean could have foreseen what the outcomes would be. They dared to take a risk not knowing what it would mean. They listened, heard, worked with the ideas and opinions of others. They literally made leaders of all of us who were involved.

Yes, there were strategies that they had to plan. There were smaller groups who took the results of each meeting and moved the process forward. They supported, enabled, questioned, cajoled but kept us on track. They provided opportunities for faculty learning and development. They were articulate,

persuasive, visible leaders convinced of the integrity of the work. They were true to themselves and allowed the faculty to be true to themselves. They were the inner core with the vision that radiated outwards and enabled divisions, departments, committees and ad hoc groups to share the wealth and excitement of designing a different but effective educational approach.

I mention all of the above because I believe it is an excellent example of effective leadership. Both the President and Academic Dean are the first to admit that mistakes were made. The President has publicly stated on more than one occasion that it is the faculty who deserve the credit for the work that was done. Both President and Dean looked to the faculty for their expertise and trusted the judgements made. I believe the dynamic, cooperative spirit that produced results illustrates the leadership style of the future.

DISTINCTIVENESS OF SITUATION AND STYLE

Some would argue that ours is a unique situation. I would maintain that every situation is unique. Every situation has its own distinctive character. And the leadership required will need to be just as distinctive. Just as no two individuals are alike so also no two leadership styles will be alike. Consequently we can also expect differences of style between female leadership and male leadership.

Such differences are only in the beginning stages of study. A recent article in our *Milwaukee Journal* referred to the work of Judith Rosener at the University of California, Irvine. She found that

male executives tend to lead the traditional way: by command and control. . . . They give an order, explain the reward for a job well done, and pretty much keep their power and knowledge to themselves."

. . . Female executives, the study concludes, tend to lead in non-traditional ways: by sharing information and power. They inspire good work by interacting with others, by encouraging employee participation, and by showing how employees' personal goals can be reached as they meet organizational goals.

One style is not necessarily better than the other and sometimes the command-control leader is demanded by the situation. (Incidentally, her article is scheduled to be featured in the November-December issue of the *Harvard Business Review*.)

It will be interesting to follow Rosener's study and subsequent ones. In the meantime I believe we can learn a great deal from each other. At a meeting such as this we need to examine or name effective leadership traits and identify behavioral aspects for those traits. As a beginning I suggest six broad categories: Vision, Integrity, Sense of Values, Communication Skills, Stamina, and Personal Needs. You may think of other categories. This is a start for action.

I am sure we all realize that the world around us is changing rapidly and will continue to do so for years to come. Perhaps our leadership style has already

changed in recognition of this fact. Societal changes affect leadership but leadership can also bring about monumental changes in society.

MANAGEMENT REMINDERS

STEPHANIE B. GRABER
Western State College of Colorado

I would like to share with you this evening some management reminders. Most of what I say you will have heard before, but from time to time it is good to reiterate what I call the “eclectic gold” of management theory. Women working in executive positions must always begin with sound management theory.

Sometime back the upstream/downstream approach to management was explained to me this way. Too often, managers find themselves downstream dealing with one problem after another as the problems float toward the managers demanding solutions. This is crisis management and will continue until an enterprising manager decides to go upstream to see who the heck is pushing all these problems in. If a manager can deal with the cause of the problems, there will likely be fewer problems to deal with as many can be headed off by good planning.

I have also found it helpful to define key terms. Good managers must know the difference between effectiveness and efficiency. Effectiveness can be likened to one’s ability to achieve set goals. Efficiency deals with maximum output at minimum waste. A manager who strives to be effective as efficiently as possible is on track. But, always understand that effectiveness is your first goal.

A couple of other words that need defining are motivator and manipulator. A manager who motivates her/his employees wins approval and gains buy-in for a course of action. All persons feel involved in the course of action and want success as much for themselves as their manager. A manager who manipulates gets people to do her/his bidding one way or another. However, the buy-in is not there by all those concerned and thus, in my judgement, the long-term effectiveness of the manipulator is questionable. So, let us all be motivators . . . and while we are at it, the 1990s will only allow us to be participatory managers. Always remember to include all those persons who are effected by a decision in the decision-making process.

Let us also remember that if something is worth doing, it is worth doing right. Always demand quality before quantity.

When colleagues come to you with an idea or a problem, be proactive not reactive. “Catch someone doing something right.” Some other good phrases to follow are “don’t make an issue of it,” “avoid self-pity” and “always bring along your sense of humor.”

Speaking of a sense of humor . . . Kenneth Blanchard of *One Minute Manager* fame warns of management monkey business. He equates a monkey with a management problem and warns that employees like to bring their problems

(monkeys) to your office. The trick is to proactively discuss the problem, but to be sure that the problem (monkey) does not stay in your office when the colleague leaves. At first a manager might be tempted to keep these cute little monkeys around in order to prove her/his worth, but it is soon discovered that you can only do one of two things with a monkey (problem) . . . provide it feed and care or shoot it. Providing feed and care uses up your time and energy and dealing with numerous monkeys could make you a crisis manager. If you accept a monkey from a colleague and then shoot it, you could become a V.U.P. (very unpopular person). So watch out!

In closing, I would like to remind you briefly of Weber's theories on Authority and the Seven-Year Cycle. The theories go something like this: A manager's authority base begins to weaken with her/his first decision and continues to weaken with each subsequent decision. Therefore a seven-year management cycle is suggested. Provide yourself with a seven-year plan as you go to your new job. If you succeed in meeting the goals you have set in seven years, you are finished—so move on. If you have not met your goals in seven years, chances are you will not succeed by staying longer—so move on. Remember, that whether you succeed or fail, your authority base has been weakened by decisions over the years. You simply cannot please all of the people all of the time. Besides, new beginnings not only restore your authority, they can also be healthy for all concerned.

Lastly, because people bring the real challenge to a management position, I firmly believe all managers must understand intellectual development. While Heath, Piaget, and Maslow all make some sense of this very complex concept, in my judgement, William Perry does it best. Understanding Perry's Intellectual Development Scheme allows a manager a clearer insight into from where a colleague may be coming and to where she/he may be motivated to go. It leads to better understanding of people and their commitment to the job at hand.

I hope some of what I have said has been helpful to you. It never hurts to review a bit. That is what I wanted to share—Thank you!

LEADERSHIP ISSUES FOR THE 21ST CENTURY

JULIUS ERLNBACH

University of Wisconsin-La Crosse

I am going to focus my comments rather generally today and try to deal with a couple of issues in society as we approach the 21st century that I think will have an impact on higher education generally, and on the arts and arts administration in particular. I want to come at that from a general perspective primarily because of the responsibilities that I currently have. I currently fill a broadly based deanship, which gives me the foundation from which to speak to you a little about this. I'll spend just a few minutes on that and then try to tie those issues to how we as administrators and leaders of higher education today can begin to deal with what is going to be a rather significant amount of change as we continue to approach the 21st century.

It is quite clear that I could have picked any of a number of issues. Technology comes to mind as an issue that is going to have a impact on higher education. But I would like to focus more specifically on issues that I think are more human oriented, if you will. The first issue is that of "the shrinking global village," to paraphrase Marshall McLuhan. As you know, McLuhan's primary thesis is that the mass media is really having a significant impact on society at large and consequently on higher education. But I think he is right on the mark. Mass communications today are absolutely phenomenal. If you think about the speed with which you can actually pick up the telephone and call almost anywhere in the world, that's reflective of the phenomenon of the shrinking of the global village that I think McLuhan was trying to get at. The same thing is true about news transmissions. We can be visually, and with oral response, virtually anywhere in the world almost instantaneously, using the uplink-downlink satellite stations that we have.

Increasingly rapid air travel is another reflection of this global village phenomenon. When you think about getting on the Concorde, for example, in New York and being able to fly to London or Paris in something under four hours, that is a significant accomplishment. And technology, we probably all agree, is going to continue to move us forward very rapidly as we approach the 21st century. I think what we are really talking about, and what McLuhan is talking about, is a phenomenon that forces us to be conscious of cultures and ways of life and ways of looking at the world that are very different from what our majority culture in this country has been used to. In effect, it is a move away from the Eurocentric heritage of our majority culture. So that's one significant issue that we really need to be aware of and give thought to as we try to provide leadership in our institutions of higher education.

Secondly, and very directly related to that, is the increasing diversity in the United States itself. We have been called the melting pot of the world. Well, indeed it has been true in the past, but it's going to be even more true as we move into the 21st century even though we will seek individual cultural identity. More and more people from various non-western cultures, non-Eurocentric cultures, are choosing to immigrate to the United States. We see a significant increase of people from the Middle East and Africa. We see an incredible increase from various countries in the Pacific Rim. All of that is going to have a distinct impact on our culture as a whole. And indeed, demographers have projected with the current level of immigration into the United States that we can expect roughly a ten-fold increase by the year 2050 of people from these parts of the world. All of that is significant of the need for us to be consistently aware of the change that we are going to be confronting and consider the potential impact that those changes are going to have both on our institutions intellectually and artistically.

If we accept those two potential issues as those likely to have a significant impact on society and consequently on higher education, then the question we have to ask ourselves is, how do we as academic leaders take such issues into account as we seek to respond to the changes which are in hand right now and which are literally driven by these issues? Clearly, we are going to have to provide leadership for higher education. No one else can do that. We are going to have to be the people to work with the faculty to make curriculum. For the faculty's responsibility indeed is to make curriculum. We're going to have to be the ones that move them in the direction of affirmatively considering pluralism in our society.

I now want to touch on the three key entities within the university that are going to have to be shaped to formulate the institution of the future. Those key factors are the curriculum, the faculty and the student body. One of the first factors we all have to recognize, and many of you probably are already doing this on your own campus, is the greater need for internationalization of the curriculum. How do we do that? Initially, there has to be a significant commitment to international languages. Notice, I did not say "foreign language"; I said "international language." Because again the concept of "foreign" suggests that we are somewhat more isolated than we really are. I don't think we can afford an isolationist posture anymore. So I'd like to talk about international languages and international culture opportunities for students and faculty to really get at the issue of diversity and pluralism. Certainly that is one thing that we can do to generate change within the context of our general education programs. Most current general education programs are representative of Eurocentric, patriarchal views and attitudes. What about courses devoted to other viewpoints in general education? One might be a course in the contribution of black women writers to the literature of the 20th century in America. That's a possibility. Another possibility might be music of the Native American—songs and dances of the Winnebago. A third might be women in contemporary American society. Now these are not simply figments

of my imagination, but really are courses that exist in an institution with which I have some familiarity. So these kinds of things can be done, are being done, and we need to be more complete in our approach to this as a society in order to begin to get at the issue of diversity and pluralism.

I think we also need to expand the opportunities to experience artistic expressions of diverse cultures. Lectures and concerts series exist on most campuses. We really can put in place as regular offerings the national dance group of Uganda, for example, or the national Chinese Pipah ensemble. Too often we don't program those kinds of events readily because we don't think they will sell. I think it is our job as academic leaders, to say to such art series directors that this is absolutely essential, so that we can be more reflective of diversity and pluralism as we consider the shrinking global village.

With regard to the faculty, I think we are going to have a real opportunity. Most of us already realize that we are going to be replacing a significant percentage of what is an aging professoriat very soon, within the next 5-10 years. In fact some of us may already be doing that today. That too gives us an opportunity to begin to mold the faculty of the future. It seems to me it is not at all unreasonable for us to be seeking women and qualified what I will call minority groups, even though eventually they will not be "minority" groups, to be part of the faculty of the future. I think it is not an established goal to have reflected in the faculty in our institutions of higher education the distribution of women and racial subgroups and cultural subgroups which are in our country. Perhaps this will be a difficult goal to achieve, but it is a goal, nevertheless, which we should hold out for ourselves. It is an ideal, something to strive for.

It seems to me also that those who are left, the faculty who are perhaps mid-career at this point, who will be with us for a while, need to be continuously sensitized to cultural and racial diversity as we approach the 21st century. How do we accomplish that? One of the key ways, I think, is to begin to establish the opportunity for international exchanges, involving the faculty on our campus and the faculty in other parts of the world. Perhaps the easiest way to begin to get faculty involved is to be involved with what is more common and known to them, and that would be exchanges with European institutions. However, I think we would have to expand beyond the European sphere very rapidly to include institutions that are going to be reflective of our population as a whole. That means looking toward the continent of Africa and various countries there, that means looking to the Pacific Rim countries and beyond. This will certainly enhance our ability to develop within the faculty a greater degree of sensitivity to pluralism and diversity as a reality in the 21st century.

I think we can do that as well within the border of our country. We have a number of very fine historically black institutions. Why not set up an exchange with institutions that are predominantly white middle-class and make that shift

so that again there is an appreciation that begins to develop faculty to faculty and institution to institution? I think that can be a very positive step to promote industrialization and to develop a recognition of diversity.

It seems to me that we can do the same sort of thing with students as we seek to work for the faculty. Why not exchanges with international institutions? Why not exchanges with institutions within this country where there are significant cultural differences between the student bodies? Why not promote the significant enrollment of international students on the home campus to get the benefits of their presence as part of our commitment to diversity as we look toward the future? It is not unreasonable to seek to reflect within the student body an appropriate mix of cultural and racial backgrounds which in turn reflects that of society at large. That should be a goal as we seek to shape the student body of the future.

The major challenge we face, as we think about these issues that are going to affect higher education in the 21st century, is to provide appropriate leadership in addressing change while at the same time preserving the contributions of the past. That is the challenge we must confront. I welcome the opportunity of talking with you further about this dichotomy.

BIBLIOGRAPHY: WOMEN IN HIGHER EDUCATION ADMINISTRATION

- Aisenberg, Nadja and Harrington, Mona. *Women of Academe: Outsiders in the Sacred Grove*. Amherst: The University of Massachusetts Press, 1988.
- Austin and Hirsch, eds. *The Higher Education of Women*. N.Y.: Holt, Reinhart and Winston, 1978.
- Baldrige, J. Victor, David V. Curtis, George Ecker, and Gary L. Riley. *Policy Making and Effective Leadership*. San Francisco: Jossey-Bass Publishers, 1983.
- Bate, Barbara. *Communication and the Sexes*. New York: Harper and Row, 1988.
- Belensky, Mary Field, Blythe McVicker Clinchy, Nancy Reve Goldberger, and Jill Mattuch Tarule. *Women's Ways of Knowing*. New York: Basic Books, 1986.
- Black Issues in Higher Education*, Vol. 7, No. 18, November 8, 1990. "Mentoring's Critical Role in Launching Academic Careers, pp. 10-15. "Accessing Networks Key to Minority, Women Hiring and Promotion," pp. 18-20.
- Boyer, Ernest L. *Campus Life, In Search of Community*. Princeton: The Carnegie Foundation for the Advancement of Teaching, 1990.
- Chamberlain, Miriam K., ed. (Project Director and Chair, Task Force on Women in Higher Education). *Women in Academe: Progress and Prospects*. New York: Russell Sage Foundation, 1988.
- Clifford, Geraldine J. *Lone Voyager: Academic Women in Coeducational Institutions*. New York: Feminist Press, 1989.
- Fass, Paula. *Minorities and the Transformations of American Education*. New York: Oxford University Press, 1989.
- Gappa and Uehling. *Women in Academe: Steps to a Greater Equality*. AAHE/ERIC Research Report No. 1, 1979. Washington D.C.: American Association for Higher Education.
- Gilligan, Carol. *In a Different Voice*. Cambridge, Mass.: Harvard University Press, 1982.
- Green, Madeleine F., ed. *Minorities on Campus: A Handbook for Enhancing Diversity*. New York: American Council on Education, 1989.
- Green, Madeleine F. and Thomas R. Chibucos. *ACE Fellows Program: An Assessment of the First Eighteen Years*. Washington, D.C.: American Council on Education, January, 1987.
- Hall, Roberta M., and Bernice Sandler. "The Classroom Climate, A Chilly One for Women?" Washington, D.C.: Association of American Colleges' Project on the Status and Education of Women, 1982.

- Heller, Scott. "American Council Fellowships: Some Say They've Replaced the Old Boy Network," *Chronicle of Higher Education*, December 5, 1984, pp. 31-32.
- Hill, Susan E., Margaret Hilton Buhniuk, and Jim Dobos. "The Impact of Mentoring and Collegial Support Behavior, Information Adequacy, and Communication Apprehension," *Communication Education*, Vol. 38, January 1989, pp. 15-33.
- Janeway, Elizabeth. *Powers of the Weak*. New York: Alfred A. Knopf, Inc., 1980.
- Katz, Montana, and Veronica Vieland. *Get Smart! A Woman's Guide to Equality on Campus*. New York: The Feminist Press, 1989.
- Kramarae, Cheri. *Women and Men Speaking*. Rowley, Mass.: Newbury House, 1981.
- Lewis, Magda, and Roger Simon. "A Discourse Not Intended for Her: Learning Within The Patriarchy," *Harvard Educational Review*, Vol. 56, No. 4, November 1986, pp. 457-472.
- Liberal Education*, Vol. 76, No. 1, January/February, 1990, pp. 42-48.
- PRAXIS—"Leadership Programs: A Sampler."
- Margoles, Eva. *The Best of Friends, The Worst of Enemies*. New York: Doubleday, 1988.
- McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press, 1990.
- Miller, Jean Baker. *Toward a New Psychology of Women*. 2nd edition. Boston: Beacon Press, 1986.
- Mooney, Carolyn. "University of Arizona Puts Limits on Who May Evaluate Professors for Promotion," *Chronicle of Higher Education*, January 17, 1990.
- Moses, Yolanda T. *Black Women in Academe: Issues and Strategies*. Washington, D.C.: Association of American Colleges Project on the Status and Education of Women, 1989.
- Myers, Chet. *Teaching Students to Think Critically*. San Francisco: Jossey-Bass Publishers, 1986.
- Naisbitt, John, and Patricia Aburdene. *Megatrends 2000*. New York: Wilham Morrow, 1990.
- Pearson, Carol S., Donna L. Shavlik, and Judith G. Touchton. *Educating the Majority: Women Challenge Tradition in Higher Education*. New York: Macmillan Publishers, 1989.
- Pearson, Judy Cornelia. *Gender and Communication*. Dubuque, Iowa: William C. Brown, 1985.
- "Presence and Power: Answering the Need for Women Leaders in Higher Education." *CUPA Journal*, Vol. 40, No. 3, Fall, 1989.
- Ramsey, V. Jean, ed. *Preparing Professional Women for the Future, Resources for Teachers and Trainers*. Ann Arbor: University of Michigan Press, 1985.
- Rich, A. "Taking Women Students Seriously," in *On Lies, Secrets, and Silence*. New York: W.W. Norton, 1979.

- Rosovsky, Henry. *The University, An Owner's Manual*. New York: W.W. Norton, 1990.
- Salaria, Mary Ann, ed. *Empowering Women: Leadership Development Strategies on Campus* (New Directions for Student Services, no. 44). San Francisco: Jossey-Bass, 1988.
- Simeone, Angel. *Academic Women*. Massachusetts: Bergin and Garvey, Publishers, 1987.
- Steinbruner, J.D. *The Cybernetic Theory of Decision*. Princeton: Princeton University Press, 1984.
- Tinsley, Adrian. "Upward Mobility for Women Administrators, *Journal of NAWDAC*, Vol. 49, No. 1, pp. 3-11.
- Tinsley, Adrian, Cynthia Secor, and Sheila Kaplan, eds. *Women in Higher Education Administration*. San Francisco: Jossey-Bass, 1984.
- Touchton, Judy and Donna Shavlik. *Senior Women Administrators in Higher Education: A Decade of Change 1975-1983*. Washington, D.C.: American Council on Education Office of Women in Higher Education, November 14, 1984.
- Treichler, Paula A. "Teaching Feminist Theory," in *Theory in the Classroom*, ed. Cary Nelson. Urbana and Chicago: University of Illinois Press, 1986.
- Vetter, Betty, M. *Professional Women and Minorities: A Manpower Data Resource Service*. Washington, D.C.: Commission on Professionals in Science and Technology, 1989.

PROACTIVE STUDENT RECRUITMENT

DEVELOPING A MARKETING PLAN

SHIRLEY HOWELL

University of Northern Colorado

A broad perspective regarding student recruitment can enhance more than enrollments. An active recruitment and marketing program may serve as a tool to enhance instructional efforts and to focus the energy of faculty, students and constituencies in a positive and effective manner. This summary is intended to assist those who, by intention, election, or default, find themselves entrusted with the business of guiding a college or university music program, and who are therefore responsible for ensuring that an active recruitment program is in place and functioning with a high degree of success.

Several questions will be addressed:

- What sort of image does an organization wish to project in order to attract students?
- How can that image be created with services and materials?
- How can the students who are most likely to appreciate a school's offerings be identified and how can the largest number of them be contacted?
- How can a school obtain the most visibility and exposure for its music program with the least expense?
- How can a program's substance be matched with marketing and recruitment efforts? What are the ethics of recruitment?
- What tools and resources can be utilized in the recruitment process?

RECRUITMENT VIA MARKETING: A PROCESS OF TOTAL PROGRAM PRESENTATION AND PROJECTION

Recruitment is a critical arm of any music marketing program. Recruitment for a music program can be likened to gasoline for a filling station. Without it, business quickly slows to a screeching halt. Other amenities in a music program are nice to have, but today, without a consistent flow of high-quality students, the success of any music program is jeopardized.

Recruitment is marketing, in the best sense of the term. Considering first the broader parameter of marketing, business text definitions sometimes limit

marketing to the task of finding and stimulating buyers or clients for a firm's product or service. A more useful business definition, summarized from a number of marketing sources, reflects a greater breadth and depth of activity. Marketing consists of all the activities involved in transferring goods or services from a producer to a final consumer in order to satisfy a consumer need and meet the objectives of an organization.

This definition of marketing applies to almost any transaction or activity, including the activities involved in recruiting for, promoting and operating a university music program. Since "meeting the objectives of an organization" might refer to recruiting competent students or performing orchestral literature as easily as it applies to increasing a firm's profit margin, music marketing and recruitment fit easily into this definition. Whether our reference is to graduates, performances, or academic programs, the following definition may be useful:

Proactive student recruitment—also known as marketing—is a process of total program presentation and projection designed to support the attainment of program goals and objectives and to meet the needs of the program's constituencies.

The above definition does not confine itself to the tasks of generating publicity and advertisements. Recruitment includes the program itself and the program's constituencies as key ingredients in the marketing process. Apart from the mechanics of recruitment, two principles are important. First, one must have a product of excellent quality. Second, the organization itself must be committed to service.

In the following discussions of the different aspects of recruitment and marketing, two main goals are emphasized: improving the organization and improving service to constituents. Without excellent quality and a strong service orientation, the most ingenious recruitment scheme is destined to fail.

ASPECTS OF RECRUITMENT

Recruitment, in my view, may be described broadly as the artful application of a philosophy of service. An effective recruitment effort seeks ways to be of greater service to the several constituencies that make up an institution's "public," including its own students, the public school educators and students in its service area, and the many segments of the public at large. Recruitment per se can never be embodied in an individual or in an office that may, incidentally, bear that name. The concept of service that underlies every successful recruitment program must be accepted and put into practice by everyone in the institution, from the top decision maker to the switchboard operator whose courteous and adept handling of calls may be worth far more to the college than the brochures designed to carry the institution's program messages to prospective students.

PURPOSE

The purpose of any recruitment or marketing effort is to translate institutional strengths and areas of service to the public, and to do so as accurately and effectively as possible. Such marketing efforts involve:

1. delivering quality service,
2. showing constituents the various contributions that the music program makes to the profession and the community,
3. articulating clearly the need for support, in many forms, that exists,
4. making the point that the university music program is deserving of continued support, and finally,
5. showing that, with continued support, whether through student recruitment, funding, or event attendance, greater contributions will be made.

In order for marketing and recruitment to be effective, a program must be producing what it says it is producing. Quality instruction must be delivered at all levels, and students must be finding acceptance in the marketplace, whether that means job placement or acceptable performance by students who apply to graduate programs at other colleges and universities.

VALUE

The value of a well-defined and well-organized recruitment program will be reflected in the degree of understanding and support that it generates for the college among its various constituencies. Important enough for reiteration, the willingness of the public to support a music program with students, with dollars, and with favorable word-of-mouth publicity is almost directly proportional to:

1. the quality and types of service that the music program provides the profession and community, and
2. the extent to which the public knows and understands the mission of the program.

THE DESIGN

Those working in the performing arts are by nature action oriented. For recruiting action to be constructive and dynamic, it must be just as carefully planned and orchestrated as a symphony performance. This requires a great deal of thoughtful evaluation and strategy building. A well-constructed recruiting design provides a framework for effective presentation of the university music program to its many-faceted constituency.

Figure 1 illustrates the interrelatedness of the components of a marketing design. Based on institutional and program goals and program philosophy, a marketing blueprint is begun. The steps consist of: (1) a program assessment that searches for marketable program strengths; (2) a determination of market position, a program's competitive niche; (3) a statement of marketing stance—what one intends to emphasize in marketing efforts; and (4) an identification or reassessment of the program's target population.

THE MARKETING BLUEPRINT

Marketing a university music program is a complex challenge requiring the insight to evaluate what exists, the vision to see what could be, and the practicality to bridge the gap. Possession of these qualities alone, however, does not ensure success. Without solid organization of information, marketing and administrative success may elude the most powerful intellect.

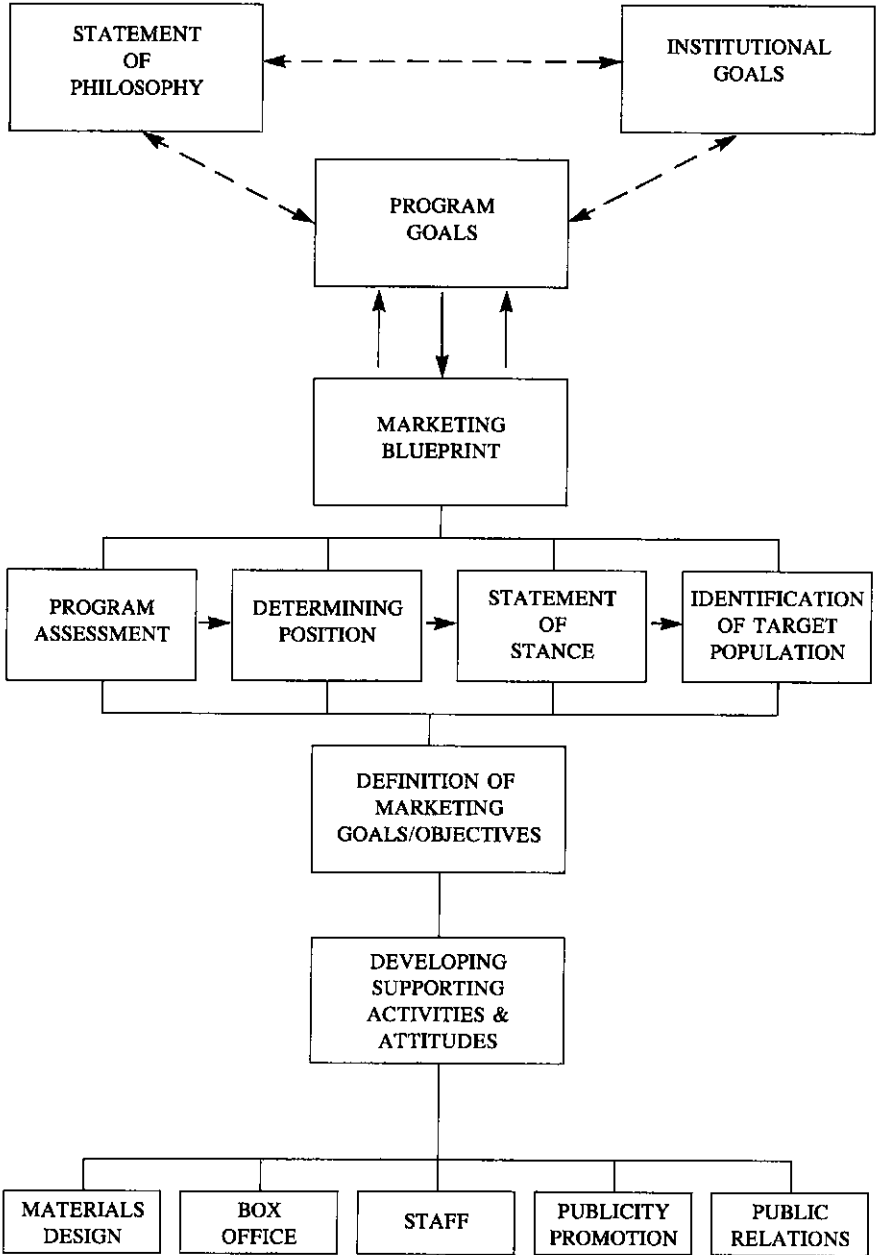
Few administrators are able or willing to commit the entire body of information pertaining to their organization to memory. Even though such individuals exist, they rarely make important decisions and set operational priorities based upon memory alone.

The Marketing Blueprint¹ serves as a working document to exercise the administrator's insight, vision, and practicality by organizing the information involved in marketing a college or university music program into a framework that provides individual bits of information with a meaningful context.

The Marketing Blueprint consists of:

- Foundation Components
 - Program Philosophy
 - Institutional Goals and Objectives
 - Comprehensive Program Goals and Objectives
- Program Assessment: Overview
 - History
 - Image
 - Faculty
 - Programs
 - Courses
 - Facilities
 - Student Satisfaction
 - Student Body Demographics
 - Student Retention
 - Graduate Placement
 - Competition

Figure 1. A Marketing Design



- Existing Promotional Efforts
- Revenue
- Program Posture
 - Market Position
 - Marketing Stance
 - Target Population
- Marketing Goals and Objectives: Outline for Action
 - Long-term Goals and Objectives
 - Short-term Goals and Objectives

Analysis that does not guide constructive action is fruitless. The final step of the Marketing Blueprint deals with setting specific goals based upon program posture, and marshalling the necessary resources to bring about timely results.

The Marketing Blueprint, as an organizational tool, was designed primarily to guide the college/university administrator in developing a sound marketing effort. A conscientious marketing assessment may reveal areas in need of considerable improvement. In such a case, the perspective gained through the background work will augment the administrator's own resources.

ENDNOTES

¹A complete copy of *The Marketing Blueprint*, which was distributed at the NASM session on Proactive Student Recruitment, may be obtained by writing to Dr. Shirley Howell, Director, School of Music, University of Northern Colorado, Greeley, Colorado 80639.

“ESSE QUAM VIDERE”: DETERMINING SUBSTANCE AND IMAGE

BARBARA LISTER-SINK
Salem College

INTRODUCTION

Recent political election outcomes notwithstanding, I have always been fascinated by the motto of my home state of North Carolina: “*Esse quam videre*” (To be rather than to seem). Its message haunted me through high school and college, nipped many a budding romance in the bud, and has spawned endless dress code debates with my seven-year-old aspiring rock star. This motto also has formed the basis for my philosophy of teaching; I demand of my students, to quote the great piano teacher Guido Agosti, “the real thing!” rather than some shallow, mannered, self-indulgent musical interpretation. This motto has been at the root of my choice of presidents, friends and babysitters. It has been responsible for my most triumphant as well as lonely hours. It *is* my philosophy of living. So today, true to form, it constitutes the basis for the thoughts I win share with you on “proactive recruiting.”

Up until the 1980s, the word “recruiting” had a metallic taste to it, conjuring up images of ROTC and pictures in the Post Office of Uncle Sam. So, before developing my thoughts on the topic, I must confess that I consulted *The Random House Dictionary of the English Language*. I was not particularly inspired by what I saw: “1. A newly enlisted or drafted member of the armed forces. 2. A new member of a group, organization, or the like.” The archaic definition was a bit more exciting. “3. A fresh supply of something.” As I nodded off, my eyes fell to “recruitment.” The physiological definition was positively smashing: “an increase in the response to a stimulus owing to the activation of additional receptors, resulting from the continuous application of the stimulus with the same intensity.” Definitely food for thought.

And what about “proactive recruiting”? At first I felt the term was redundant at best, and tautologous at worst. Recruiting is, if nothing else, I thought, active. But what about “pro-active”? “For” or “in favor of” active recruiting? Its opposite, “reactive recruiting,” seemed to be a contradiction in terms. In administrative despair, yearning for clarity, I consulted my tattered and torn *Dictionary of Deanspeak* and was rewarded with unmitigated obscurity, but with a clue to the confusion. It appeared “proactive recruiting” was there defined as “an unreasonable and wholly unwelcomed demand by an administrator of a faculty to sacrifice vast amounts of performing, teaching and gardening time to persuade unwilling college-bound students, still struggling with the technical vagaries of playing the radio, and their doubly unwilling parents, to attend the faculty’s MUSIC

UNIT.” That definition certainly fit with my impressions over the years as a faculty member.

As an administrator of a music school within a small, single-sex liberal arts college, I too have struggled to define successfully “recruiting,” much less “proactive recruiting.” Even if “active” or even “being in favor of active” were denotations of the word “recruiting,” I realized that many of us were not comfortable with the type of time-consuming activity we traditionally associated with recruiting. Most music faculty members are courageous enough to play for or teach an audience or class of 500, but many are reticent, if not fearful, concerning the prospect of glad-handing dozens of new, potential music students, like some local politician or aluminum siding salesperson. What could we as administrators do to change this perception of recruiting as a drain on time, teaching and talent? Could we somehow broaden the vision of this activity to stimulate members of our musical community not only to recruit actively, but to be in favor of active recruiting?

I decided to try to come up with a more exciting definition of recruiting, a definition that would encompass the various talents and time constraints, not only of my faculty, but of all the potential recruiters—students, alumnae, staff, patrons, etc. It had to be a definition that would increase enrollment in our music school by allowing all of us to enjoy the act of recruiting, whatever that entailed.

I finally realized that my idea of recruiting is “to inspire young people, or people of any age, to experience the joys of music.” My Southern roots may be showing; you may find this concept of “inspiring” smacking a bit of TV evangelism. But most of us here today began this challenging journey in music because of one or two key musicians who opened our eyes to the beauty and richness of a life in music. It is poignant to me that one of the greatest musicians of the 20th century, the late Leonard Bernstein, was often criticized for inspiring, unabashedly “selling” music to thousands, if not millions of people—mainly because of his own fathomless love for the art in all of its forms. Were it not for his magnificent contribution, there would probably be considerably fewer jobs for musicians nowadays. So if you could hold on for a few moments to this idea of recruiting as inspiring people to study music, whether it be at your school or mine, then we might know more clearly where to go from here.

If we accept this idea of recruiting as inspiring, then it means that every waking moment in which we are involved in any way in music, we are actively recruiting. It is not just the two weeks on the road, giving concerts and workshops in one high school after another, or calling 50 prospects. It is the positive attitude we develop towards what we are doing in music. It is also a positive attitude toward what every other sincere, dedicated musician and music unit are doing. But what each team member of the music unit—faculty, music student, staff, alumnus,

patron—contributes as a recruiter depends upon his or her belief in the uniqueness, excellence, excitement and integrity of the music unit and its team.

The key word is integrity. Truth in advertising. “*Esse quam videre.*” It is absolutely essential that the image which we or our marketing materials project reflects honestly the substance of the music unit. No amount of inspired recruiting of glass harmonica majors would be worth a nickel if these budding glass harmonica players, after enrolling, encountered an aging collection of glass harmonicas and reluctant teachers. It is not enough to seem to be something. We must be what we say we are. If we promise what we cannot deliver, students will feel betrayed or deceived and will leave us *prestissimo*. They will also tell the world why they left.

May I quote from the Code of Ethics, Article III, p. 23 of the NASM *Handbook*:

All brochures, publications, advertisements, and information—printed, written, and/or spoken—shall be true. Procedures, dates, and requirements for application, admission, financial aid, and other responsibilities and opportunities directly affecting students shall be clearly stated and generally available to prospective students and current students. Institutional publications must be clear and accurate regarding the objectives, curriculum, equipment, accommodations, and faculty of the institution. Any references to occupational opportunities for graduates must be clearly substantiated.

Catalogues, advertising, and promotion shall clearly differentiate existing and approved programs from those which are prospective or hypothetical.

(Note: I struggle as I speak with such a problem. A well-meaning and top-flight ad agency, in conjunction with our admissions office, recently developed a graphically beautiful marketing flyer for my school. However, it says, “Study In The Setting That Inspired Symphonies.” Now if any of you know the 250-year old Moravian village of Salem, NC, you know what a glorious historic setting it is. You will also remember that the Moravians loved composing sacred music and the occasional chamber work. Symphonies were seldom a part of their creative output. We do not even have a symphony orchestra at Salem College. Now, at least for the remainder of the flyer’s shelf-life, we must live with the results of that catchy but misleading alliteration!)

So how do we inspire our fellow team members to inspire others? It is certainly not always easy. I know only too well, as one constantly struggling not to be sucked daily into the vortex of paper work and politics, that our vision frequently narrows to the dimensions of our desks. It is not so easy to get all fired up or to fire up the very people that contribute to premature hair loss and peptic ulcers.

The answer, I truly believe, is to identify who and what we really are. With a realistic, yet positive assessment of who we are, we can then determine what we do best. And, as night follows day, what we do best is usually what we enjoy

doing most. I have found no greater recipe for happy, productive faculty, staff and students who then share that joy with others.

It is also essential to realize what we do not do so well, either as an individual or a music unit. In this way, we do not lose valuable time and talent. It is only when we discover the truth about who we are and what inspires us that we can begin to form a basis for inspiring other musicians to join us. Complete honesty and candor are critical. Realistic yet positive self-analysis and evaluation are essential to developing a recruiting plan.

Another key word here is "positive." Many of us may be uncomfortable with honest self-study. Our discomfort is usually caused by fear of failure, low self-esteem, or lack of belief in ourselves or in our music units. However unsettling it might be, I believe we must confront these doubts and anxieties openly and non-defensively. The underlying assumption must be that we and our music units are valuable in some way to the world of music and that we have something unique and fine to contribute to its survival and health. We must know where we have been and where we are now in order to know how to get to where we would like to be.

VEHICLES FOR EVALUATION

Lastly, what are some means of assessing the strengths, limitations and uniqueness of the music unit? There are numerous specific and general ways of gathering information about ourselves. It is an activity which never stops. However, I will mention a few sure-fire vehicles for "knowing thyself."

1. NASM Self-Study. My particular music school learned the most about itself through the NASM Self-Study this past year. We decided from the outset that it would be a complete group effort involving all of the various constituencies. The other requirement was that it be, miracle of miracles, fun. We all succeeded in the former and everybody but one, me, succeeded in the latter. Even if you are not coming up for re-accreditation in the near future, it would not hurt to review the self-study manual. As most of you know, it contains a thorough and thoughtfully composed outline of the various facets of the music unit you will wish to scrutinize.

2. Faculty/Staff Retreat. We kicked off the contemplation of our particular musical navel with an all-day retreat out in the country, far from the madding crowd. Our carefully chosen facilitator began by drawing out of each faculty, staff and alumna what he or she considered to be our greatest strengths as well as our greatest needs. She then proceeded to ask us to select a partner and explain our ideas. In turn, each partner would report the evaluations of the other as a kind of perception check. The last statement each of us had to make was our idea of our partner's greatest strength. This was a powerful aid in engendering a more

optimistic, positive attitude. We were ready to take on the formidable challenges which faced us. This example reminded me that we must believe in ourselves and each other before we can hope to inspire others to believe in us, before we can recruit productively.

3. Alumni Survey. Another essential vehicle for assessment is an alumni survey. The one contained in the NASM Self-Study packet is a helpful guideline for fashioning a form appropriate to your music unit's particular characteristics. One can never overestimate the critical role played by our graduates. They are potentially one of our strongest recruiting tools.

4. Student Evaluation. A specific form designed for student evaluation is most helpful. If time constraints do not allow for that much thoroughness, several round-table discussions or forums are informative and often revealing.

5. Interviews and Conversations. Informal interviews with a cross-section of representative administrators and faculty from the parent institution will also unveil perceptions undreamt of. This is also a wonderful means of building stronger bridges with the non-musicians on campus. We in the arts world cannot do enough of this diplomatic work, especially in these times.

In all of the above, we must prepare ourselves for the negative, as well as the positive, responses. Whether they are fact or fiction, they must be acknowledged because they represent how we are being perceived. We must know where we stand in the eyes of our audience before we can proceed with any recruiting plan.

SUMMARY

In summary, in order to begin developing a recruiting plan, I fervently believe that we must

1. Know ourselves, our strengths and limitations.
2. Use this knowledge to ensure an internally healthy musical organism.
3. Believe in the unique and valuable role we can play in the music world.
4. Actively and joyously share this belief with others.
5. Realize that cooperation and mutual support of all music units are essential to the continuing survival and health of music. We must never recruit musicians away from another music unit. We are all recruiting *for* music.
6. "*Esse quam videre.*" Be what we say we are. Find a powerful image to match an even more powerful substance.
7. Remind ourselves frequently why we were drawn to music. Our strongest recruiting tools are within ourselves. They are our own vital hopes and dreams for music.

HUMAN RESOURCES

RUSS A. SCHULTZ

Central Washington University

In this time of expanding budget expenses and, because of fewer students in the college-age population pool pursuing careers in music, a diminishing return on limited resources, all music units are seeking ways to attract more and better students with fewer and fewer dollars. For the larger music units it has been helpful to hire a full-time recruiter who seeks out and deals only with prospective music students. However, not all institutions can afford this luxury. At other institutions the upper administration will oppose the hiring of such a person, fearing that by allowing the Music Department to have a full-time recruiter, other academic areas will want one also.

Although a recruiter would be helpful in identifying prospective students and dealing with correspondence, there are other ways to attract quality musicians to your programs. The type of activities of which I will speak go beyond all of the work that the music head normally does to attract students to the institution. I bring this up because at all of the institutions which I have chaired, I can state with a strong degree of certainty that no student has attended my institution simply because I was chair of the department. This is an important observation for two reasons. The first is a recognition that you, as department chair/unit head, cannot recruit all of the students and save the department by yourself. I have spoken with faculty over the years who feel that recruitment is not a part of their job, and that this activity is the responsibility of the chair. As lonely as certain parts of your job may be, the task of recruitment requires the aid of others to insure success. The second reason is that I have yet to meet a high school student who has any idea what you, as a department chair, do, or how the department chair will affect his/her study at a given institution.

By calling upon other people, your human resources, to get actively involved in the recruitment process, you have tapped a somewhat inexpensive asset that can be used to support the growth and well-being of the department. I use inexpensive in a positive manner, as many of the people that I will speak of are already involved with your institution, and all have a vested interest in its success.

The type of activities I will describe, in general, provide long-term solutions, not overnight successes. Therefore do not expect today's presentation to be the quick fix for a shrinking program. However, by utilizing the human resources that you have on hand you will build long-term contacts between your unit and off-campus teachers and prospective students. You will develop community and professional bonds which, over the long haul, will improve the general image of your department. You will provide for teachers and prospective students a

campus contact . . . a specific person, rather than a university box number or a different person in the admissions office to talk with each time the prospect calls.

All of these build a personal rapport between your department and the consumer that you wish to attract. Remember, recruitment goes beyond merely getting students. It is developing an image that is attractive enough for people to want to be part of the program. When this is accomplished, you will have established a link between the unit and the people you are to serve.

Before you venture into the use of other people in the recruitment process, it is important that your department determine what it is about. What are the things that you do well? What are the areas that you want to present as strengths to applicants? Why should a prospective student consider your university/department for his or her undergraduate/graduate degree study? What are the things that you want to *sell* about your institution? In short, a mission statement and a reason for being. You cannot market yourself until you know what you have to sell. These things need to be discussed and understood as a basic marketing strategy before the recruitment process commences.

Let us begin by addressing the use of faculty in the recruitment process. Faculty are your single biggest resource. Although they may balk at the need for their own involvement, they have a vested interest in a successful recruitment venture. With the proper incentive, it should be a simple matter to convince them that specific recruitment activities will bring better and/or more students to the campus, will allow them to better choose their students, will heighten the department's profile on campus, and will provide other long-term benefits to the program. All of these reasons can easily appeal to even the most arrogant self-interests. It is important to remind faculty that we are *all* recruiters at one time or another. When faculty represent the university in any manner, they are considered university advocates and perceived as recruiters.

Remember my premise above that students will not attend an institution because of who is department chair? The converse is true for faculty. It is clear that students *will* attend an institution because of a specific applied teacher, or a certain ensemble director, or the opportunity to study composition or arranging with a well-known faculty member. This is where the faculty's help is invaluable.

I see four major areas of faculty involvement. However, before you send your faculty blindly out to "get" students, it is imperative that you discuss the ethics involved in recruitment. It is your responsibility to review the NASM *Code of Ethics* with your faculty. If there is a problem because of their actions, you will be the one receiving the telephone call from another irate administrator.

The first area of faculty involvement deals with the faculty members maintaining an active contact with their profession. By being a resource for the college and for support areas such as high schools, private applied teachers, and others

in the profession, they will be looked upon as *the* person with whom to study in a given area. The more that your faculty and your institution are presented to prospects as authoritative in a specific field, the more positive the association. In other words, when the high school choir director calls asking repertoire questions, it's a good idea to respond.

The second area of faculty involvement addresses the identification of prospects. Through their own performances, lectures, and other types of presentations, faculty will have contact with many students who may be interested in pursuing careers in music. It is simple for that faculty member to carry some recruitment information and prospect cards. The prospect can then walk away with information in hand, and the faculty member can return with a completed prospect card so that further contacts can be made. A follow-up lettered response from that faculty member is an invaluable next step. As a marketing strategy, the student now feels that someone important has remembered him or her.

Many faculty are involved in adjudication. We have all heard the horror stories of the adjudicator who is seated at the desk, pen in hand after the student performs, wanting to know where that student plans to attend college before the grade is affixed. We recognize the impropriety of such actions. However, information obtained from this process can be used after the judging has concluded. For example, if a faculty member were to hear a superb performer at a festival, a letter sent to this performer upon the faculty member's return to campus, stating his/her congratulations and enjoyment over hearing the performance, can open a door of contact.

Through personal contact with high school directors and private teachers, your faculty can develop lists of prospective students for your institutions. A good way to cultivate these people is doing what I call "post-entry communication." This takes place shortly after a student has arrived on your campus. The university applied teacher or department sends a letter to the enrolled student's former ensemble director or private teacher, telling that person of the student's current success and that you are grateful for their labors towards the student's development. This reinforces the contact between the college and support people. If this is done by Thanksgiving, it provides feedback when the student goes home for their first vacation break.

The third area of faculty involvement takes place after identification. Select a faculty member who teaches in a prospective student's specific area of interest. Ask this faculty member to contact this student by telephone. The person can be selected by applied area, ensemble participation, composition, etc. A rapport can be established between these two, as the student will be talking to someone with whom they have knowledge and interests in common. One goal that the faculty member should have in this conversation is to convince the student to come to the campus for a visit and interview. After any and all telephone calls a follow-up

note is most helpful to review the conversation and maintain contact. This letter should include specific dates, i.e., campus visits, auditions, etc. if they were discussed. This is easily accomplished as a computer-generated form letter.

When the student does come to campus, either as a first contact or as a follow-up to a telephone conversation, the same faculty selection process should be used. If it is a follow-up to a telephone conversation, have the student meet the person with whom they spoke.

This person could also be the friendly face at the audition and remain in contact with the student during the period between the audition and their entry the next fall. We all know this is a time when top prospects are weighing offers from several institutions. The closer the student feels towards someone on your campus, the more positive that student will feel about attending the institution. The personal contact makes it more difficult to reject your program.

The fourth and last area for faculty involvement is as an advocate for the department and the discipline. While students are attending your institution, they will know, and communicate to others, who are the departmental student advocates. These advocate faculty are the ones who are most often remembered by alumni and recognized by colleagues.

A second advocacy area where bonding will occur is student advising. Nothing will kill a program faster than bad advising from the faculty. Good advising gets recognized and remembered by the students. These faculty provide good role models for future teachers and strong ties to alumni. The stronger the ties, the more likely that students will be recommended for your institution.

Often overlooked as resources are the students. If they are happy in your program, they can be your best sales people. They can help identify prospects, be used as telephone contacts, and provide support when prospective students arrive on campus.

Students are aware of others who plan to pursue careers in music. Some may be from their own high school; others they have met at camps or All-State or similar festivals. Other times they will make contact with prospective students after a college ensemble, which is on tour, has performed a concert. Students from the local high school want to speak to the members of the college organization and "compare notes." The subject of colleges and universities always gets discussed, and further dialogue of how this particular institution is liked is commonplace. These ambassadors wield a great deal of respect with those that heard the group.

Along these lines it is always a good idea to speak with your students before a tour concert so that they know what to expect and how best to respond.

A second technique in the use of students in the recruitment process is to have a student call a prospect on the telephone. This could be a pre-audition call which

will help put the prospect's mind at ease, or just a call to see if the prospect has questions about the school or the department.

Student to student, the conversation will be frank. Many questions that the prospect would be uncomfortable asking a faculty member are easily answered by the enrolled student. This is a very good technique because you have selected the student making the call, and therefore have control over who is representing your department.

For many of the reasons stated above, it is always wise to put a student in touch with a student when the prospect comes to campus. This contact could take the form of a campus tour, or hosting the prospect for lunch in the cafeteria. In any case, this gives the prospect more contact on the campus, and an opportunity to find out the pros and cons of the program from someone they will most likely trust.

Your students, in general, will do an excellent job of marketing your program. They are in the program and have a vested interest in its success.

In addition to your faculty and students, do not forget some of the support staff available to you, for example, the admissions office. These people are most useful in prospect identification and campus contacts outside of music. As they attend college fairs and general recruitment activities, they will be made aware of students who wish to pursue music careers. Your interest in pursuing students they bring to your attention will go a long way towards their working to get more music prospects in the future. By developing a cooperative effort that promptly responds to a student's request for information, you present a positive marketing image of your institution. The institutional admissions office is also useful in making follow-up telephone calls, so that correspondence is coming from places other than the music department.

Other support areas to pursue are campus religious groups or contacts with other disciplines. Because of church affiliations, some students may be looking at the campus religious life before they identify their program of study. It is often helpful to keep contacts with these organizations so that they will inform you when such is the case.

Through other disciplines and other campus activities you can identify students for your area. Not all students come to college having firmly decided what degree plan they wish to pursue. If they are torn between music and biology, for example, make sure that the biology department also knows about this student. If the student feels that there is cooperation in the pursuit of his/her degree, the possibility of encouraging that student to enroll increases. With this student on campus and participating, it is always a benefit to the department.

I am reminded of the student who came to Heidelberg College to study voice because he was allowed to continue playing football. His football participation

lasted only one semester, but he continued his vocal studies and graduated summa cum laude with a Bachelor of Music degree in vocal performance. By allowing his entry related to two areas, the college was able to attract a quality student into the program.

The last, and probably the most important, external human resource is your alumni. Although we have a “Code of Ethics” to guide our behavior, we are not bound by the same recruiting regulations as our counterparts in athletics. For example, there is no limit to the number of tickets that you can offer a prospective student to come to your campus to hear concerts or recitals; or the number of telephone calls that can be made to that recruit. Alumni can talk to and recommend your institution to a prospect, and it is your hope that they will. It is helpful to solicit calls from alumni about students they feel are “perfect for XYZ university,” or to have successful alumni call prospective students that live close to their area. This helps your alumni feel a part of the process.

It is also important never to let an alumni contact go by without letting them know that you are looking for students who they, as alums, think are good candidates for your institution. This supports the idea that their opinions are important to the school, and will keep them working for the health and welfare of the department.

The alumni can also be used as career resource people. If they are successful, they are the best role models available to any institution.

All in all, the more people involved in the process, the greater the success that will develop. Students attend specific colleges and universities, not because of the ivy on the walls, but because of the people with whom they have made contact. The human resources will be the ones to convince students to attend your institution.

IDENTIFYING INSTITUTIONAL RESOURCES

KATHRYN SLEEPER

Stetson University

While scholarships are not to be overlooked as probably the most effective recruiting tool, it should be recognized that timing and method of allocation are as important as the amount. For this, it is helpful to establish and maintain a fantastic working relationship with the financial aid department. Realize that, for them, it is often difficult to justify offering more money than exists—even though we know with relative certainty what will actually be accepted. Some financial aid directors also seem to have a conflict regarding need-based versus merit-based aid. A constructive approach to this problem starts by admitting the problems that music-major related financial packets cause and then developing a system that meets all the music division's needs and does not place additional burdens on the financial aid staff. In our case, this required slightly more work on our part, but the result was well worth it. As for increasing scholarship funding, we found that it was easier to attract donors of significant amounts for a specific scholarship (an endowed string quartet, for example) than for the general music fund.

The admission office is another important, albeit obvious, resource. Here, too, it is helpful to acknowledge the extra effort that it takes to deal properly with music applicants. Many admissions counselors are completely unfamiliar with the music division and feel uncomfortable (to say the least) talking about it. They also tend to be overworked and are not able to take the time to deal specifically with music students. To solve our problem in this area, I took care of all the music business with prospects and helped develop a system of tracking between the two offices (music and admissions). I also kept involved in all publications development—to insure accurate representation and to ease (i.e., eradicate) the necessity of additional brochures that had to be printed at the music school's expense. Another benefit to this "symbiotic" relationship was that by doing double duty, I could travel on the admissions budget to many places the music school could not afford to send me. I would do general university recruiting by day (at college fairs, for example) and do specific music recruiting by night or weekend. By virtue of being the link between the two offices, I was, in fact, a member of both "teams."

The alumni and development offices have extensive, high-interest mailing lists. It is very easy to tap into their mailings with a flyer about concerts (especially in specific areas), scholarship auditions or the like. For obvious reasons, it is beneficial to keep the music division in high profile with these offices. Providing music groups for alumni and development events is an excellent means to this end.

The public relations office, with the absence of malice, can do harm to a music program. Again, a system of communication between your office and theirs is advised. It is important to stress that music events need to be advertised before the date of the concert and that photos should be sent with every release. We organized a photo day so that our publicity department had a plentiful supply of current photos of *every* group and individual they might need. We also agreed to get pertinent information to them on a form they designed three weeks ahead of each event. Both of these things have improved the extent and accuracy of our press coverage.

It is obviously beneficial to a music-recruiting effort to have the support of the entire institution as well as the surrounding community. A high profile, as indicated above, certainly helps. Occasionally, more is necessary. I found it useful to compile statistics—generally, in any way, shape or form I could—specifically, on the number of students who were attending Stetson because of the music school, regardless of their major. Other helpful statistics included our matriculation percentages and the number of students who participated in our visit program who actually enrolled. I should add that these statistics also help to support the position of the music recruiter. As for the community, in addition to extensive press coverage, having faculty work with area music programs, providing student performances for local and non-music university events, and personally inviting other faculty and administrators to concerts are some suggestions. Providing organized applied music education for the community (for example, with a community school of music—private lessons, children’s choir, Orff, etc.—in our case) is not only desirable as a service to the community, but also as a potential feeder to your program.

Perhaps the most important, and generally the most limited, resource is money. Quite by accident—due to an incredibly small budget—we discovered some less expensive materials, plans and activities that proved to be very successful. Some of these follow:

We implemented a highly personalized visit program, named “Hi-Notes,” where a prospect came to the campus at his/her convenience to stay in the dorm overnight with a music student, visit classes and rehearsals, eat in the cafeteria, and take a private lesson with the faculty member of choice. For the prospect, this is all free. As of 1989, approximately 90% of those who participated in Hi-Notes enrolled at Stetson.

Because of our limited advertising budget, we time our ads to coincide with major events and deal mainly with state or specialized publications.

We host as many major events on our campus as possible (state orchestra festival, choral festival and all-county band, for example).

We take out as many groups as we can, including faculty ensembles and chamber ensembles.

We stagger our mailings so that a prospect receives something from us at least once a month. I have found that this is actually better than sending everything at once—people are inclined to read five minutes' worth of material immediately, more than that gets put aside for later. Some of these materials are bumper stickers (one of the least expensive and most well-received items!), concert programs, invitations to concerts, a newsletter, post cards from individual faculty, and information sheets on the prospect's specific area (e.g., instrumental music). This is in addition to the standard admissions mailings and audition information.

In general, by having one person (a musician!) in charge of the coordination of music recruiting, it is possible to take a highly personal and energetic approach to recruiting with directed faculty involvement. This person then becomes the best resource. In my case, the position was set up on a six-month trial basis (the funding came from the "Instrumental Maintenance and Repair" budget) and evolved into a separate administrative position immediately afterwards as the benefits were seen. I truly believe this was the secret of our success.

LEGAL UPDATE FOR MUSIC EXECUTIVES

SESSION REPORT ON “LEGAL UPDATE FOR MUSIC EXECUTIVES”

JOE B. BUTTRAM
Ball State University

Legal issues which confront the college and university administrator have become increasingly important in recent years. In an attempt to respond to the need for information concerning these issues, this session was designed to consider selected legal issues confronting academic administrators and, in particular, music executives. The session consisted of opening remarks by the presenter, Philip R. Moots, JD, of Moots, Cope, Stanton & Kizer of Columbus, Ohio; a case study with discussion guided by specific questions; and responses from the presenter to a variety of topics presented from the floor.

In opening remarks, the presenter described the current situation which exists in higher education, noting the “current flood of litigation” as well as several major influential factors, civil rights statutes being a most notable example. The nature of the university as an institution was described and difficulties noted with several fundamental concepts such as “academic freedom” and “tenure.” Finally, sources and levels of laws (federal, state, institutional) governing institutions and the interaction of these laws provide the complex context within which such matters must be considered.

The presenter stated his intent to confine his remarks to three primary areas, which were (1) sexual harassment, (2) dismissal of tenured faculty, and (3) confidentiality of materials. Preliminary to discussion of sexual harassment, the following case study, prepared by Mr. Moots, was distributed and reviewed by participants.

The dean of the College of Music of State University has just learned from the chair of the Performance Department that two senior instrumental students are complaining bitterly about what they and the department chair agree is outrageous sexual harassment from Professor Meritor, a tenured professor of music and director of the University orchestra.

These students came to the department chair at this time, because they just discovered that each has had similar negative experiences with Professor Meritor. One of the students was particularly anxious not to be identified or have her name involved with any complaint, because she needs Meritor’s recommendation for graduate school. The other student was much more aggressive and threatened

to sue the university if immediate action was not taken, particularly because she had previously filed a formal complaint with the office of student relations about Meritor's behavior and received no satisfaction. Both students agree that their stories about Meritor can be replicated by other women students in this department.

This meeting with the two students confirmed rumors which the department chair had heard for some time from fellow faculty members, but had previously been unable to verify. He is prepared to take strong action. He has assured both women that anything they have said to him or anyone else at the University will be held in complete confidence (as required by the University's sexual harassment policy) while this matter is being pursued.

The dean, however, has grave reservations about taking disciplinary action against Meritor. She is greatly troubled about taking on such a prominent member of the music department and worries about the likely disruption to the campus and possibility of defamation or other counterclaims of the sort which recently occurred in litigation at a neighboring university.

Discussion questions were distributed and responses summarized, as follows:

1. How would we advise the dean and chair to proceed at your university?

Emphasized was the need to realize that the administrator is usually not prepared to handle such matters properly and should seek counsel from the outset. Initial responses suggested included immediately contacting university counsel or offices such as Affirmative Action or Faculty/Staff Counseling. The importance of understanding policy and of proper procedure at this point is critical. Both faculty and student handbooks are sources of such policy and procedure, and it is important that both be in agreement with regard to such matters.

Procedure from this point depends greatly on many factors. It is important, in allegations of sexual harassment, for the administrator to respond, because not doing so may make him or her also liable. To respond properly, the administrator needs to determine "what happened." Discussions to this end may take the form of "counseling" or "informal discussion" with the individual involved, which may assist the individual in identifying some behaviors which he or she may not have perceived as being sexual harassment. From that point, behavior might be changed. Further, some action may be "investigative" in nature and result in documentation. At this point, matters of "confidentiality," "false allegations," and "accessibility to records" become concerns. Clearly, cases differ greatly and it is not possible to depict a typical scenario or "usual response." Rather, it is incumbent upon the administrator to proceed as knowledgeably and fairly as possible in each case.

2. How do you identify the substantive standards for discipline or termination of tenured faculty at your institution? Is sexual harassment sufficient grounds? Is incompetence? Realistically speaking, is any negative action against a tenured professor even worth considering?

Institutions normally have policies which set forth standards for discipline or termination of tenured faculty, which usually appear in the faculty handbook or similar document. For example, the Faculty and Professional Handbook for Ball State University contains the following statement: "The appointment of a faculty member or professional personnel member on tenure may be terminated ... only for adequate cause related to the fitness of the member in his/her professional capacity. Adequate cause may include, but is not limited to, one or more of the following: (1) incompetence; (2) dishonesty; (3) substantial and manifest neglect of duty; (4) willful disobedience of University rules and regulations." Action against any tenure faculty member typically proceeds based on such a statement. Specifically, sexual harassment may be grounds for termination. Guidelines for sexual harassment are:

**EEOC Guidelines—Sexual Harassment
Title VII—Civil Rights Act of 1964**

Unwelcome sexual advances, requests for sexual favors, and other verbal or conduct of a sexual nature constitute sexual harassment when (1) submission to such conduct is made either explicitly or implicitly a term or condition of an individual's employment, (2) submission to or rejection of such conduct by an individual is used as the basis for employment decisions affecting such individual, or (3) such conduct has the purpose or effect of substantially interfering with an individual's work performance or creating an intimidating, hostile, or offensive working environment.

Generally, termination of tenured faculty for a variety of reasons is possible and can be successful if warranted and if policy and procedures are correctly implemented. For a discussion of the many and varied causes for termination, the reader is referred to the annotated bibliography which follows.

3. *What are the requirements and standards of confidentiality which must be followed in any such process? Can the students demand access to all of your university files regarding an accused faculty member like Meritor to see if there is evidence of prior similar behavior?*

Generally, the guarantee of confidentiality concerning statements made or documents submitted while a matter of sexual harassment (or other inquiries) is being made is most problematic. One can discuss matters initially which can be held "in confidence for the moment." However, the plaintiff must realize that eventually, as documentation is assembled and any negative action is taken, this information will become public. The administrator should realize that concerns such as "employee right to know" and other open record statutes make keeping information confidential difficult and risky.

This same difficulty exists with regard to matters of promotion, tenure, and evaluation, generally. Any sort of "secretive" process in this regard may become a source of major problems. Noted as a result was the tendency of many faculty to be unwilling to provide letters of evaluation that cannot be held in confidence.

However, it was observed that faculty as individuals and as members of a review committee must be willing to write and say what one thinks "in public." It was noted that many of the problems encountered in evaluation resulting in litigation have resulted from not doing a good job with evaluation on an ongoing manner. Needed are yearly and candid evaluations and no "surprises" at critical points in the evaluation process.

Concluding remarks by the presenter emphasized the need for administrators to avail themselves of proper counsel. The administrator must become fully acquainted with all policies and procedures involved and handle each case individually and with great care. Administrators were urged to emphasize openness and basic fairness in handling all matters, so as to avoid unnecessary litigation.

The following are selected references which have been briefly annotated. Some of these were provided by the presenter and pertain directly to the topics discussed. Others are general references which are typically found on college and university campuses.

SELECTED ANNOTATED REFERENCES

Journal of College and University Law, National Association of College and University Attorneys.

This journal is a higher education law journal. Items of particular interest to college and university administrators include "Due Process in Decisions Relating to Tenure in Higher Education," 11, *JCUL*, 323 (1984); "Grounds for Dismissing Tenured Postsecondary Faculty for Cause," 10, *JCUL*, 419, (1983-84); "Sexual Harassment of University or College Students by College Students by Faculty Members," 15, *JCUL*, 381, (1989).

"Due Process in Decisions Relating to Tenure in Higher Education," 11, *Journal of College and University Law*, 323, The Special Committee on Education and the Law of the Association of the Bar of the City of New York, 1984.

A useful "outside" perspective which includes helpful references and an appendix with a two-page listing of "related articles" from this same journal.

"Grounds for Dismissing Tenured Postsecondary Faculty for Cause," 10, *Journal of College and University Law*, 419.

A student note useful for case citations to various grounds for dismissal.

Perspective, The Campus Legal Monthly, Magna Publications, Inc., Madison, WI.

This monthly publication provides current case reviews, reports on ongoing or completed actions, short articles on current topics of interest, additional resources for reference, and answers to questions submitted by readers.

Rosenblum, Victor G. "Legal Dimensions of Tenure," *Commission on Academic Tenure in Higher Education, Faculty Tenure*, Jossey-Bass, 1973.

This report is frequently cited in judicial opinions and is most useful in tenure litigation. This chapter provides a concise summary of policy considerations in drafting an individual institution's guidelines.

“Academic Freedom and Tenure,” *Statement of Principles and Interpretive Comments*, 1940, p. 3; *Statement of Procedural Standards in Faculty Dismissal Proceedings*, 1958, p. 10; and *AAC-AAUP AAUP Policy Documents and Reports*, 1984.

Because AAUP statements are often cited by courts in many areas of academic litigation, the compilation of AAUP policy documents is a useful reference source. It is important, however, to distinguish between the 1940 touchstone statement by the AAC and AAUP which was jointly intended to establish a national “norm” for higher education and other AAUP policy proclamations.

Project on the Status and Education of Women, Association of American Colleges, Washington, DC.

This monthly publication deals in depth with a variety of topics related to women. Recent topics include “The Classroom Climate: A Chilly One For Women?” “Black Women in Academe,” and “Sexual Harassment on Campus.” In addition to articles, an extensive list of publications on subjects addressed is provided.

The College Administrator and the Courts, College Administration Publications, Inc., Asheville, NC.

This quarterly provides briefs of court cases which influence the administration of institutions of higher education. Briefs included cover the entire range of issues in categories such as awarding of tenure, staff termination, sexual harassment, discrimination, equal opportunity, collective bargaining, faculty/staff evaluation, liability, alcohol and drugs, and copyright laws, among many others. A cumulative index, by author, topic and states, is available.

The EEO Review, Executive Enterprises Publications Co., Inc., New York, New York.

Monthly publication dealing in brief with a wide variety of equal employment opportunity issues with emphasis on providing guidelines for lawful supervision and management. Examples of issues addressed include drugs and alcohol, sexual harassment, health and safety concerns, AIDS, pregnancy concerns, discrimination because of religion or national origin, performance appraisals, the marginal employee, and termination. Issues offer quick updates for supervisors on timely topics.

University of Pennsylvania v. Equal Employment Opportunity Commission, 110 Supreme Court, 577, 1990.

The United States Supreme Court capstone decision for a decade of important litigation regarding confidentiality of peer review materials.

Wolman, Benson A. "Verbal Sexual Harassment on the Job as Intentional Infliction of Emotional Distress," 17, *Capital University Law School Review*, 17, 1988.

Recent article illustrating the less obvious but serious liabilities which often accompany a statutory-based sexual harassment claim.

KEYBOARD TECHNOLOGY

KEYBOARD TECHNOLOGY AND ITS IMPACT ON PROFESSIONAL EDUCATION AND TRAINING

ROBERT BLOCKER

University of North Texas

OVERVIEW

From its origins, the keyboard has developed into a basic educational component for all students of music. Keyboard skill has been considered an essential tool for composers, teachers, performers—and certainly those aspiring to a concert career.

While the body of literature, history, and pedagogy assures the continuance of the keyboard tradition, the tradition has already been radically altered by technology. Lewis Perelman, director of Project Learning 2001 at the Hudson Institute, says, “Perhaps the most pernicious truth in education today is the shibboleth that technology will never replace the classroom teacher. The truth: it already has.”¹

He continues,

The cost to the U.S. economy of academia’s successful resistance to technological innovation is at least \$100 billion a year. The country simply can no longer afford this kind of waste. A technological revolution now is totally transforming the role of learning and teaching in the modern economy. As a result, the “yak in the box” model of instructional technology—the 1,000-year-old lecturing classroom professor—will have as much place in the 21st century’s learning enterprise as the blacksmith shop has in today’s transportation system.²

The keyboard tradition has seen some changes fostered by the expanding frontiers of technology, while others have emerged as faculties rethink traditional curricula. To be sure, reactions to the new technologies, revised curricula, and other events will cause further change.

CONTEXT

To place the subject in appropriate context, it is necessary to consider the shrinking world, its politics, and its recent history. For instance, Japan and West Germany have offered vision and design for technological advancement, and their current economic vitality has undergirded research, development, and production.

Yet the newly freed Eastern Bloc nations are struggling desperately to maintain societal stability. Is it reasonable for them to embrace the past through their art—or is it even possible to reflect the present?

On the other hand, the United States is a fertile marketplace for imported technology largely purchased through foreign loans that finance a staggering national debt. Still further, we have permitted much of the technology to become a means of entertainment—and as such it can blur our understanding of serious art as distinguished from entertainment.

Those of us in the academy—and I am speaking specifically of music—have resisted changes brought about by technology. We have done and continue to do this by failing to become technologically literate, by claiming that tradition is a birthright, and by refusing to accept the fact that all technology must be seen as an ally and thus utilized to enhance the mind and spirit.

You may think I have strayed irreverently from the topic, but our challenges in the United States can be viewed as a microcosm of the international community. While a major research university may possess the latest technological resources, a small church-related institution may struggle to pay the electric bill. The economic differences—and thus the educational opportunities—are vast both in the nation and in this Association.

Likewise, political and social diversity abounds—not to mention our concern with multiculturalism. It is only proper to acknowledge the influence of religion as well.

Given these circumstances, what might we reasonably expect in the future with regard to keyboard study for music students? First we should accept what is already with us:

1. Electronic keyboards that range from the simplest to the very complex are readily accessible to the public—and the overriding influence on their usage is from the entertainment sector.
2. Electronic keyboards are becoming a standard piece of equipment in many private studios, commercial studios and schools (such as Yamaha), and in educational institutions and churches.
3. MIDI capability in studio pianos offers a totally unique dimension to the musical learning process—a violinist has an accompanist that is capable; actually, an accompanist that is incredibly gifted—possessing the ability to transpose a Brahms sonata, change tempi, adjust dynamics, etc.
4. The performance major can now record on the Yamaha Disk Clavier or the new 200 model line of Bösendorfer. Immediate playback—with keys and pedalling. Or if the teacher prefers, listen to Rubinstein, Horowitz, and Lehvine perform the same work—observe the pedalling, imagine the fingerings, etc.

5. Let's not forget the ancient reel-to-reel tape when looking at a new video disc. We should recall the advent of color TV when we view master classes (live) in Vienna or sit as a member of the audience while Horowitz plays in Moscow. From the long-playing record, we now listen to a compact disc where the engineer is co-creator with the artist—changing microbeats and timbres and ever so slightly adjusting pitches. This is pure music—“perfect music”—devoid of spontaneity but true to every marking of the composer and intent of the performer.

Technology is here—and there is much more to come. It is the academy that has lagged behind. In my judgement, keyboard instruction will change for all students and faculty. The extent of the changes will be primarily determined by the purpose of the instruction.

CHALLENGES AND ISSUES

Functional Keyboard

In my opinion, the electronic keyboard—with its own touch and its variety of task capabilities—is the ideal for current and future functional keyboard instruction. But I would like to depart from equipment for a moment and suggest something far more important. This entire aspect of the music curriculum requires the immediate attention of music faculties, whether the didactic tools be a 1957 Baldwin Hamilton, a Wurlitzer lab, or a new Roland MIDI unit. The instructors for keyboard harmony in theory and those in class piano must act on behalf of the students. The adoption of similar methodologies in these areas would avoid needless duplication of basic instruction for students with little or no keyboard experience.

The idea that all music majors pass a minimum skills keyboard examination—in common parlance, the piano barrier—is not only impractical—it is educationally unsound. At issue are the content of the exam and the intent of the curriculum. Functional keyboard study must be examined according to its relationship with each undergraduate degree program.

Technology has enabled us to save time, to employ electronic techniques in place of physical skills, and to broaden the vistas of our knowledge in the process. What, then, does a trumpet performance major gain by performing a Bach two-part invention, the first movement of a Haydn sonata, a Chopin prelude, and all scales along with “My Country 'tis of Thee” in any key? The technology will do most of this—couldn't the student's time be better spent? Or do we persist because “we had to do this and it's really good for us—teaches discipline, builds character, etc.”

Different tracks of study have divergent purposes, and the academy has an obligation to be specific about content decisions that pertain to the curricula. Still

further, to say that the spiritual value of music is lessened by practical utility is to argue against utilitarian aspects of the discipline.³

A thorough curricular review, in all probability, will reveal that several examinations might be required. In some instances it could well be that very little or no instruction is sufficient. Again, the distinctions are drawn from differences in the instructional purposes.

It is my belief that all keyboard majors should successfully complete a rigorous functional keyboard course. Several unfortunate events at North Texas caused us to review this issue and subsequently adopt such a course for our majors. Can you imagine the winner of a national piano competition being unable to play at sight the accompaniment of a Schubert song?

Technique and literature are not the issue here—improvisational skills, sight-reading, and the ability to play simple accompaniments are serious concerns.

Back to equipment—from the Walmart Casio to the Yamaha DX series—the electronic keyboard is with us. Why not use student familiarity with these instruments to enhance and expand the musical experience? I see no compelling reason to worry about pianistic touch, tone, etc. in this element of the curricula. Indeed, the lower third of all practice piano facilities might be vastly improved if we burned the Story & Clarks of the 1940s and acquired Clavinolas.

Keyboard Instruction for Music Education Students

The dilemma of music education students and their functional keyboard instruction must be highlighted. For a number of years, ensemble directors have previewed new scores with the assistance of cassette tapes—is there really a need to play open score? Many directors enhance musical presentations with taped accompaniments. Is technology an ally or a substitute?

Technology must enhance learning rather than become a substitute for knowledge. What occurs when the sound system is broken, or worse yet, stolen? How does a teacher demonstrate and rehearse a particular segment of a work? What happens to the junior high clarinet student whose accompanist becomes ill the night before contest? If conducting and teaching methods are tools of the trade, must not functional and practical keyboard instruction be the same?

The Aspiring Concert Artist

The aspiring concert artist—pianist, organist, harpsichordist—does not, indeed cannot, live any longer in an ivory tower. Consider the fact that an enterprising young pianist can record, produce, and distribute a demo compact disc to managers—and this can be accomplished at minimal expense. Many will be asked to record for disc libraries. The possibilities are limited only by one's imagination and initiative.

SUMMARY

In summary, a few final thoughts should be posited: in this age the various music curricula must be constantly revisited. The shaping and design of the curricula must reflect our past, present, *and* the future. Therefore, specific content decisions must be made.⁴

Technology arrived long ago, is alive and well, and will survive admirably in ever growing sophistication. It is an ally, a tool to enhance and broaden the educational experience.

The continual changes in technology must not drive curricula decisions. One doesn't purchase a MIDI lab and then design courses for the laboratory, hire instructors, and proclaim loudly the CAI benefits for students. Our task, it seems to me, is to teach students how to think, how to articulate what they do to the general public, and how to function as educated citizens. It is through the curricula that we will make either proactive or reactive decisions on issues stemming from technological change.

Finally, advancing technology compels us to redefine the relationships between the artist, the performer, the audience, and the work of art itself.

Technology has altered, and will continue to alter, keyboard instruction at all levels of interest. The choice is clear—we remain vigilant to the curricula, we become technologically literate, we utilize technology as an ally—or we fail our students, ourselves, and our art.

ENDNOTES

¹ Perelman, Lewis J., "Luddite Schools Wage a Wasteful War," *The Wall Street Journal*, September 10, 1990.

² Ibid.

³ Hirsch, E. D., Jr., "Reflections on Cultural Literacy and Arts Education," *The Journal of Aesthetic Education*, Volume 24, Number 1, Spring, 1990, page 2.

⁴ Ibid., page 3.

ASSISTANT/ASSOCIATE MUSIC EXECUTIVES

ASSISTANT/ASSOCIATE MUSIC EXECUTIVES: A SURVEY

JAMES JONES

Cleveland State University

RICHARD KENNEL

Bowling Green State University

ACKNOWLEDGEMENTS

We wish to recognize and thank Cleveland State University and Bowling Green State University for their financial support of this project. We would also like to thank the assistant/associate deans, directors and chairs whose thoughtful responses provided the data for this study.

RATIONALE FOR THE STUDY

In conducting a literature search on the topic of assistant music executives, we found nearly¹ a total lack of information on this subject. In fact, we found only five relevant studies on the role and function of assistant academic administrators. These studies involved the fields of library science, education, and nursing education.

We proposed the following rationale for our study in keeping with the style and substance of these previously conducted parallel endeavors in academe. The creation of the role of assistant music executive appears to have resulted directly from the expansion of responsibilities of music executives.² An in-depth examination of the role of the music assistant, a previously unexamined organizational entity, may help to illuminate the forces of change which have influenced music teaching in higher education. With almost a total absence of data on the collegiate assistant music executive, either the individual or the role, our exploratory study provides a descriptive baseline from which future trends may be evaluated and future research may be generated.

We believe that the assistant music executive holds a strategic position in the administration of many of our nation's leading music institutions. A more complete understanding of this role will help to provide new information on how we organize music schools and how individuals pursue productive and satisfying careers in music administration.

ASSUMPTIONS

In proposing this study, it was necessary to posit a number of assumptions concerning the position of assistant music executive to be examined against the data generated by this study. It should be stated here that these assumptions are not to be misconstrued as research hypotheses proposed to be tested by the results of the study. These assumptions simply provide points of departure in the discussion of heretofore nonexistent data generated by this study.

We assumed there was a relationship between the size of a music institution and the creation of the position of assistant music executive.³ As music units increased in size and complexity, there was a division of responsibilities between the music executive and the assistant music executive. Often in larger music units, the size and complexity of normal operations required more than one assistant position. We assumed that the music executive most often provided professional leadership and guided both faculty and external affairs of the unit. The assistant music executive, we assumed, dealt more directly with day-to-day operations, student and internal affairs. We assumed that the expansion of academic administration was a sensitive issue on some of today's campuses. We anticipated a delicate balance between the administrative responsibilities expected by music faculty and the availability of adequate administrative resources to carry them out. We further assumed that experience in the position of assistant music executive often provided a natural career path to future positions as music executives. It is interesting to note that research in nursing and library science revealed a surprisingly low percentage of assistants who aspired to seek positions as executives.⁴ We assumed that while some common duties existed in the administrative assignments of all assistant music executives, specific jobs varied greatly from school to school. We therefore assumed that music executives played a significant role in the definition of the assistant's position.

With these assumptions in mind, we hope that the following report of the results from our 1990 survey may provide a new body of information on the role and responsibilities of assistant music executives in NASM-accredited colleges and universities.

METHODOLOGY

Using a variety of previous administrative studies as models—George (1981), Veaner (1984), Ayers and Doak (1984)—we constructed a 118-item questionnaire. Since this was an exploratory study, no attempt was made to establish the reliability of the survey instrument. The survey's validity, however, was established by a panel of experts.

The survey instrument was divided into five major areas: (1) historical questions on the creation of the assistant position, (2) desired qualifications for

the position, (3) the “transparency” of the position in working with other faculty members, (4) job definitions and expectations, and finally (5) a set of demographic questions to establish benchmark data on assistant music executives.

Finally, a 119th item was covertly added to the instrument to measure problem-solving skills among NASM music assistants. Our respondents in the audience might recall that the survey booklet was 1/4 of an inch too long to fit in the original response envelope. The many solutions to this tricky spacial/logistical problem (many creative and some not so creative) provided a wealth of additional data for our study. Unfortunately, due to time limitations, we will not be able to include our analysis of this item in today’s presentation.

In the fall quarter of 1989, students from Cleveland State University called all NASM member degree-granting institutions and obtained the names of individuals currently serving as assistant music executives. Assistant music executives were defined as individuals in NASM degree-granting institutions assigned the title *assistant* or *associate dean/director/chair* who engaged in assigned administrative service to the music unit. For this study, we excluded individuals who performed administrative duties but who are not assigned the assistant/associate title. From now on the terms “assistant music executive” or “music assistant” will represent all of the individuals who participated in the study.

One hundred eighty-seven individuals were identified as working music assistant executives at 160 different NASM member schools of music. A first mailing in March 1990 of the survey instrument, cover letter, and postpaid return envelope resulted in 107 useable responses. A second mailing in June 1990 to the 76 non-respondents yielded an additional 24 useable responses. A total of 131 responses provided our data. Our survey return rate therefore was 70 percent. Since these respondents represented 107 different schools, our institutional participation rate was 67 percent.

This table compares the distribution of our respondents by music unit size to the number of NASM schools reported in the 1988-89 HEADS report:

Survey	
Music Enrollment	Respondents
1-50	4
51-100	7
101-200	34
201-400	40
>400	42

Distribution of Respondents by Music Unit Size
Table 1

In the next table, our respondents are identified by music unit size and by institutional affiliation:

Music Enrollment	Number of Respondents		All
	Public	Private	
1-50	3	1	4
51-100	4	2	6
101-200	25	9	34
201-400	27	13	40
400 +	32	10	42
All	91	35	126

Respondents by Institution Size and Type
Table 2

To answer four additional questions which arose during the analysis of our data, 50 assistant music executives were randomly selected and contacted by telephone between November 5-8, 1990. Eighty-three percent of these selected assistants were successfully interviewed. Information obtained from this follow-up telephone contact is included in this report but will be clearly identified.⁵

DEMOGRAPHICS

The section of the questionnaire dealing with basic demographic information was designed to provide baseline data for future comparison. The first set of demographic questions dealt with sex, race and years of service as assistant music executive. For the sex variable, 81 percent of the respondents were men, and 19 percent were women. Only 2 percent of our respondents were non-Caucasian. 98 percent of NASM music assistants were Caucasian.

Comparing the experience variable with the sex variable, it was interesting to note that while 52 percent of the men have held their assistant administrative positions for five years or less, 72 percent of the women have held their assistant administrative positions for five years or less.

All minority music assistants have been appointed within the past three years. The mean length of administrative service for music assistants was 7.4 years. Forty-six percent of all music assistants have held their positions for three years or less. Let me repeat that: almost half of the music assistants at NASM degree-granting schools of music have been in their positions for 3 years or less!

Thirty-eight percent have held their positions between 4 and 15 years. And only 16 percent have held their assistant positions for over 15 years. These categories will be useful later in this paper and I will refer to the NEW GROUP (1-3 years experience), the MIDDLE GROUP (4-15 years experience) and the MATURE GROUP (> 15 years experience). While the overall mean age of NASM music assistants was 47, the mean age of the NEW GROUP was 44 years. The mean age of the MIDDLE GROUP was 47 years, and the mean age of the MATURE GROUP was 56 years. The youngest assistant was reported as 28 and the oldest assistant was 72.

The next set of demographic questions dealt with issues of academic rank, earned degrees, and major fields. The respondents indicated that 41 percent of music assistants were full professors, 37 percent were associate professors, 15 percent were assistant professors, and 5 percent were instructors. Two percent of the assistant music executives did not hold academic rank.

Years Experience		RANK					
		Instruct	Assist	Assoc	Full	Other	All
1-3	N=51	4%	22%	33%	37%	4%	100%
4-15	N=45	7%	11%	53%	29%	0%	100%
> 15	N=20	5%	5%	10%	80%	0%	100%
All	N=116	5%	15%	37%	41%	2%	100%

Distribution of Academic Rank by Levels of Experience
Table 3

As for earned academic degrees, 62 percent of the music assistants have earned the doctorate degree. Of these, 57 percent held the Doctor of Philosophy and 27 percent held the Doctor of Musical Arts. Other degrees reported include Doctor of Education, the Doctor of Arts and the Juris Doctor, the law degree. Thirty-eight percent of the music assistants held degrees lower than the doctorate. Of these, the Master of Music degree was the most frequently occurring with 69 percent. Other degrees reported included the Master of Arts, Master of Science, the Bachelor of Fine Arts and Bachelor of Arts degrees.

Degree	Count	N=129
JD	1	
MEd	1	
MFA	2	
DA	3	
BFA/BA	4	
MS	4	
MA	4	
EdD	8	
DMA	22	
MM	34	
PhD	46	

Distribution of Respondents' Academic Degrees
Table 4

The distribution of academic fields represented among the music assistants roughly paralleled the distribution of fields within the profession:

Survey
28% Music Education
24% Performance
21% Music
8% Composition
6% Music Theory
5% Music History
3% Education
2% Music Therapy
1% Education Administration

Distribution of Respondents' Academic Fields
Table 5

The final set of demographic questions dealt with contractual issues: academic year versus fiscal year contracts, salaries and tenure track appointments. Assistant music executive contracts were almost equally split between 9-month contracts (44 percent) and 12-month contracts (54 percent). A very small number held 10-month contracts (2 percent).

The next figure represents the self-reported distribution of salaries for assistant music executives:

Salary	
(Thousands)	Count N=130
\$10-\$20	1
\$20-\$30	20
\$30-\$40	34
\$40-\$50	30
\$50-\$70	43
\$70+	2

Respondents' Reported Salaries
Table 6

Only a small percentage of assistant music executives are not on tenure contracts. Nine percent of the music assistant executives reported year-to-year administrative (non-tenure) staff contracts. The vast majority of assistant assignments, 91 percent, held tenure-track contracts.

THE POSITION

A number of questions were included in the survey to document factors concerning the creation of the assistant music executive position. We asked, "When was the position created?"; "How was the position created?"; "Who was considered for the position?"; and finally, "Who was hired for the position?"

From the survey responses, we found that at least 22% of all music assistant positions were created in the past 5 years! In the decade of the 1960s, music assistant positions were created at a rate of 1.3 positions per year. In the decade of the 1970s, the growth rate had more than doubled to 2.7 new positions per year. Most recently, in the decade of the 1980s, the expansion of music assistant positions averaged 3.3 new positions per year.

Year	Count N=130
Unknown	47
1945-49	2
1950-54	4
1955-59	1
1960-64	4
1965-69	9
1970-74	14
1975-79	18
1980-84	7
1985-89	28

Year Position Created
Table 7

But even within the last decade, the pace of expansion has quickened further:

Year	New Positions
1980	1
1982	2
1984	4
1985	6
1986	4
1987	4
1988	7
1989	7

New Assistant Positions Created in 1980s
Table 8

Furthermore, the expansion of music assistant positions has not been limited to only the music units with the largest enrollments:

Creation Year	Music Unit Enrollment					N	All
	1-50	51-100	101-200	201-400	400+		
Unknown	2%	4%	22%	31%	41%	45	100%
1930s	0	0	0	0	100%	1	100%
1940s	0	0	0	0	100%	2	100%
1950s	0	0	0	40%	60%	5	100%
1960s	0	7%	31%	31%	31%	13	100%
1970s	7%	0%	41%	30%	22%	27	100%
1980s	3%	9%	28%	34%	26%	33	100%
All	3%	6%	27%	31%	33%	126	100%

New Positions by Music Unit Size
Table 9

The survey data contradicted our starting assumption that assistant positions are created to serve larger and larger student enrollments. Rather, we saw administrative expansion during times of declining student enrollments. This contradiction might be explained by two tenets of organizational behavior.

First, organizations such as schools of music may evolve along a heterogeneous axis and become more complex, or they may evolve along a homogeneous axis and simply become larger, serving more students in a limited number of programs. As our institutions grow only in size, the proportion of managers tends to decline, not increase.⁶ The extra work created by homogeneous growth is often

accommodated by increased technical or clerical staff rather than by additional managers. As our institutions grow in complexity, however, the need for managers increases to facilitate the communication and coordination that keeps everything running smoothly. The administrative expansion noted during the past 10 to 20 years may in some part be attributed to increased organizational complexity rather than increased enrollments. In fact, we recognize jazz and commercial music, music therapy, recording technology, etc. as new programs that have been introduced to the conservatory in recent decades.

A second explanation for the growth of assistant executive positions is defensive posturing. In an increasingly competitive environment, such as might be created for music schools by declining numbers of high school graduates or by significantly fewer students seeking careers in music, organizations engage in activities intended to ensure their survival. Organizations tend to utilize what W. Richard Scott refers to as buffering and bridging strategies to reduce fluctuations in their markets and to maximize the quality of their products.⁷

Schools of music have in fact exhibited such defensive behaviors over the past two decades. Our increased efforts to recruit students can only be compared to the arms race at the height of the Cold War. Thus, a second possible explanation for the increase in music assistant positions during the past twenty years was the expansion of organizational defensive strategies. The well-being of our respective music units required both an optimum number of and a prescribed distribution of qualified music students.

The vast majority of music assistant executives were appointed internally. In our study, 83% of current music assistants reportedly were internal candidates for the assistant position. Only 17% of all music assistants were hired from positions external to the music unit.

Candidates Actually Hired

Considered:	Internal	External	Total
Internal Only	85	0	85
Both	19	16	35
External Only	1	6	7
All	105	22	127

Considered vs. Hired

Table 10

In 77 schools of music (72% of our institutional respondents), there was only one music assistant. Fifty-two assistant executive positions were reported from the remaining 34 schools. In schools with multiple assistants, there was an average

of 1.5 assistant music executive positions per music unit. The largest number of assistants reported for any single school was four. As one might expect, as the size of the music unit increases, so does the likelihood of multiple assistant music executives:

Only Assistant Music Executive?

Enrollment	Yes	No	All
1-50	4	0	4
51-100	6	1	7
101-200	26	8	34
201-400	23	17	40
400+	16	26	42
ALL	75	52	127

Are you the only assistant music executive?

Table 11

Twenty-seven percent of the music assistants reported that the teaching faculty have formal input into their annual administrative performance evaluation. Seventy-two percent reported that their annual administrative evaluation did not include formal faculty input. Twenty-seven percent of this later group also indicated that there was no annual evaluation of the music assistant. Some schools also reported that formal administrative reviews occurred only every two years or after four years.

Fifty-five percent agreed with the statement, “The criteria for my annual performance evaluation is clearly understood.” This suggests that for almost half of all music assistants, the performance criteria may not be clearly understood. Also, 69 percent agreed that the criteria employed for the assistant music executive’s annual evaluation was appropriate for their duties.

In the development of music assistant executive positions, we can see the strong leadership of the music executive. In 85 percent of the responses to our survey, the main impetus for the creation of the music assistant position was the direct influence of the music executive! In only 6 percent of the responses was the music assistant position created by a formal organizational study. Sixty-four percent reported that they were appointed to their administrative position by direct action of the music executive. Twenty-two percent reported that the executive consulted with a faculty committee prior to their appointment. Only 14 percent indicated that a faculty search committee made assistant executive recommendations to the executive. Several respondents indicated that while their personal administrative appointment several years ago was directed by the executive alone, future assistant

appointments would no doubt include consultation with appropriate faculty committees.

THE JOB

In the next section of the survey, we focused on the actual duties of assistant music executives. To what extent does the music assistant participate in the academic activities of the music unit? What duties typically are assigned to the music assistant? Is a written job description available?

For 87 percent of the music assistants responding to the survey, teaching duties were expected as part of the administrative assignment. Teaching expectations of 50 percent load credit or higher for assistant music executives was reported by 56 percent of the respondents. For 44 percent of the music assistants, teaching represented less than 50 percent of their contract. At one extreme, those with a 100 percent teaching assignment, the music assistants performed their assigned administrative duties above and beyond their teaching loads. At the other extreme, those with 0 percent assigned teaching, the music assistants taught in addition to their full-time duties. In between these extremes were frequent reports of 50 percent teaching and 50 percent administration on paper equating in reality to two full-time jobs but only one salary! One assistant's institutional load was reported to be 7/3 due to several temporary supervisory assignments directed to his office.

Only 13 percent of the respondents indicated that no teaching was expected of them. Of this latter "no teaching required" group, it is interesting to note that 69 percent also indicated that they held tenure-track appointments. This combination of tenure contract plus no teaching opportunity presents potential problems for institutional academic review. Unless these appointments represent senior faculty members, we can anticipate that junior faculty in such positions would at least have difficulty qualifying for academic promotion. In the worst case, an assistant music executive could be denied tenure due to the lack of a teaching record.

We listed a variety of typical administrative duties in the survey instrument. We asked the respondents to select: 1 if the task was assigned exclusively to the assistant, 2 if the task was shared between them, 3 if the task was performed exclusively by the executive. A 4 indicated a "not applicable" category of response. By eliminating the "not applicable" responses, we were able calculate means for each duty and thus assign these typical tasks to the assistant or to the executive or to both. This assignment process allowed us to determine some measure of independence or interdependence between the assistant executive and the executive. A high proportion of typical administrative duties were shared between the executive and the assistant:

Shared Duties

Strategic Planning	74%
Policies and Procedures	73%
Internal Reports	72%
Curriculum Development	70%
External Reports	68%
Operations	64%
Minority recruitment	64%
Graduate recruitment	58%
Student advising	57%
UG Student Recruitment	57%
Maintain records	54%
Admissions	50%
Chair Search Committees	50%

Duties Shared Between Assistant and Executive
Table 12

From the distribution of these responses, we see, perhaps, a true administrative team with the executive and the assistant working together on many different administrative functions. Another view, however, is that the division of responsibilities between the music executive and the assistant is simply not clearly defined. In our survey, 38 percent of the respondents disagreed with the statement, “The roles of music executive and assistant music executive are clearly defined.”

The following administrative duties listed in the survey instrument were reported as retained by the executive:

Executive Only Duties

Supervise faculty	73%
Budgeting	69%
Chair Search Committees	44%
Supervise Secretarial Staff	42%

Duties Retained by the Music Executive
Table 13

The duties most commonly assigned to the assistant were:

Assistant Only Duties

Academic Scheduling	49%
Manage facility	40%
UG recruitment	38%
Student advising	35%
Maintain records	33%
Admissions	37%
Advertising and publicity	37%
Summer workshops	34%
Supervise student workers	32%
Summer courses	31%
Minority recruitment	27%
Graduate recruitment	25%

Duties Assigned to Assistant
Table 14

The respondents indicated that for 50 percent of the music assistants, there is no written job description. One half of all music assistant executives are functioning without a written plan or job description. The existence of a written job description may foster independent functioning between the music executive and the music assistant. The lack of a written job description may accomplish the opposite. The lack of a written job description may compel the assistant to work closely with the executive in order to avoid duplication of effort and misunderstanding. Perhaps we are seeing the impact of the lack of written job descriptions in the survey data.

One might expect larger academic units with multiple music executives to utilize a more formalized administrative plan. The survey data does not support this expectation. The availability of a written job description does not appear to be related to the size of the music unit. In the typical music office circa 1980, the most advanced technology available was either IBM's popular Selectric typewriter or the memory typewriter. During the decade of the 1980s, microcomputers invaded our schools of music first as aids for teaching—remember the Apple II+?—and next as enhancements for office productivity.

One of our secondary research questions dealt with this explosion of computer technology and its impact on the roles of assistant music executives. Are music assistants expected to be computer experts? To what extent do music assistants now provide technological leadership in the administrative setting? Is the role of assistant music executive becoming more technological in nature? Is the growth of technology reducing the assistant's role as people problem solver?

The next set of questions was designed to probe some of these issues. Eighty-two percent of the respondents indicated that microcomputers were currently available and used for administrative functions in their respective schools. Among the following qualities appropriate for music assistant—"communication skills," "organizational abilities," "appearance," "teaching experience," "administrative experience," "computer skills," and "fairness"—computer skills were rated sixth out of the seven attributes. Only previous administrative experience was rated by the music assistants as being less important to the role of the music assistant than computer skills.

For 21 percent of the respondents, the music assistant directly supervised administrative applications for all microcomputers in the music office. These assistants may have become the computer gurus for their respective office staffs. Another 19 percent of the respondents reported that another person served as office computer supervisor. The majority (54 percent), however, indicated that computer supervision was loosely distributed among various office personnel. It is interesting to note that while 75 percent of the respondents indicated that computer skills are always or often desirable for music assistants, this percentage increased to 96 percent among those respondents who personally supervised their office's computer resources. This percentage dropped to 56 percent, however, when another individual supervised the computer operations in the music office. It appears that we may value in others the tasks that we ourselves perform! The role of the assistant music executive appears to be evolving to include some technological expertise in computer operations and applications. This involvement for most assistants, however, seems to be directed toward their own personal use of computers in the work place. The music assistant's new technological skills may enhance rather than replace the traditional "people skills." The impact of technological change on the role of the music assistant may be an important area that we will want to monitor in the future. Will the music assistant role increasingly rely on technological skills in the years ahead? If so, will these new responsibilities be compatible with our historical pattern of appointing internal candidates as music assistants? Or, will we need to redefine these positions as non-faculty assignments and even seek our new assistant administrators from outside the music field altogether?

THE PERSON

We know that the individuals who now serve as music assistants were selected from our own institutions and possess appropriate professional backgrounds in music. In the next series of questions, we desired to learn more about their pre-assistant professional experiences. Given that 83 percent of our music assistants were internal candidates for their positions, we might even look at our current faculty rosters and anticipate individuals moving from the academic ranks into future administrative assignments. But what kinds of teachers are prime candidates

for such a change? Ninety-three percent of the respondents to the survey reported previous classroom teaching experience. Sixty-eight percent reported previous experience as performers and 68 percent reported previous experience as studio teachers. Sixty-one percent of the respondents indicated that they performed some administrative assignment prior to their appointment as assistant music executive. Forty-six percent have taught in the public schools at some point prior to becoming an assistant.

The overlap in this data suggests that current music assistants have performed different instructional and administrative functions prior to their appointment as music assistant. To what extent is breadth of professional experience useful to music assistants? To attempt to answer this question, we tabulated all possible combinations of classroom teaching, studio teaching, performing, administrative, and public school experience among the respondents:

Nine percent reported prior experience in only one of these areas. Ten percent reported prior experience in combinations of two areas. Almost half of these identified classroom combined with administrative experience. Thirty-three percent reported prior experience in combinations of three areas. Half of these identified classroom, studio, and performing experience. Twenty-eight percent reported prior experience in combinations of four areas. Almost half of these reported prior experience in combinations of classroom, studio, performance, and administrative experience. Finally, 19 percent reported prior experience in all five areas.

The survey indicated that 80 percent of music assistants have work experience in three or more areas prior to their appointment as assistant music executive. Almost half, 47 percent, reported prior work experience in four or more areas. Multiple work experiences appear to be a characteristic of assistant music executives.

Transitions between administrations, whether it be at the executive level or at the assistant level, can be costly for the institution as well as the individuals involved. We asked the music assistants about their short-term plans:

Thirty percent of NASM music assistants reported that they intend to seek positions as music executives within the next three years. Twenty-two percent reported they plan to return to full-time teaching within the next three years. Twelve percent reported they plan to retire within the next three years. Only 1 percent indicated they intend to leave the music profession altogether. Thirty-five percent reported they plan to remain in their current positions for the next three years.

If these intentions become reality, NASM schools of music could experience as much as a 65 percent turnover in assistant music executive positions within the next three years. Of course, not every assistant who applies for an executive position will be successful, and plans for retirement or returning to the classroom may drift somewhat from one year to the next. Nevertheless, over half of our

incumbent music assistant executives reported they hope for some major change in their positions within the next three years!

These planned changes are not distributed equally among all music assistants:

ASSISTANT INTENTIONS

	NEW 1-3 years N=60	MIDDLE 4-15 years N=50	MATURE over 15 years N=21
Apply for Exec. Pos.	28%	40%	10%
Return to Teaching	22%	19%	26%
Retire	3%	9%	42%
Change Careers	2%	2%	0%
Continue as Assist.	44%	28%	21%

SHORT-TERM PLANS OF RESPONDENTS

Table 15

In a final series of questions, the respondents were asked to indicate agreement or disagreement with a number of statements using a Likert scale from 1 (strongly agree) to 4 (strongly disagree). For this series of questions, the number of respondents varied from 127 to 131.

Assistant music executives reported a very positive working relationship in the music unit. They responded with 99 percent, 98 percent and 95 percent agreement to the respective statements: "I enjoy a positive relationship with our students"; "I enjoy a positive relationship with the music faculty" and "I enjoy a positive relationship with the music executive."

The music assistants reported that the challenge of diversity and creative problem solving were positive aspects of their positions. Ninety-five percent of the respondents agreed with both of the statements, "I enjoy the opportunity to exercise my problem-solving skills" and "I like the diversity of responsibilities associated with my position." Eighty-seven percent of the music assistants agreed with the statement, "Excellent communication among our music administration leads to quality decision making." Eighty-four percent of the music assistants reported that the level of stress involved with their work was manageable. Sixteen percent, however, did not agree with the statement, "The level of stress involved with my work is manageable."

In the next set of questions, music assistants expressed more mixed responses. These may be areas which will demand further study and analysis: While 59 percent agreed with the statement, "Lower-level administrators and faculty work hard

and contribute to making my job easier," 41 percent of the music assistants disagreed with this statement. The next two questions related to the perceived volume of work performed by the music assistant and the assistant's perception of the quality of his or her own work. Over half of the respondents (54 percent) agreed with the statement, "The expectations of the assistant music executive surpass the time and resources available." The same percentage agreed with the statement, "I must compromise the quality of my work due to the volume of work assigned to my position."

Job performance may be characterized as both the action of doing a particular task and the subsequent recognition of the job performance by one's supervisor and co-workers. In the next set of questions, we monitored the assistant dean's perception of the recognition of her or his efforts by the music executive and others in the music unit. Compared to the previously reported positive relationships with the faculty, a relatively high percentage of music assistants reported that their work was not recognized by the faculty. Forty-four percent of the respondents agreed with the statement, "I feel my contributions are invisible to most faculty members." Thirty-two percent agreed, "I feel that no one in the music unit really knows what I do..." While these statements suggest independence in roles between the faculty and the music assistant, the next statement addresses the question of faculty recognition. Thirty-six percent of the respondents agreed with the statement, "I feel that the job of assistant music executive receives little recognition from the faculty."

We have an apparent contradiction. Music assistants reported that they enjoy a positive relationship with the faculty (98% agreement) but they also reported that their efforts were not recognized by the faculty (36% agreement).

In our follow-up telephone poll of 50 randomly selected survey participants, we asked a cross section of assistant music executives how we might explain this conflict. Their explanations are worth noting here.

"The contributions of music assistants are not recognized by the faculty because..."

"Our duties are not clearly defined. It's no wonder that faculty don't understand what we do."

"We engage in operational activities that keep things running. These kinds of tasks are low profile by definition. The executives introduce the big new projects—that's just the way it is."

"Faculty don't realize what's involved unless the job is not done. It's the same for the director."

"Those assistants that are not recognized by the faculty are probably not teaching and are probably not real musicians... Few artists can see beyond their field for good reason."

“While they recognize the need for administration, faculty protest when administration costs or inefficiencies become too great.”

“Administration is the art of compromise. We always match competing needs with limited resources. Faculty members rarely compromise in this way—they either get what they ask for or they don’t...”

“Recognition comes from common agendas. When we do what faculty members do, we get recognized. When we perform tasks that are foreign to their values, we do not get recognized.”

“At some point I trust the faculty to teach and they trust me to do the nitty gritty that allows them to teach. That’s why they don’t understand all the things I do.”

“The assistant rarely provides the final word. If faculty are not satisfied with your position on an issue, they will take it to the dean...”

“Success in music means attention to detail. The faculty in doing this often lose sight of the whole. Music executives must do both—pay attention to detail and keep the larger picture in mind.”

“It is the nature of assistants to be ‘behind the scenes.’ The director is visible. The assistant is not...”

In fact, a sizeable proportion of music assistants indicated that they prefer their work to be invisible or transparent: 31 percent agreed with the statement, “I prefer to remain in the background in college affairs.” Twenty-six percent agreed, “I prefer that my work be invisible to most faculty members.”

The close relationship with the music executive can likewise be seen in this set of questions. Only 13 percent of the music assistants agreed with the statement, “I feel my contributions are invisible to the music executive.” Ninety-five percent reported a positive relationship with the executive and 87 percent felt that the executive was aware of the assistant’s contributions.

Administrative work overload may be common among assistant music executives. Fifty percent replied that expectations exceed available resources, and 50 percent said they compromised the quality of their work. The transparency of their work may be one of these compromises. There simply may not be enough time to communicate well with both the executive and the faculty.

While we might expect any faculty member or administrator to claim excessive work loads, the expansion of faculty expectations within an environment of diminished resources places both the executive and the assistant executive increasingly at risk.

When role overload occurs, a common means of dealing with it is to eliminate non-job activities and personal contacts. Decreased participation in diversional activities and a lessening of relationships between significant others and self lead to frustration and dissatisfaction in both professional and personal roles. Positive relationships and personal fulfillment increase tolerance for stress and provide positive recognition, inspiration, and support.⁸

The author of this quote, G. Ray, was addressing the potential for burnout among faculty in schools of nursing. For many of us as assistants and executives, however, the threat of burnout is also very real. We face complex daily routines where, to quote a music assistant, "Our typical day is atypical." Our potential for burnout results from ambiguous and novel job assignments, demanding faculty, unreasonable deadlines, our own high personal and professional standards, and it seems, unappreciative colleagues.

Do these factors combine sufficiently to drive capable assistants out of administrative service? The high turnover rate among both music executives and assistants may suggest that they do.

DISCUSSION: POTENTIAL AREAS FOR FUTURE RESEARCH

Based on the results of this study, we would like to highlight a number of issues concerning the development of assistant positions and the evolution of their roles in contemporary music administration.

First, it remains unclear whether appointment to a music assistant position represents a truly professional administrative assignment or simply a means of maximizing faculty work loads.

In support of the music assistant as administrative professional we observe:

1. The diversity of duties assigned
2. The complexity of work assignments
3. The necessity for specialized knowledge and skills: such as student recruitment, marketing, counseling, computers
4. The executive and assistant work independently
5. The existence of a written job description
6. 12-month administrative contracts

In support of the music assistant appointment as maximizing teaching capacity among the faculty, we note:

1. The majority of assistants are appointed internally
2. Administrative duties are not specialized—any faculty member could perform these duties easily
3. Executive closely monitors the assistant executive—and participates in all assigned responsibilities
4. No written job description
5. Many of the internal appointments to the assistant position involve senior faculty members
6. Assistants tend to offer multiple work experiences prior to appointment. Faculty stars usually do not exhibit this type of diversity.

7. 9-month faculty contracts

At a number of music schools, assistant music executives have clearly become independent professionals. At others, the assistant music executive is definitely appointed to fill a faculty member's sparse teaching load. For most schools, however, the assistant music executive position is somewhere in between, sharing characteristics with both of these types of appointments.

A second area for future research might be the effectiveness of music executives who previously held assignments as music assistants. Do music assistants make good music executives? Our study, of course, was directed to individuals currently serving as assistant music executives, not former assistants.

Do music assistants make good music executives? Music assistants may be excluded from specific executive functions which are extremely important and desirable for music executives. Examples of specialized executive knowledge might include faculty evaluation, program evaluation, budgeting strategies, faculty search strategies, fund raising projects and human relations. If this is true, assistant music executives who apply for executive positions may be just as inexperienced in these crucial responsibilities as other candidates from the faculty ranks!

A third area for future research might be described as the discrepancy between the importance of assigned administrative duties and the recognition of those tasks by the music faculty. In a related study, Mary Anne Rees described fundamental differences in professional attitudes, recognition and satisfaction among different faculty groups: performers, music educators, and scholar.⁹ Perhaps similar differences in values exist between faculty groups and administrators. We are, of course, familiar with the jargon, "I teach. . . you push paper!"

Fourth, Robert Cowden in his 1984 study on music executive success¹⁰ reported that 62 percent of all NASM degree-granting institutions during the period 1977-1981 experienced executive turnover. In our study, 46 percent of all assistant music executives were new to their positions within the past three years. The causes of administrative turnover are another area deserving continued study.

A fifth opportunity for study might be to explore the role of assistant music executives from the perspectives of the music executive and the teaching faculty. Executives may be able to identify activities and personal qualities which contribute to or detract from the successful administration of their music units.

A sixth area for continued monitoring, as mentioned earlier, is the impact of changing technology on the position of assistant music executive.

One final area for further study involves how assistant music executives acquire specialized administrative knowledge and/or skills. For example, what kinds of orientation programs do we make available to newly appointed assistants? Faculty orientation programs and faculty development seminars occur at campuses across

the country. Have we ever heard of an orientation program or development program for newly appointed administrators outside of NASM meetings?

One example of a specialized administrative duty for music assistants is student recruitment. We know that music assistants are most often appointed to their positions from the ranks of the teaching faculty. Where do music assistants learn about the theory and mechanics involved in constructing and managing a quality student recruitment program? Can we assume, for example, that the personal recruitment experience of a successful applied teacher provides sufficient training to coordinate a school's overall student recruitment program? This situation suggests the possibility that newly appointed assistants will merely continue the promotional strategies and office procedures that have been utilized in the past. If the turnover rate among assistant music executives is even close to the anticipated rate, there may be increasing need to offer technical staff development to new and future assistant music executives at both national conferences such as NASM as well as at the local campus level.

SUMMARY

As we mentioned at the start, our survey of NASM assistant music executives is an exploratory descriptive study intended to establish baseline data and identify areas with potential for further research. We assumed that a relationship existed between the size of a music institution and the creation of the position of assistant music executive. We have found that music assistant positions have in fact been created in times of significantly declining enrollments. We assumed that music executives provided professional leadership and guided the external affairs of the music unit, whereas the music assistant guided internal affairs. We found that music executives retain and share most internal administrative functions *with* the music assistant. We assumed that experience in the position of assistant music executive provided a natural career path to future positions as music executives. We found that relatively few music assistants actively seek careers as music executives. For a number of professionals, the music assistant position represents a terminal rung on the music career ladder with challenges and rewards unique to the position. We know that women and minorities are underrepresented within the ranks of our university faculties. Our survey suggests that they are underrepresented in the ranks of music administration as well. Increased efforts will be needed to recruit women and minorities into administrative service.

We found some indication that assistant music executives consider themselves to be overworked and under-recognized by the music faculty. We may need to pay greater attention to the "quality of administrative life" if we are to make these positions desirable for our teaching faculty and to reduce costly turnover in these strategic positions.

We have noted a small percentage of new administrative appointments that are faculty tenure-track contracts but which offer no opportunity to teach. Music executives have an ethical obligation to ensure that music assistants are treated equitably within the established evaluative mechanisms of the music unit and the university.

Assistant music executives may benefit from diversity of experience in their pre-administration careers. Are studio teachers afforded the opportunity to teach classes? Are classroom teachers encouraged to perform? Are "administrivia" assignments dumped upon the single music assistant or shared among faculty as a means of identifying and developing administrative talent? We hope that our survey of NASM assistant music executives has contributed to the on-going discussion of these and other important issues.

In closing, the assistant music executive is like the man on the Ed Sullivan Show years ago who would spin a china plate atop a long thin metal rod. First one, then another until perhaps 8, 10 or 12 china plates were set spinning high in the air. Each plate started to spin smoothly enough, but each in turn began to wobble and finally teetered precariously on the verge of destruction. The artist allocated his attention and coordinated his actions to keep all the plates spinning—albeit some faster than others—so that none of the plates succumbed to the natural forces of gravity and friction. To those assistants in the audience, Ed Sullivan would have been proud of you!

ENDNOTES

¹ The only noteworthy exception was NASM's HEADS, which collects only demographic information and even that varies from year to year.

² Jerry B. Ayers and J. Linwood Doak, "Assistant/Associate Deans in the Administration of College of Education" (ERIC Document, 1984), 3.

³ *Ibid.*, 5.

⁴ Allen B. Veaner, "The Assistant/Associate Director Position in ARL Libraries." Occasional Paper #8. (Washington, D.C.: Office Management Studies, Association of Research Libraries), July, 1984.

⁵ Data from the follow-up telephone study will be indicated by italics.

⁶ W. Richard Scott, *Organizations: Rational, Natural, and Open Systems* (Englewood Cliffs, NJ: Prentice Hall, 1981), 236-37.

⁷ *Ibid.*, 245.

⁸ G. J. Ray, "Burnout: Potential Problem for Nursing Faculty," *Nursing Health Care* 5 (1984): pp. 218-221.

⁹ Mary Anne Rees, "University Music Faculty: Work Attitudes, Recognition, and Satisfaction," Dissertation, University of Washington, 1984.

¹⁰ Robert L. Cowden, "Music Executive Success," *Proceedings of the 59th Annual Meeting*, National Association of Schools of Music no. 72 (1984): 75-79.

REFERENCES

- Adler, Judith E. *Artists in Offices: An Ethnography of an Academic Art Scene*. New Brunswick, NJ: Transaction Books, 1979.
- Ayers, Jerry B. and J. Linwood Doak. "Assistant/Associate Deans in the Administration of College of Education." ERIC Document, 1984.
- George, Shirley A. "Associate and Assistant Deanships in Schools of Nursing." *Nursing Leadership*, 4:3 (September, 1981).
- George, Shirley A. and Nadine A. Coudret. "Dynamics and Dilemmas of the Associate and Assistant Dean Roles" in *Journal of Professional Nursing*, (May-June, 1986).
- Rees, Mary Anne. "University Music Faculty: Work Attitudes, Recognition, and Satisfaction." Dissertation, University of Washington, 1984.
- Scott, W. Richard. *Organizations: Rational, Natural, and Open Systems*. Englewood Cliffs, NJ: Prentice Hall, 1981.
- Thompson, James D. *Organizations in Action*. New York: McGraw-Hill, 1967.
- Veaner, Allen B. "The Assistant/Associate Director Position in ARL Libraries." Occasional Paper #8. Washington, D.C.: Office Management Studies, Association of Research Libraries, July, 1984.

COMMUNITY EDUCATION PROGRAMS

COLLEGE AND COMMUNITY MUSIC SCHOOL COLLABORATIONS

JEFFREY M. CORNELIUS

Temple University

In considering collaborations between community-based music schools or preparatory divisions and collegiate music departments, several factors must be pondered prior to embarking upon a joint venture. As with any other programmatic initiative, certainly it must first be determined that the program is consistent with the mission of the sponsoring institution or institutions. Having established that, for whom is the program being developed? In this case it must be of significance in the training of the students served by both programs; that is, in the community and the college. What is the long-term feasibility of the program with relation to financial and other resources? In other words, can you afford it over the long haul? When the crunch comes in the college or university's programs, where will this program be on the scale of priorities? Do you have space and equipment to house and operate the program adequately? Again, what are the priorities for that space—especially if some or all of it is to be in the college's buildings? Have you provided for consistency in the program—consistency of teaching and administration? In graduate programs, for example, the collegiate student-instructor is likely to be available only two or possibly three years. And how will you evaluate the program? If collegiate teachers are evaluating the students, who's evaluating them? Other issues abound: How will you achieve visibility for the program so that it will be seen by all as important to the community and the collaborating institutions? How will you maintain the energy to continue to seek funding? The list is a long one. In short, however, thorough planning is at the essence of a successful collaboration.

In responding to the request of the chair of this session, I have prepared a brief description of a successful collaboration between Temple University and several other institutions and agencies. Of special importance here is to note that the program began in a particular way and has, over the span of its twenty-two years, changed in ways that could not be forecast in the late sixties. Its purpose, however, has not changed: to enrich the musical and cultural lives of those in the community and at the same time to provide a training ground for budding music professionals and teachers.

Temple University has both a pedagogical degree program as well as a community music school, the latter functioning at the same time not only to fulfill our “employment needs” but also as the University’s laboratory music school and as a major arts institution serving the community of greater Philadelphia, Center City, the Delaware Valley and, particularly, north Philadelphia, where our main campus is located. We have even recently embarked upon a new collaboration with the Children’s String Program of the Conservatory of Music of Puerto Rico. More about that in a moment.

It was in north Philadelphia, in the community surrounding our main campus, that our program had its beginnings. A substantial two-year grant from the JDR III fund in 1969 provided the seed money that enabled a new collaboration between Temple University, the Settlement Music School, and the Philadelphia public schools, each of which also provided a portion of the funding either through *out-right financial assistance or in-kind contributions*.

Although the program has grown substantially and is much different now, twenty-two years later, than it was then, its commitment today remains largely the same: to provide excellent training and experiences in music for the people of our community and, at the same time, to serve as a supervised training ground for the development of teaching skill by advanced music students.

What was the purpose of and the incentive for the initial collaboration? Our goal was to establish a two-pronged program serving degree students and the community, but at that time, it was aimed exclusively at those persons from the community who might not otherwise be able to afford such a program; in short, the financially disadvantaged. Utilizing as teachers Temple’s degree students—all master’s degree candidates at that time, who, in return, were provided with tuition scholarships and stipends—we called upon the Settlement School for the use of its faculty and facilities at various locations and its expertise in helping to supervise the program. We asked the public schools both for the use of their facilities and to provide instruments where families could not afford to acquire them. Piano students either had to have an instrument or had to demonstrate to us that they had regular access to an instrument for practice through, for example, a church or school, after hours.

Lessons were offered on Saturday mornings at Temple’s main campus and throughout the week at the Settlement School and in the public schools. Our degree students would travel to various locations to provide lessons. In addition, instrumental students met on Saturdays at Temple for a three-hour orchestra rehearsal from which students would come and go to their lessons on schedule. Granted, at times it seemed like controlled bedlam, but results were forthcoming.

All in all, the program served over 200 students per year. Degree candidates provided written evaluations of their students’ progress; we called upon University faculty and members of the Philadelphia Orchestra to provide occasional master

classes in the various instruments as well as to provide scheduled supervision of the teaching of the degree students. We bought a block of 100 tickets to the Young Persons' Concerts of the Philadelphia Orchestra and took bus-loads of community children to these events five times a year, climbing the steps to the heights of the Academy of Music . . . to the Amphitheater, where no further tests need to be run to determine whether or not you have vertigo. Parents were involved and went along as chaperons to aid the degree students. And we all enjoyed the playing, the experience itself, and the lively commentary of Associate Conductor Bill Smith.

The proof of the pudding came years later when we began to see some of these young people entering college-level music programs. In our own school, some of that program's alumni have graduated and gone on to successful careers in music performance and teaching. The degree candidates themselves now occupy major positions in colleges and schools and in performance organizations around the country.

If growth is what it's all about, however, we had to seek more opportunities for involvement of a larger population. In 1975 Temple established its own preparatory school and an extension division—still utilizing master's degree candidates but also rounding out the program with musician-teachers from the professional community. The original program and these new efforts functioned concurrently but separately. This allowed us to extend our reach beyond north Philadelphia to the greater Philadelphia area and to our Center City campus, where the administrative offices of this program are now housed.

The new program expanded and was largely supported by tuition. From modest beginnings (about 20 students in the first semester), the new program has developed to include about 1200 students today. In the early 1980s, the original program, which by then was no longer affiliated with the other two institutions, was combined with what we call Music Prep to provide a tuition-free scholarship component and to offer essentially one program of consistent quality for all.

The combined programs now offer a variety of experiences for young people and adults, including private or group lessons as appropriate, large and small ensembles, classes in music theory and aural skills, classes on various aspects of music literature for adults (e.g., Music at Mann in conjunction with summer concerts at the Mann Music Center; Musical Insights, a series of lectures paralleling the concerts of the Philadelphia Orchestra and offered to concert-goers just before the performance; and others), and some very special opportunities for specific groups.

We are especially proud of Music Prep's Center for the Gifted, which provides extraordinary opportunities for unusually gifted young musicians to be coached and conducted by prominent members of the professional musical community. We also have a unique music learning program for children from the age of 18 months, directed by Dr. Edwin Gordon, well-known music learning theorist and

researcher and a member of the Temple University faculty whose doctoral students have a major responsibility to that program. Especially exciting in recent months has been the development of our Festival of Young Musicians, which has brought together talented students from the Philadelphia area with those of San Juan, Puerto Rico. The gifted young people in the Chamber Orchestra of Temple Music Prep rehearsed, performed, and traveled with Luis Biava, principal second violin and stand-by conductor of the Philadelphia Orchestra, to Puerto Rico, after which *their* comparable ensemble, the Advanced Orchestra from the String Program, came to Philadelphia. On both occasions the ensembles played both separately and jointly in concert. Funding was successfully sought from corporations, foundations, and individuals.

The list goes on, but all of these anecdotal brush strokes should serve to paint a picture of an exciting and successful program, comprising many diverse elements, but all with the same commitment—to utilize our cultural resources to enhance and enrich the lives of those in our community through music instruction and performance and to provide opportunities for our degree students to ply their trade in a controlled environment. In recent years Director Nancy Hess, a person of enormous energy, vision, and dynamic leadership, has enabled this program to stretch toward its potential and become what it is today.

Many issues are related to a dual program like the one I have described, and I hope questions might be generated that will enable panelists and others who may be engaged in similar efforts to draw on the experiences we have had.

POPULAR CULTURE AND SACRED MUSIC

THE IMPACT OF POPULAR CULTURE ON SACRED MUSIC

DAVID BOE

Oberlin College Conservatory

The issue of the relationship of popular culture to sacred music is by no means one that is new. Clement of Alexandria, in the earliest years of the Christian church, wrote, "One may allow honorable and moral harmonies, but one ought to drive far off the melodies that mislead us into lustful and foul voluptuousness by means of the evil artifices of vocal inflections."¹ In what is a virtual treatise on this subject, Martin Geier, in his funeral sermon for Heinrich Schütz, quotes Clement, the scriptures, and Luther, among many others, and notes that "so many old and new teachers of the church have complained of...the unspiritual, dancelike, yes, even ridiculous, modes of song and music one often gets to hear in the churches. If a man were to be brought there blindfolded, he would be quite of the opinion that he was in a theater where a ballet was to be danced or a comedy to be performed."² Luther was somewhat more tolerant when he declared that the devil should not have all the good tunes. But neither Luther nor Schütz would be pleased to learn that one of the heirs of the tradition to which they so richly contributed declared recently that "what was relevant in the 16th century in terms of the medium of the day is not relevant today."³ Walther Kallestad, the pastor of an Arizona Lutheran church which presently enjoys a weekly worship attendance of 3,000 each Sunday, says that "it is time for the Christian church to become serious about penetrating the heart of the culture with the heart of the gospel" and that "the key to this is entertainment evangelism." "Entertainment evangelism," he goes on,

is a clear call for Christians in the church to stop talking to ourselves and judging the world—and start talking to the world and begin judging ourselves. How do we talk to our world? What is getting their attention? Where are their values being developed? The answer is entertainment, which is the medium of our day.

To further support his case, Pastor Kallestad argues,

Entertainment-oriented churches are growing. The do-what-we-have-always-done-before churches are dying. When people come to [his] Community Church of Joy on Sunday morning, they have fun. We may have a stage band, comedians, clowns, dramas, mini-concerts and productions, high energy choreography, as well as many other entertainment forms.⁴

I cite the case of Community Church of Joy for two reasons: First, it represents significant change within a mainline Protestant denomination, one whose rich tradition of formal liturgical practice and a wealth of choral and organ literature composed within that context could apparently be cast aside altogether. The second reason is that in citing an extreme example of this kind of change, I hope to provide a sharper focus to our discussion here today.

Pastor Kallestad may be partly correct when he infers that churches holding on to their traditional heritage are dying. It is true that some of the denominations which in the past have been most supportive of traditional and professionally guided music programs have witnessed serious decline in membership since the 1960s, churches such as the Episcopal Church, the Presbyterian Church (U.S.A.), the United Methodist Church, and to a lesser extent, the Lutheran Church. During this period, the more conservative Protestant bodies have seen significant growth. But the demography of religious change is so complex, with so many variables—ethnic, economic, age, conservative/liberal differences, moral values, etc.—that to assign any cause and effect relationship between growth or decline in membership on one side and the quality and character of musical and liturgical practice on the other is probably not warranted on the basis of any existing studies of which I am aware.⁵ Besides, it strikes me as patently bad theology if the creation of sacred music is to be viewed as a market-driven enterprise.

Coming back to the Community Church of Joy, I would like to pursue for a few moments Pastor Kallestad's notion that entertainment is the medium of the day, that the church should recognize the power of what is at the center of our popular culture and simply join in, assuming as Pastor Kallestad does that "if Jesus were here today walking the face of the earth, he would without a doubt use the number-one medium of the day to tell his story."⁶

Of the predictably numerous responses to Pastor Kallestad, one from a seminary professor, Walter Bouman, was particularly helpful in calling attention to an important book by Neil Postman called *Amusing Ourselves to Death: Public Discourse in the Age of Show Business*. Postman begins by looking at 1984, the year in which Americans found to their relief that Orwell's prophecies had not come true. But what we may have overlooked was another vision, that of Huxley in his *Brave New World*. Huxley's prophecy was in distinct contrast to Orwell's.

What Orwell feared were those who would ban books. What Huxley feared was that there would be no reason to ban a book, for there would be no one who wanted to read one. Orwell feared those who would deprive us of information. Huxley feared those who would give us so much that we would be reduced to passivity and egoism. Orwell feared that the truth would be concealed from us. Huxley feared the truth would be drowned in a sea of irrelevance. Orwell feared we would become a captive culture. Huxley feared we would become a trivial culture. . . . Orwell feared that what we hate will ruin us. Huxley feared that what we love will ruin us.⁷

Postman's book pursues the possibility that it was Huxley and not Orwell who was right.

Postman sees Las Vegas as a metaphor of our national character and aspiration—as a city

entirely devoted to the idea of entertainment, and as such it proclaims the spirit of a culture in which all public discourse increasingly takes the form of entertainment. Our politics, religion, news, athletics, education, and commerce have been transformed into congenial adjuncts of show business, largely without protest or even much popular notice. The result is that we are a people on the verge of amusing ourselves to death.⁸

Postman's academic discipline is in communications. He has taken up where Marshall McLuhan left off in emphasizing the effect of the medium upon the message. Television, in particular, has a trivializing effect, the more so when it attempts to convey serious subject matter. It is Postman's thesis "that not all forms of discourse can be converted from one medium to another."⁹ He accuses television preachers of being technologically naive in thinking that the delivery can change but the message will be the same. One should not assume that if Christianity is adapted to an entertainment medium it remains Christianity. "Christianity," in his words, "is a demanding and serious religion. When it is delivered as easy and amusing, it is another kind of religion altogether."¹⁰

Twenty-three years ago, Hannah Arendt, reflecting on the products of this kind of popular culture, wrote,

this state of affairs, which indeed is equalled nowhere else in the world, can properly be called mass culture; its promoters are neither the masses nor their entertainers, but are those who try to entertain the masses with what once was an authentic object of culture, or to persuade them that *Hamlet* can be as entertaining as *My Fair Lady*, and educational as well. The danger of mass education is precisely that it may become very entertaining indeed; there are many great authors of the past who have survived centuries of oblivion and neglect, but it is still an open question whether they will be able to survive an entertaining version of what they have to say.¹¹

I believe that these concerns about entertainment and mass culture strike at the heart of what we are discussing here today. Within the context of these concerns, and since this is an open forum, I should like to engage in some postulation and invite reactions.

1. Ideally, organized religion should take responsibility for creating appropriate artistic vocabularies. The church should be leading rather than following musical culture. It has done so in the past and should aspire to no less a role now. Borrowing from popular culture emphasizes the passive role of the worshiper and leads to triviality.
2. The creative aspect must be emphasized and encouraged. The golden ages of church music were characterized by the strong link between composer

and performer—often the same person. Fragmentation between the creative and performing processes leads to decline and the objectification of art. Creative expression and improvisation are possible even among children and amateurs if guided by skilled practitioners. The creative process can be experienced as an extension of God's creation. Sacred music should be viewed as a process and not as an object.

3. New musical vocabularies should build on established traditions. There is no need to cast aside what we have inherited. We should, however, distinguish between tradition and traditionalism. (The distinction is not mine; the concept was developed in a series of brilliant lectures by Jaroslav Pelikan.) Pelikan says that "tradition is the living faith of the dead, traditionalism is the dead faith of the living." And he adds, "it is traditionalism that gives tradition such a bad name."¹²

For during much of our history, and down to our own time, tradition has provided the perennial themes and the key metaphors by which creative expression has been preserved from the banality and trivialization to which a total immersion in the here and now could have subjected it. . . .¹³

What deserves the description as 'mere' is an artistic creativity that has undergone a frontal lobotomy, so that it cannot remember, even to reject, the themes of the tradition, Greek or Hebrew or Christian, by which our spiritual and aesthetic life has been nourished for two millennia or so. . . .¹⁴

A "leap of progress" is not a standing broad jump, which begins at the line of where we are now; it is a running broad jump through where we have been to where we go next.¹⁵

I believe that only through a profound and disciplined understanding of our rich heritage of sacred music can we adequately inform our creative sensibilities. Our task is to speak with a fresh voice in the language of today, driven not by the entertainment impulse, but by what we know to be the loftiest esthetic ideals. Praising God deserves no less.

REFERENCES

- Arendt, Hannah. "Society and Culture," in *The Human Dialogue*, edited by Floyd Matson and Ashley Montagu. Glencoe, Ill.: Free Press, 1967.
- Bouman, Walter R. "Entertainment Evangelism—A Contradiction in Terms." *The Lutheran*, July 11, 1990.
- Dillenberger, John. *A Theology of Artistic Sensibilities*. New York: Crossroad, 1986.
- Kallestad, Walther P. "Entertainment Evangelism." *The Lutheran*, May 23, 1990.
- Leaver, Robin A. *Music in the Service of the Church—The Funeral Sermon for Heinrich Schütz*. St. Louis: Concordia, 1984.
- Merton, Thomas. *Disputed Questions*. New York: Farrar, Straus and Cudahy, 1960.

- Pelikan, Jaroslav. *The Vindication of Tradition*. New Haven: Yale University Press, 1984.
- Postman, Neil. *Amusing Ourselves to Death*. New York: Penguin, 1986.
- Roof, Wade Clark and McKinney, William. *American Mainline Religion*. New Brunswick: Rutgers University Press, 1987.

ENDNOTES

- ¹ As quoted in Leaver, p. 42.
- ² As quoted in Leaver, p. 42.
- ³ Kallestad, p. 17.
- ⁴ Kallestad, p. 17.
- ⁵ Roof and McKinney develop these relationships in detail.
- ⁶ Kallestad, p. 17.
- ⁷ Bouman, p. 16.
- ⁸ Postman, Foreword, vii.
- ⁹ Postman, pp, 3-4.
- ¹⁰ Postman, p. 117.
- ¹¹ Arendt, P. 352.
- ¹² Pelikan, p. 65.
- ¹³ Pelikan, p. 78.
- ¹⁴ Pelikan, p. 80.
- ¹⁵ Pelikan, p. 81.

THE IMPACT OF POPULAR CULTURE ON SACRED MUSIC: THEOLOGICAL ISSUES

MILBURN PRICE

Southern Baptist Theological Seminary

At the heart of the subject which we are considering today is a foundational question: "What music shall we use in the practice of faith?" Most commonly that question has as its particular focus the matter of worship, although at times—and in certain constituencies—it is broadened to include religious education and evangelism.

When the question is debated—and it is, indeed, widely debated these days—the arguments usually follow one of two lines. On one hand there are those who wish to decide the issue on the basis of the perceived artistic merit of the music. These proponents appeal to aesthetic considerations, usually those associated with "high art," as their criteria. On the other hand are those—and their number is legion today—whose bottom-line question is "Does it work?" These folk see music, even in the practice of faith, as something basically utilitarian. Decisions concerning its use are based upon pragmatic considerations.

In his book, *The Service of God*, William Willimon explores the relationships between worship and ethics. Early in that book, he makes the following observation:

American theological ethics . . . has been dominated largely by practical, pragmatic, moral concerns of deciding and doing . . . Because we have neglected . . . the theological bases, much contemporary Christian ethics tends to be only vestigially Christian or a cultural commentary on the current consensus of behavior.¹

Without drawing a parallel to the attendant results, I think that Willimon's position that, in the discourse of his field, an essential perspective had been neglected could be applied to the debate concerning sacred music. Where in the literature do we find bountiful evidence of attempts to wrestle with the thorny questions about sacred music from a theological stance? Erik Routley began to till that ground in some of his writings.² Occasional periodical articles or chapters in anthologies have appeared, such as Robin Leaver's chapter entitled "The Theological Character of Music in Worship," which was included in the tribute to Routley, *Duty and Delight*.³ Calvin Johansson has made a significant contribution to the field in his book, *Music and Ministry: A Biblical Counterpoint*.⁴ Though I disagree at some points with his conclusions, I am nonetheless indebted to Johansson for stimulating my own interest in this area of inquiry. My remarks today will draw extensively upon his structure for addressing issues in church music theologically. Recent contributions to the field, particularly in relation to theological issues in those expressions of music in popular culture which spring

from African-American roots, have been made in *the Journal of Black Sacred Music*.

In my remarks today, it may appear that I am playing the role of “devil’s advocate” by suggesting that we ask new questions regarding the music which we use in the expression of faith—questions which seem to threaten the presuppositions long held by those of us who consider ourselves to be well-educated church musicians and who find both joy and personal fulfillment in church music deeply rooted in aesthetic values. Spurred on by the assumption that honest inquiry should always be welcomed by scholars, I shall proceed.

Let us begin with the doctrine of creation. Overarching and undergirding the understanding of creation in the Judeo-Christian tradition is the picture of a God who, having completed the complex task of birthing the earth and its inhabitants, pronounced it good.⁵ In an article in an anthology edited by Henry Cowell in 1933, Charles Ives quoted an unidentified nineteenth-century philosopher who said: “How can there be any bad music? All music is from heaven.”⁶ Having seen the capacity of humankind to pervert the goodness of creation in a variety of ways, I would not subscribe to that premise at face value. However, I would offer a related observation, followed by a question derived from it. The God who created the gazelle, the butterfly, and the swan also created the mole, the flea, and the hyena—and over all of them he uttered the blessing of goodness. Would such a God, when it came to the arrangement of the music of the universe into differing combinations and configurations which we call styles, have in mind a hierarchical arrangement of value, or worth, descending from “high art” to “folk art,” and eventually to “pop art”? (Parenthetically, there are those who would consider the latter term to be an oxymoron.) It is important at this point in our reflection to distinguish between the musical content of a genre of music and the sociological/psychological/anthropological factors which have surrounded its use. In other words, separate, if you can, the stylistic characteristics of the music of popular culture from the commercialization which has become identified with it.

There is a related area of theological reflection which emerges from the doctrine of creation and moves toward the doctrine of humankind. In the first of the two creation stories recorded in Genesis, the narrative reads:

So God created man in his own image, in the image of God he created him; male and female he created them.⁷

The concept of *imago Dei* is an important component of a theological understanding of humankind. From that area of theological reflection spring several questions related to today’s topic for discussion. To what extent is the capacity for creativity, as a reflection of the image of a creative God, vested in all persons? Is there inherent value distinction among the varying ways in which that creativity may be expressed when it comes to musical styles? Are persons whose stylistic tastes in music have not been developed to the point of appreciating and

understanding “high art” relegated to lesser status in their participation in the image of God?

Thus far, the theological areas of consideration have been common to the broad Judeo-Christian tradition, and the questions could be applied to the music of church and temple alike. There are two areas of theological reflection unique to the Christian tradition which should also be explored briefly. Central to an understanding of the Christian faith is the doctrine of the incarnation, the essence of which is presented so eloquently in the first fourteen verses of John’s gospel and in the words of the early Christological hymn quoted in the second chapter of Paul’s letter to the Philippians. There are at least two aspects of the implications of this doctrine which are pertinent to our discussion today.⁸ One is the model of an attitude of humility which should characterize our approach to potentially divisive questions in the church. The other is the model provided by the incarnation of a search for forms and means of communication which are relevant to and understandable by those to whom and for whom the communication is taking place. In his one essay on church music, C. S. Lewis offers the following suggestion:

There are two musical situations on which I think we can be confident that a blessing rests. One is where a priest or an organist, himself a man of trained and delicate taste, humbly and charitably sacrifices his own (aesthetically right) desires, and gives the people humbler and coarser fare than he would wish, in a belief . . . that he can thus bring them to God.⁹

Lewis also suggests that the musically uneducated lay person should reciprocate by listening to music beyond his or her understanding in the belief that it somehow glorifies God.

The path followed in the presentation has been not to prescribe answers, but to ask questions. So here is a question derived from the material immediately preceding. Is the most important criterion for music within the church that it adhere to some predetermined aesthetic standard or that it facilitate the communication of important matters of faith either to or on behalf of the gathered congregation?

The previous line of thought has led us to a consideration of the church—and particularly the church at worship. Unfortunately, there is little prescriptive material in the New Testament concerning the ways in which Christians should worship, and most of that is related to the Eucharist. But in his first letter to the Corinthians, Paul provided this admonition:

When you come together, everyone has a hymn, or a word of instruction, a revelation, a tongue, or an interpretation. All of these must be done for the strengthening of the church.¹⁰

In his last book, published posthumously, Erik Routley placed recurring emphasis upon taking into consideration “what the worshiper has brought with him” (or her) in structuring the content of worship.¹¹ In the society in which we

live, what would the implementation of that concept mean in terms of the incorporation of differing musical styles?

In some circles, the music of the church—particularly that of the choir and instrumentalists—is considered to contain within it an oblatinal element—that is, an expression of offering or sacrifice. Where such an interpretation exists, the question must again be asked, “Is the worth of the offering determined by the aesthetic/stylistic category which it represents?” In the essay cited earlier, C. S. Lewis suggested that the primary determinant of the worth of our musical offerings is found in our intentions.¹² Indeed, such a conclusion might be drawn from Luke’s narrative concerning Jesus’ response to the gift which the poor widow placed in the temple treasury.¹³ Lest it be mistakenly surmised that the questions that I have posed are leading to the adoption of an “anything goes” philosophy regarding music in the expression of faith, including an unquestioning acceptance of the music of popular culture in its variety of stylistic expressions, I will close by referring to a biblical principle which, though not developed in a theological framework, certainly has theological implications. The parable of the talents (Matthew 25:14-30) suggests that gifts and abilities are to be nurtured, developed, and expanded. It does not seem to be a distortion of the reasonable application of this premise to suggest that congregations can be nurtured, developed, and expanded in their understanding and acceptance of the musical language which gives expression to matters of faith. But the task of music education in the church is another subject for another day.

The questions posed in this paper have not been intended to lead to firm conclusions at this time concerning the place of the music of popular culture within the church. The intent has been to initiate dialogue on substantive theological terms. However, I am ready to make one judgement as a starting point. Answers are not to be found in the extreme view of either alternative described earlier—aestheticism or pragmatism. However, elements of both of these approaches may find their way into a solution developed from theological principles.

I like the term used by my colleague at Southern Seminary, Donald Hustad, in his book *Jubilate! Church Music in the Evangelical Tradition*, in which he describes church music as a “functional art.”¹⁴ The term acknowledges the aesthetic foundation of music in the expression of faith, but it also places music-making within the context of the needs of the community of faith. It then becomes, not “art for art’s sake,” but “art for the church’s sake.” Such a premise seems to provide a defensible beginning point for addressing the issue of the use of the music of popular culture in church and temple. Let the conversation continue. . .

ENDNOTES

- ¹ William H. Willimon, *The Service of God* (Nashville: Abingdon Press, 1983), 22.
- ² For example, see Routley's *Church Music and Theology* (Philadelphia: Fortress Press, 1965).
- ³ Robin Leaver, "The Theological Character of Music in Worship," *Duty and Delight: Routley Remembered* (Carol Stream, IL: Hope Publishing Company, 1985), 47-64.
- ⁴ Calvin Johansson, *Music and Ministry: A Biblical Counterpoint* (Peabody, MA: Hendrickson Publishers, Inc., 1984).
- ⁵ Genesis 1:31.
- ⁶ Charles Ives, "Music and Its Future," *American Composers on American Music*, ed. Henry Cowell (Stanford: Stanford University Press, 1933), 197.
- ⁷ Genesis 1:27, NIV.
- ⁸ For an extended treatment of this subject see Johansson, pp. 30-41.
- ⁹ C. S. Lewis, *Christian Reflections*, ed. Walter Hooper (Grand Rapids, MI: William B. Eerdmans Publishing Company, 1967), 96.
- ¹⁰ I Corinthians 14:26.
- ¹¹ Erik Routley, *The Divine Formula* (Princeton, NJ: Prestige Publications, 1986).
- ¹² Lewis, 98-99.
- ¹³ Luke 21:1-4.
- ¹⁴ Donald P. Hustad, *Jubilate! Church Music in the Evangelical Tradition* (Carol Stream, IL: Hope Publishing Company, 1981), x.

THE IMPACT OF POPULAR CULTURE ON SACRED MUSIC

LEE R. GARRETT
Lewis and Clark College

Since this topic involves an ecumenical outlook, I want to begin by relating an incident at an ecumenical meeting, where a fire suddenly broke out. The Methodists gathered in a corner and prayed, while the Baptists cried, "Where's the water?" The Jews posted symbols on the door, hoping the fire would pass over, and the Catholics held a raffle to see who would get the best view. The fundamentalists proclaimed "It's the vengeance of God!" The Episcopalians formed a haughty procession and marched out, and the Presbyterians elected a chairperson to appoint a committee to dialogue and network and write a study paper on the diverse views on burning buildings. One might speculate that the cause of the fire was a heated discussion about music.

The relationship of popular culture to sacred music is not new to the late twentieth century. In the past it involved such people as Martin Luther, Bach and Mozart, all of whom readily adapted secular idioms to sacred purposes. What is unique to our time, however, is the popularization of church culture, brought about by developments ranging from Vatican II to the televangelists.

Although Vatican II did not outright prohibit the continuation of plainsong and the traditional Mass, a variety of influences and new opportunities in parish worship styles clearly resulted in a new meaning of music for the masses. And in its new freedoms the musical culture of Catholicism became not unlike an unleashed puppy: eager to please, scampering for attention, often laughable, needing some maturity and a developing sense of time and place.¹ But if the new musical styles in Catholic settings had the inevitable effect of displacing plainsong, we must remember that they did not *a priori* inject secularism into the sanctuary: Gounod simply gave way to the guitar, and it remains to be seen what kind of music will endure in the Catholic tradition of the late twentieth century.

While the popularization of church culture has had a dramatic effect on Catholic music, its effects on certain evangelical traditions has had less to do with the music than with its medium. Amplified live music, pre-recorded sound tracks, and conformity to visual style have become important in the medium of the electronic church.² And while there is a legitimate range of opinions about the place and validity of television for worship, at the very least it is possible to say that whereas the air waves once routinely and freely brought us organ music from Riverside Church and choral music from the Mormon Tabernacle (to say nothing of an orchestra from the studios of NBC), radio and television stations are now able to *sell* their time for messages of easy salvation and easier music.

What is the meaning of all of this for our students? I suggest that a major issue before us is how to prepare most of the students who aspire to positions in sacred music (whether full- or part-time) to deal with the implications and consequences of an unprecedented religious pluralism, one in which musical styles may not recognize denominational or theological boundaries.

A penetrating study of this pluralism is the book *American Mainline Religion*, by Wade Roof and William McKinney, two social scientists who chronicle the changing social and demographic profile of religious America. They trace the decline of certain denominations and the rise of others, and point out the relative freedom with which people today—including college students—migrate into and out of organized religion, and to and from one denomination or another.³ Roof and McKinney project the continuation of a vastly changing landscape, one whose musical manifestations are composed of competing if not conflicting elements for which terminology is sometimes difficult: high culture versus popular culture; folk versus classical; traditional versus contemporary, and so on. As they relate to music, I prefer the terms formal and informal, designating something of context and function, and thereby allowing for excellence in both settings—however and by whom it might be measured. But here's the caveat: if beauty is in the eye of the beholder, musical excellence may lie in the ear of the pastor, and we need to prepare our students with not only well-developed musical skills but also the interpersonal skills for dealing with clergy and others whose views about music may be ambiguous or ambivalent, at best.⁴

Now let me come back for a moment to the matter of important musical knowledge and skills. The pluralism which I have cited clearly embraces musical styles which are not sophisticated. But that does not suggest to me that we diminish our expectations for our students who may aspire to positions where the yoke is easy and the burden light. Quite the contrary. For one thing, as Roof and McKinney point out, those students can well be expected to change their allegiance and find themselves in settings with more demanding music. But there are other and more immediate reasons for maintaining high expectations in our curricula. As evangelical congregations gain membership, it is not unusual to find a good-sized instrumental ensemble used routinely on Sunday mornings. The need for well-developed abilities in score-reading, conducting and other components of aural comprehension is clear. Keyboard skills remain fundamental, yea, even those for the word processor. (I am aware of a large parish in Denver whose music director trembled because he learned—after he was hired—that he was expected to be computer-friendly.) A knowledge of the history and culture of the organ is important, not just for the more liberal or liturgical traditions but also for evangelicals, who are increasingly acquiring mechanical action organs, often of a distinct historic character.⁵

To be sure, acquiring the knowledge and skills to function successfully is a life-long pursuit, but we do our students an injustice if we assume they do not

need acquaintance and experience with a variety of traditions and tastes. One indication of the range of student interests is seen every Sunday night at St. Mark's Cathedral in Seattle. In this huge facility it's standing-room-only among back-pack-carrying students attending the Service of Compline. The music is plainsong and perhaps a Renaissance motet.

Thus, to questions of what musical knowledge and skills are necessary to function in sacred music settings, the answers seem to affirm traditional curricula with the addition of material directed to advances in technology and our increased understanding of the past. And to questions raised by issues of pluralism, excellence and contexts, I suggest that for most of our students we will do well to cultivate a sense of spirituality (which may be quite different from being religious) and a high level of communication skills which could enable them to participate effectively and graciously at the ecumenical gathering I cited earlier.

In another age we might have talked about preparing students to assume the role of a Unitarian at the Council of Trent. In today's age, we need to help students learn to carry water as well as tunes. Inevitably, they will have to put out some fires; more importantly, they will need to help nourish a highly diverse garden of beliefs and practices as we move into the next millennium.

ENDNOTES

¹ For a discussion of many developments connected with Catholic music since Vatican II, see Thomas Day, *Why Catholics Can't Sing* (New York: Crossroad Press, 1990).

² One organization training young evangelical singers even has expectations of how to hold the microphone. See Terry Mattingly, "Gospel music firm moving to Colorado," *Rocky Mountain News*, September 28, 1990. (Page numbers will vary by edition.)

³ Wade Clark Roof and William McKinney, *American Mainline Religion* (New Brunswick and London: Rutgers University Press, 1987).

⁴ For a full discussion of some of the issues facing clergy-musician relations, see Paul Westermayer, *The Church Musician* (New York: Harper and Row, 1988).

⁵ Cf. the Brombaugh organ in the Ashland Avenue Baptist Church, Toledo, Ohio; another Brombaugh at Southern Missionary College in Collegedale, Tennessee; the Taylor and Boody organ for Clifton Forge Baptist Church, Virginia, and the forthcoming Visser-Rowland for Wooddale Baptist Church in Eden Prairie, Minnesota, among others.

K-12 MUSIC EDUCATION

SESSION REPORT: THE IMPACT OF POPULAR CULTURE ON PUBLIC VALUES FOR K-12 MUSIC EDUCATION

JUDITH EDBERG
University of Tampa

Editor's Note: during this NASM Annual Meeting, a panel discussion was held on the above topic. Judith Edberg, who served as recorder for the panel, has provided the following summary of the discussion.

Maintaining or increasing public support for music education is linked to what the public enjoys in the way of day-to-day musical experiences and what the public thinks of our results with musical training K-12.

Moderator Malcolm J. Tait, Dean of the School of Music at West Chester University, began by observing that types of music enjoyed and economically successful in today's marketplace have undergone distinctive changes, particularly during the 1980s. These changes have been so remarkable through the influences of television, computers, electronic technology and aggressive marketing of music commercially that the panelists have agreed there are now three instead of two categories which can be identified as regards musical culture. Terms such as high and low culture or vernacular and cultivated music have always implied a dual system of categorization. Now there is a third or middle culture which the forum panelists referred to as poster music.

Panelist Donald Para, Chair of the Music Department at California State University, Long Beach, opined that the emergence of a middle culture most likely began after World War II with the increase in technicians, the rise in the numbers of young people being educated, and the increase in the amount of leisure time available. Mass marketing through television programs manipulated the tastes and values of the American public. The exposure to musical styles through clever packaging and mass immersion addicted the public to certain vernacular styles of music. Music as an art was the preferred choice of only 3-7% of the population and was viewed as elitist. But using classical music as an advertising tool came into fashion. Consequently, this middle culture or "poster music" possibly is a negative factor in public values and their impact on music education. Poster music implies servitude to another purpose rather than the art itself—much like vernacular music.

Through the commercialization of popular classical works, the public enjoys and advertising corporations use certain arias, symphonic works, Baroque orchestral pieces, piano pieces and choral works by such composers as Puccini, Vivaldi, Chopin and Beethoven in television commercials and as background music in higher-end retail shops. This middle culture does not view art for art's sake (justifiable on its own terms) but rather as a means to identify the product as one of high quality. The poster music is also an indication of some acceptance, respect, and appreciation for classical warhorses which by their exposure to the public have become musically familiar.

Initially, music education was incorporated into public instruction as a means to develop musical literacy so children would be able to engage in choral singing and learn to appreciate the esthetics of cultivated music. The concept, in 1838 by Lowell Mason and the Boston Public Schools, was based both in literacy and esthetics. Choral singing and musical knowledge were thought to be uplifting, morally inspiring and one of the truly cultured experiences possible for all children. For decades, music education has been controlled by philosophic conservatives who saw as the mission the passing on of musical knowledge. This conservative tradition often attacked any attempts to change the system and clung to the concept that all classes of people—lower, middle and higher economic classes—were best off if trained in aristocratic knowledge.

What the public thinks of the results of our musical training has been influenced by our change from the philosophical conservatives to a concept of music for everyone. This approach is defended by many music educators as being more appropriate for today's culturally diverse student population.

Not everyone buys into that premise. Forum panelist Karen L. Wolff, Director of the School of Music at the University of Minnesota, referred to Henry Broudy's explanation that these were to be classless schools, but the urge of educators to serve all children of all the people with upper-class education is strong, especially when music is taught "as an aspect of the culture which transcends social difference and goes to the very heart of human excellence." Broudy asks, "Why, then, should not a democratic society utilize its public schools to make this high culture available to all, even though all will not share the economic and social capital equally?" Broudy continues the idea, saying "We have not yet muted the unspoken premise that serious art is for those who have the time, money and leisure to enjoy and patronize the finer things in life. To promise a cultivated taste for serious music to the total school population that hitherto only a small fraction of the public has enjoyed, or said they did, is one of the most audacious social promises ever made; but some of us nevertheless foster the hope that in a rich and powerful democratic society, even so rash a promise might yet be kept."¹

The concept of music for everyone in K-12 implies a broad base of vernacular and cultivated music. But the mission and objectives of exactly what is to be taught

is confused and needs definition. This forum concluded that the ideal should include the skills for musical literacy and the skills for esthetic judgement. Just as science has a scientific method which is taught to all students so that they might understand and work with a scientific problem, music education specialists need a disciplinary method with which to teach. These specialists need to be creative persons who can help the young to develop a way of thinking when involved with music as a musician or as a listener. The child should be able to view himself as a creative person with music and not just a distributor or re-creator of musical art of the past. The child also needs to recognize that creativity also occurs within recreativity. Strategies of teaming to make musical choices during practice and rehearsals, to think critically and to solve musical and technical problems need nurturing throughout K-12.

The impact of public values on music education has been too often detrimental. If the public thinks of music as nice but not necessary, then it is because their musical education did not result in a lasting appreciation of music as a meaningful lifetime art to be enjoyed and pursued. If high school graduates cannot read music, if they cannot find fulfillment in creating their own music, then their musical education has been only a surface exposure and not a meaningful educational experience. They never climbed Parnassus because we never showed them how.

We must be convinced ourselves to transform American public music education and then find dynamic ways to educate the American public and subsequently influence their values toward music education. Instead of being reactive, we need to be proactive in identifying and dismantling some of music education's tyrannical machines. Lynne V. Cheney, Chairman of the National Endowment for the Humanities, describes tyrannical machines in her current report and explains that exposing these poor educational practices is not enough. Change will also require significant programs of action.²

Pressures by parents and administrators to serve the mission of music for everyone have resulted in abuses of children and music programs by too many performances and too many competitions and not enough learning. One situation cited during the forum was a school which has 63 band performances during the fall semester. The results of such performance-dominated programs are freshman music majors who enter our college programs unable to read music, to cope with planning personal long-range goals, and to think creatively and critically.

This type of performance exploitation by an administration for promotional purposes misleads the public as to the values of music education and can be identified as a poor educational practice or tyrannical machine. It is impossible to control performance exploitation on a local basis. We need a program of action on a national scale to change this practice.

Another of these poor educational practices is the publishing industry's philosophy and priorities in the development of music textbooks for elementary music programs. The textbooks contain poorly developed melodies and harmonies, awkward intervals and tasteless lyrics. Again, the mediocre quality of such texts is an issue which cannot be solved on a local or state basis. The collective national voice of music educators through their organizations must speak clearly and powerfully to demand that publishers invite more input by highly qualified professionals in the field into the planning of the texts. It was evident to the panelists, in listening to comments from the floor, that there is a common outrage concerning these texts. A program of action for change could result in significant upgrading.

Panelists Tait, Para, Wolff, and I addressed some practical suggestions for influencing the training of future music educators in our colleges. We can immediately open our programs to inquiry of vernacular music along with cultivated music; we can provide more classroom experiences in methods courses for providing insights and articulation on education issues so that these future music educators might be better spokespersons; we can enlighten our music education student to see that exposure to music for their future students is not music education; we can help them to understand that the educational experience requires personal investment of time, practice and thought by the student; we can emphasize that while musical literacy is a sequential educational experience, the skill of judgment is a circular educational experience and that dialogue and feedback are integral to this learning experience.

In addition, the panelists' presentations and the discussion from the floor indicate that the creative approach to learning music is vital to developing a way of musical thinking and appreciation; that musical technology can enhance the creative process; that vernacular forms of music have a place in music education; and that musical literacy and the esthetics of music are being shoved aside due to the exploitation of ensembles for promotional purposes.

Finally, two poor educational practices which have had a negative impact on our country's popular culture and the resulting public values towards K-12 music education were identified as (1) exploitation of performing groups and (2) the mediocre quality of elementary music textbooks. It is apparent to those attending the forum that these are national issues needing a national program of action for change.

ENDNOTES

¹ Broudy, Harry S., "The Role of Music in General Education," *Bulletin of the Council for Research in Music Education* (Summer 1990), 23-26.

² Cheney, Lynne V., *Tyrannical Machines* (Washington, D.C.: National Endowment for the Humanities, 1990).

MEETING OF REGION ONE

MINORITY RECRUITMENT—STARTING EARLY RALSTON PITTS *University of Northern Arizona*

Each state is by nature unique in its approach to the recruitment of minority students. Northern Arizona University has a history of a strong commitment to recruiting Native American students because of the close proximity of the Navajo and Hopi Nations.

In the School of Performing Arts, Division of Music at NAU, faculty do several things in their efforts to recruit minorities:

- Personal contacts
- Send letters of invitation plus brochures
- Make follow-up telephone calls
- Contact high school teachers
- Hold 20% of available scholarships until June 15 (minority students tend to be late applying to the University)
- Communicate with parents early on. Some existing problems include:
 - A very small pool of qualified minority high school musicians
 - Many recruits are first generation college students
 - Making parents aware of financial aid

Special attention should be given to retention. All freshmen suffer from cultural shock to some degree, but minority students have an even greater problem. At NAU, special summer programs are designed for incoming minority freshman to help them adjust to campus life before regular fall classes begin. These programs have all expenses paid.

A faculty member is assigned to each minority student to help with special needs. It is important that these faculty members are aware of all of the places to get help for the student when needed: counseling, tutoring, financial aid assistance, etc. A strong recruiting program is of little value if there are no efforts to retain the student and get him/her graduated.

MINORITY RECRUITMENT—STARTING EARLY

JOHN SWAIN

California State University, Los Angeles

For all of our problems, those of us who teach at urban universities are ahead of the game in one important way—what we are now represents your future. Bernard Charles, senior vice president of Quality Education for Minorities Network, one of the many who has predicted the future demography of higher education, has stated that by the year 2000, minorities and women will constitute 85% of those entering the workforce. Of those numbers, a large percentage of the “minority” populations will be concentrated in larger cities. Therefore, if one draws the obvious conclusion, by the mid-1990s that same percentage will be represented in the numbers of young people eligible to enter colleges and universities. The very bleak picture that represents for many of us is that, unless we act now, many of those same young people will not have the opportunity to become future leaders in music.

As I said, what we are now represents your future. California State University, Los Angeles, is the most ethnically diverse campus in the country. Let me share some figures with you: we are, according to our last census, 30% Hispanic, 30% Asian and Pacific Islander, 12% African-American and 28% white. Seventy-two percent of our population are U.S. citizens. Twenty-two percent are new immigrants and refugees. Six percent are visa students. Despite the fact that our tuition is the lowest of almost any state institution in the country, only 50% of the student body are full-time students. The rest work and take classes, and this includes at least some of the full-time student population. The average age of our students is 28 years old.

The implications of these figures on a traditional music program with traditional means of recruitment is staggering enough, but let me add some further information, generalities if you will, about the demographics of our service area, that area from which the CSU system expects that we will draw the majority of our students.

Our service area of East Los Angeles is primarily Hispanic and economically lower and lower middle income. The school system is part of the Los Angeles City district, a district faced with a 50% dropout rate, schools which are antiquated, overcrowded, often surrounded by violence, and many of which haven't seen a paintbrush in years. Access to quality music education is sporadic, although East Los Angeles students probably enjoy better music education than many other parts of the city. Students who begin on a stringed instrument, and there are many, graduate from junior high school and have no high school orchestra to go to. Others who play a wind instrument belong to the marching band for six months or longer

each school year. Still others, as in the case of one high school in south central Los Angeles with which I am familiar, must share instruments during the rehearsal period because there are not enough instruments to go around.

Immediately to our east is Alhambra, a community which until about 10 years ago was primarily lower middle and middle income white families, but which increasingly represents the American dream for immigrant Asian families, including a large Vietnamese population. Because of this explosive growth, its school systems are overcrowded and underfunded and must cope with the issues of English as a second language for a large segment of the population.

South-central Los Angeles and Pasadena bring us a large contingent of African-American students. As already noted, south-central Los Angeles is part of the Los Angeles district, and Pasadena, faced with budget ills, continues to undermine support for its music programs.

The realities of day-to-day life in our service area are sobering. A large segment of our population, the new immigrant students, struggles daily simply to provide the basics for their families. A career in the arts is not thought to be a viable alternative for this and perhaps the next generation. The arts consume too much time and do not lead to the kind of financial security that a career in engineering or accounting might. Such financial security would alleviate the need for whole families to work 16 hours per day, seven days a week to pay the bills. Our inner-city schools are plagued by external factors which impede the growth of young people. Parents who often cannot find work which affords some measure of dignity are also faced with the terrible reality of worrying about whether their children will make it home alive. The large segment of our population for whom English is a second language must first deal with the daily issues of learning and adapting to a new language, a new culture and a new set of rules.

Lest this picture look too bleak, there are indeed some bright spots. For every Jaime Escalante, who you will remember was the model for the movie "Stand and Deliver," there are a hundred or more equally dedicated and effective teachers, most of them Hispanic, who could easily choose a comfortable suburban existence, but who choose to give back to their communities. The African-American teacher in south-central Los Angeles whose students do not have enough instruments is an accomplished musician who could easily make a living in the studios, but again, he chooses to support his community. The list goes on, but I think you get the picture. Despite the administrative gerrymandering and the apathy, much good work gets done.

How then can we recruit and survive as a department in the middle of this? One answer would, of course, be to ignore our service area and reach out beyond our borders to find young musicians with all the basic skills in place. We could watch our student populations slowly wither away and be content to teach general education classes and the few students who come to us fully prepared to enter

college. Or we could be proactive. We could recognize the wealth of untrained talent which comes our way, and we could try to live up to the spirit of what it means for a university to have a service area—to provide educational opportunities for the population it serves.

It may seem as though I've wandered completely away from the subject, in that I haven't yet talked about recruitment. The point I am trying to make, however, is that we can no longer go forth and recruit the way mother told us we could. We must face the reality of what, for whatever reason, has not been provided to the young people in our minority population. For some of us it means and will mean a dramatic re-evaluation of what is necessary to ensure a student population by the year 2000. We shall in fact be asked to go beyond our previous notions of recruitment and instead concentrate on providing opportunities at an early age to facilitate success, and providing reinforcement and remediation as necessary to ensure that the students we do recruit will be successful and competitive.

I want to share with you one strategy in each area that has worked for our campus. While these programs have in fact existed for some time, what I see as the future for us will depend on how well we are able to modify and provide even greater support for them. Both strategies are proven successes and illustrate what should be done beyond the traditional means of recruitment.

Twenty-five years ago, one of our music faculty began a program for which the original intent was to give the underprivileged, primarily Hispanic children of East Los Angeles access to low-cost music instruction in order to give them a measure of educational parity with their more affluent suburban peers. It modestly provided semi-private lessons and a large ensemble experience. Twenty-five years later, the program supports 300 students per week. For a fee of \$40 per quarter (with the understanding that no student is ever turned away for financial reasons) the student receives a semi-private lesson with an instrument specialist, a small ensemble experience, a large ensemble experience in one of four orchestras, music theory, and, if the student chooses, vocal training. The teachers work for a maximum of \$6 per hour, and many of them are our current or former students. The Saturday Conservatory of Music is run by one of our staff members who organizes and administers the program for free because of his belief in the quality of the program.

The student population is 50% Hispanic, 30% Asian and 20% white and African-American. Most of the students who take the program do not choose music as a profession, but those who do are highly successful and many of them, of course, become our students. Those who do not choose music become more educated and literate music consumers. Where we must be more active as a department in this endeavor is that there must be a much greater involvement by the university music faculty in the project. It is, I believe, an as-yet-untapped resource which

must be a significant part of our future plans in identifying quality, well-prepared students.

The second strategy, quite frankly, has nothing whatever to do with recruitment—at least it would not seem so on the surface. When we ask the question, “Why does a student choose a particular institution?” the pat answers for Southern California are: a good faculty, close to home and good programs. There are, however, other answers. Students also select an institution because they feel appreciated and they believe they can succeed. To those ends, what an institution provides its students by way of services to ensure success can have a dramatic impact on the choice.

For those students who, for whatever reason, have been denied access to a quality basic education, an institution must provide opportunities. Such programs exist on many campuses, and we often tend to ignore them. They are called by different names on each campus; on our campus they are called EOP, PALS, LARC and ACLP:

EOP (Educational Opportunity Program)—provides for students with low high-school grades who could not otherwise matriculate.

PALS (Partners in Academic Learning for Success)—provides peer mentors in order to help students adjust to university work.

LARC (Learning Assistance Resource Center)—provides tutoring and other assistance.

ACLP (American Culture and Language Program)—provides instruction in English.

In addition to these, universities must provide for a breadth of student organizations, many of which must be cultural or ethnic in origin, to allow some measure of comfort. Further, departments must offer remediation as necessary, to ensure that students receive the help they did not get in high school. My faculty clearly understand their role in supporting and nurturing their students and in further identifying and encouraging those students who should pursue work beyond the bachelor’s degree. They are committed to their work and proud of it.

Within the department we offer many small classes and tutorials, remediation, access to state-funded private lessons for many students who would not otherwise qualify, and opportunities for talented high school students who have been fortunate enough to have had good instruction, through ACE and PACE programs, which allows them to participate in university activities and receive private lessons while still in high school.

In the final analysis, students will come to an institution where they feel appreciated, where adequate faculty role models are provided, where faculty have the cultural sensitivity to deal effectively with and celebrate cultural diversity,

where assistance in overcoming deficiencies is built into the system, and where the chances of success are clearly in their favor. Lest any of this sound patronizing, I must be quick to point out that, given equal opportunity, our students are equal to or far better than any students I have observed anywhere. It is only because they have not had the opportunity to fully develop their talents that we must provide such services. We must hold our students to the accepted standards if they are to realize success. Our students know when more work needs to be done, yet they also know they can succeed if they are willing to work.

These approaches are not easily arrived at by those of us who grew up in traditional music programs. Indeed, I resisted these ideas for a long time. But the bottom line is educational equity—providing what is necessary for the success of the constituency. If we are not proactive in providing these opportunities, we will quite literally stand and watch the world go by.

MINORITY RECRUITMENT—STARTING EARLY

HAROLD VAN WINKLE
University of New Mexico

New Mexico is a multicultural state with a population that is approximately 36% Chicano/Hispanic, 8% Native American, 2% African American, 3% Asian, and 51% Anglo.

SUMMARY OF ONGOING EFFORTS FOR RECRUITMENT AND RETENTION

The Music Education faculty does a good job of tracking and counseling all students who enroll in the Introduction to Music Education course, the primary class for those who intend to become music teachers. All students are required to meet with an advisor prior to enrollment each semester.

The College of Fine Arts, Department of Music, has established a very active "Outreach Program," aimed toward high-school students, to encourage, inform, and provide guidance and assistance in meeting deadlines and completing application. This program includes music and interdisciplinary programs, receptions, special events and activities for selected students (on campus).

The College of Fine Arts has received funding with which to sponsor a summer session, "Arts of the Americas." This program will include a Flamenco Festival, a Hispanic Theatre Festival, Literature and Lithography, a Festival of Latin American Music and related courses and workshops, in each area. This "Arts of the Americas" program will be expanded over a three-year period to include a Media Arts Festival, a production of Mexican Opera or Spanish Zarzuela, a Native American Art Symposium, and various art exhibits.

In May, 1991, the UNM Department of Music will begin a collaboration with the Universidad de Las Americas in Cholula, Puebla, Mexico. The University Orchestra, Wind Symphony and various music faculty will initiate this "Festival of the Americas" during the summer of 1991 with six to seven concerts in the Puebla/Mexico City area. In the future UNM will form the nucleus but will be joined by students from other U.S. universities, Canada, Mexico, and the Latin American countries for this annual event in Mexico. Students and faculty/artists from the Latin American countries will also be invited to New Mexico to participate in the "Arts of the Americas."

Through this multi-level approach we at the University of New Mexico and in particular the Department of Music, College of Fine Arts, strive to become a model of diversity, thus providing intellectual vitality and rigor are enhanced by cultural pluralism.

MINORITY RECRUITMENT—STARTING EARLY

DAVID G. WOODS
University of Arizona

We have all been in the situation of having to identify and locate potential minority candidates for positions, and we have been also in the position of having to identify and recruit minority students into our programs.

At the University of Arizona, minority recruitment, both in faculty and in the student body, has increased dramatically in the last four years. We find many opportunities to recruit Hispanic students and black students into our program. However, the minority recruitment challenge for us is in the Native American population. Being in one of the states most populated by Native Americans, it is important for us to recruit Native American students into our program for a balanced diversity. Our recruitment in this area has traditionally been poor. Therefore, during the past two years, we have established several programs that we hope will help establish a pool of Native American students who will be eligible for admission and acceptance to the School of Music at the University of Arizona.

Since the middle 1970s, several of us on the faculty of the University of Arizona have been involved with curriculum development in music on the Navajo, Hopi, and Tohono O'odham Indian Reservations in the state. I have taught summer courses in elementary music education on the Hopi reservation. I have consulted with the Hotevilla Bacavi Community School and other schools on the Hopi reservation. The goal of my consulting has been to retain the purity of the Hopi musical culture while, at the same time, developing a curriculum that exposes Hopi children to Western music and Western instruments. Certainly, the Hopi children have as much right to the study of Suzuki violin as do the children in Phoenix or in Tucson. Our programs in the schools on the Hopi and Navajo reservations focus on general music and the reading and writing of music, as well as the development of instrumental ensembles. Music education development on Native American reservations is slow. However, viable programs can be found in many Indian villages in the northern part of our state. From these general music and instrumental programs, we hope to recruit Native American students into our undergraduate degree programs in the future.

Several faculty members at the University of Arizona also consult on a regular basis on Indian reservations in the state. Professor Elizabeth Ervin regularly works with band programs on the Hopi reservation. She has established a consulting service in Tuba City, north of Flagstaff. As a part of this service, she travels to the area to give lessons and to coach ensembles, and she brings tapes prepared by other wind and percussion professors to share with junior high and high school Navajo and Hopi children. The children, in turn, perform on tapes which she

takes back to campus to be reviewed by professors on our faculty. This exchange has been quite helpful in the development of skills and techniques on instruments such as bassoon, saxophone, clarinet, trumpet, and trombone.

Our saxophone quartet, Emerging String Quartet, and other chamber ensembles in the School of Music have traveled to the Navajo, Hopi, and Tohono O'odham reservations to present concerts in schools. The concerts are structured in much the same way that they are presented in Anglo schools in the major metropolitan areas of the state. However, more time is given for student interaction and reaction to the performances.

During the 1990 summer session, the School of Music at the University of Arizona began a Navajo and Hopi music camp for children from the reservations. The participants stayed on campus for two weeks and lived in dormitories supervised by graduate students and professors. We had approximately twenty-five children in 1990 who participated in various applied lessons and ensemble activities. Our graduate students and professors planned musical activities for the Indian children and worked with them in the morning and in the afternoon, individually and in small groups. The children played several concerts during their two weeks on the campus and were a major part of the Native American Festival that was held throughout our campus during the 1990 summer session. We hope that the Native American music camp will continue and that it will be a major summer musical resource for Native American children, not only in our state but throughout the United States.

In 1987, the School of Music was in need of an additional clerical staff member. Because the budget was tight, we could not add another clerical line at the time. To solve the problem, we investigated the possibility of being involved in the federal Job Opportunity program. We contacted the Job Opportunity Office on the Tohono O'odham Indian Reservation and made application for federal support. A young man from the tribe applied for the position and became a full-time receptionist in the School of Music. He has had training and mentoring by office supervisory staff and has developed excellent computer skills. On several occasions, classes from the Tohono O'odham elementary and junior high schools have traveled from the reservation towns to the School of Music to observe the electronic music studio, the recording studio, and various rehearsals. During these visits, the Tohono O'odham receptionist has spoken to the children in his native tongue and has explained to them how he was able to leave the reservation and learn skills that made him a more productive and contributing member of society today. By hiring Native American staff members through the federally funded Job Opportunity program, by establishing a consulting network on Indian reservations, by sending ensembles and soloists to reservation schools, and by establishing a Native American music camp for children, we feel that we are developing a valuable pool of young Native American musicians. Perhaps, in the future, we will be able to attract these students into our collegiate program.

We feel that musical training is important, but it must be combined with a positive culturalization process. Those of us in the School of Music are striving to understand Native American culture and its ideals and structures. Only in this way can we effectively and significantly train young Indian children to become musicians and music educators. Although it is too early to predict, we hope that these programs will contribute significantly to minority recruitment and retention in the future.

Thank you very much for giving me this opportunity to share with you some of our programs and activities regarding minority recruitment at the University of Arizona.

MEETING OF REGION TWO

SOME TRENDS IN UNDERGRADUATE DEGREE GOALS IN MUSIC

DONALD SIMMONS

University of Montana

Music units in higher education have suffered from ambivalence for decades. On the one hand, we have measured success in terms of the number of students we recruit to our programs. On the other hand, we have felt guilty when our graduates, particularly those in performance degree programs, are not able to find employment in their field.

We justify our recruitment efforts, at least in part, because a larger population frequently generates additional budget for the music unit. This is especially true for those public institutions where budgets are driven by enrollment and credit hour generation. That same rationale is used if the institution is not funded directly on an enrollment formula. It is surely easier to justify a new position (or the retention of an existing faculty line) to the provost or president if the music executive can point to a larger student population being served. There is a twinge in our ethical souls, though, when we see an especially promising pianist or a budding baritone turn to schlepping pizzas or bussing dishes before getting a real estate license and a "real" job.

The purpose of this paper is not to plow that ground again—to beat our breast about the ethics in music student advising or to justify the situation by noting that stiffer competition at auditions results in a higher artistic level in professional ensembles and on the concert stage. Rather, it is to see whether or not there are trends nationally and in the Northwest region regarding music degree goals at the baccalaureate level and national trends in the choice of a major within B.M. programs. Or, put another way, are our students once again ahead of us? Are they really our leaders rather than our followers in this process of natural selection? One of the frustrations one encounters in using the Higher Education Arts Data Service reports as a research tool will be addressed first.

In searching for trends one should ideally have a common database—that is, review data gathered over a period of years from the same institutions. This is not possible with the HEADS reports. I refer you first to Table 1, "Number of programs reported/total degrees conferred/degrees per program."

Table 1
Number of programs reported/total degrees conferred/degrees per program

(Data from Higher Education Arts Data Services)

	1983	1984	1985	1986	1987	1988	1989	% decline '83-'89
Institutions with								
B.M. (65%) prgm.	356	340	338	328	288	321	339	
B.M.E. + (50%) prgm.	393	388	389	373	336	364	391	
L.A. (30-49%) prgm.	320	314	331	307	277	318	349	
Total undergrad. programs	1,069	1,042	1,058	1,008	901	1,003	1,079	
Total degrees conferred	10,136	9,486	9,233	7,971	6,618	6,809	7,065	30.3%
Degrees per program	9.5	9.1	8.7	7.9	7.3	6.8	6.5	31.6%

The first three entries show the number of responding institutions which indicate that they offer a specific degree program in music. For instance, in 1982-83 there were 356 institutions reporting that they offered the B.M. (65% music) degree. Note that the number dropped steadily until 1987 when it was 288, a decline of almost 20%—this in spite of the fact that the number of institutional members of NASM has increased annually. Raw data, then, is not useful as a point of comparison. This led to the following approach for calculating trends undergraduate music students make in choosing their degree goals.

For each year I added the number of programs reported by responding institutions in each of NASM's three degree categories—the 65% music content B.M., the 50% music content B.M.E. + (which includes music education, music therapy, music degrees combined with another discipline, and musical theatre) and the liberal arts degree, which requires 30%–49% music content. Note that the resulting total is not related to the number of institutions reporting. It is the total of all three categories of degree programs offered by all reporting member institutions. Then I divided the total number of degrees conferred by the total number of programs. This gave the average number of degrees conferred per program. The results are rather startling. There is a steady decline from 9.5 degrees conferred per program in the academic year ending in June 1983 to 6.5 degrees conferred per program in the academic year ending in June 1989. The result of those calculations shows a decline of 31.6% in undergraduate music degrees conferred over that seven-year period. This trend is confirmed with another calculation. The total number of programs reported in 1983 was almost identical to the number reported in 1989 (1,069 compared to 1,079). The number of degrees conferred in this very comparable number of programs dropped from 10,136 in 1983 to 7,065 in 1989, a 30.3% decline.

It is important to recognize this significant trend before turning to a discussion of the choices undergraduate music students make in their degree goals and in their choice of a major within the B.M. degree. For example, even if the percentage of music education degrees had remained constant, as a portion of the total music degrees conferred the total number of B.M.E. degrees would have

declined—since we have already seen that the total number of degrees conferred declined by more than 31%.

Let's turn now to those data in Table 2, "Specific Degree Programs as a percentage of all baccalaureate degrees."

Table 2
Specific Degree Programs as a percentage of all baccalaureate degrees

(Data from Higher Education Arts Data Services)

	1983	1984	1985	1986	1987	1988	1989
B.M. % of total	38.3	39	38.8	38.4	36.8	36.4	37.9
Music Education	39.9	39.1	37.4	39.7	39.8	38.1	37.1
Music Therapy	4.0	3.4	3.3	4.0	3.1	2.6	2.9
Music/Combined	2.2	2.3	3.4	2.5	2.3	4.1	3.8
Musical Theatre	0.6	0.6	0.8	0.6	0.5	0.9	1.1
Other	0.7	1.3	1.4	0.7	1.9	1.4	1.1
B.M.E. + % of total	47.4	46.9	46.3	47.5	47.5	47.2	45.9
L.A. % of total	14.2	14.2	14.8	14.1	15.7	16.5	16.2

The trend in the B.M. degree is not in a direct line. However, if we look at the average of the first 3 years (1983–85) and compare it to the average of the last 3 years (1987–89), we note a decline in the percentage of B.M. degrees from 38.7% in the earlier period to 37% in the latter. In the analysis of Table 2 and 3, frequent reference will be made to a comparison of those same three-year periods. In the interest of clarity those calculations do not appear on the charts.

The data for the B.M.E. + category does not present any clear trend, but there is a noticeable decline between 1988 and 1989 (47.2% to 45.9%). Within that category there is a noticeable decline (4% in 1983; 2.9% in 1989) in the percentage of music therapy degrees and a comparable increase (2.2% in 1983; 3.8% in 1989) in the percentage of degrees in music in combination with another discipline (Business/Arts Administration or Engineering). However, the numbers are very small in both categories.

There is an upward trend in the percentage of degrees awarded in liberal arts degrees in music with a steady increase from 1983 to 1988 (14.2% to 16.5%) and then a slight decline to 16.2%.

To summarize these data, we see a slight shift from B.M. programs to programs in liberal arts with a music major. The lowest percentage of music degrees conferred in programs with 50% music content (B.M.E. +) occurred in 1989, the most recent year for which these data are available.

Let's turn briefly now to Table 3, "Academic/Applied Majors as a percentage of B.M. degrees conferred." It is unfortunate that we do not have applied major

data for other degree programs. It is dangerous to extend trends in B.M. programs to all music majors, but it is a temptation we succumb to since there is no more complete information from any source other than HEADS.

Table 3
Academic/Applied Major as a percentage of total B.M. degrees

(Data from Higher Education Arts Data Services)

BM Major (65%)	1983	1984	1985	1986	1987	1988	1989
Accompanying	0.2	0.5	0.7	0.3	0	0.1	0.1
Brass	9.3	10.4	9.7	9.3	10.4	8.8	8.7
Composition	3.0	3.2	3.4	3.6	2.8	3.7	4.2
Guitar	2.7	2.2	2.3	2.2	1.9	2.5	4.1
Harp	0.5	0.6	0.5	0.4	0.6	0.6	0.5
History/Lit.	1.4	1.5	1.3	1.1	1.1	1.5	0
Jazz Studies	3.2	3.8	4.5	4.0	4.8	5.8	5.6
Organ	3.5	2.5	2.5	3.0	1.9	2.1	2.4
Percussion	3.9	3.1	3.0	3.2	3.3	3.9	4.6
Piano/Harpsichd.	16.5	17.5	13.7	13.8	13.4	13.4	13.2
Piano Pedagogy	1.8	1.6	2.5	2.2	2	2.3	1.4
Sacred Music	2.7	4.1	3.7	4.3	4.3	3.2	3.9
Strings	10.5	11.4	10.5	11.2	10.7	9.9	10.0
Theory	1.3	1.1	1.7	1.1	1.5	1.6	0.7
Theory/Comp.	3.1	2.7	3.3	3.4	3.9	3.1	3.1
Voice	18.8	18.3	17.8	18.7	18.6	20.2	20.2
Woodwinds	11.5	11.6	10.6	11.1	10.7	10.4	11.7
Other	5.7	6.0	8.3	7.2	8.0	7.0	5.5

The most dramatic trend is in the area of piano/harpsichord. The decline was precipitous between 1984 and 1985 (17.5% to 13.7%) and has not recovered. I remind you, once again, that the *number* of piano performance majors has declined even more. These data were confirmed in the Mary Anne Rees paper for Region 9 this morning. [Editor's note: see "Meeting of Region Nine" in these Proceedings.]

Since the current debate centers primarily on opportunities for performing musicians rather than academicians, let's look at the other "standard" instruments.

Brass has declined slightly from an average of 9.8% in 1983-85 to 9.3% in 1987-89 with a sharp decline from 1987 (10.4%) to 1988 (8.8%) and remaining at that same lower level in 1989 (8.7%). Percussion shows a slight increase (3.3% average in 1983-85 to 3.9% in 1987-89). It remains, of course, a small population.

The string population is more erratic with no clear trends emerging, although there is a slight decline from an average of 10.8% in 1983-85 to 10.2% in 1987-89. The percentage of woodwind majors is the most stable figure with a modest decline from 11.2% in 1983-85 to 10.9% in 1987-89.

Voice majors represent the only population which shows an increase as a percentage of music degrees conferred. From an average of 18.3% in 1983-85 there is an increase to 19.6% in 1987-89 with a significant jump from 18.6% in 1987 to 20.2% in 1988. The 1988 percentage remained constant the following year.

Note also the increasing disparity between pianists and singers, traditionally the bread and butter populations in many music units. In 1983 the percentage of pianists was 16.5% and the percentage of singers was 18.8%, a difference of 2.3 percentage points. By 1989 that differential had increased to 7 percentage points.

The figures for one academic major are worthy of comment. There is a steady increase of B.M. students in jazz studies programs as a percentage of all music degrees conferred. From 3.2% of all B.M. students in 1983 this population peaked at 5.8% in 1988 and remained at 5.6% in 1989. These numbers are small, of course, and jazz studies is one of the newer NASM-approved degree programs. It is the only major, however, that has remained at least constant in terms of the number of individual students earning those degrees even considering the decline in the number of B.M. degrees conferred.

Let's turn now to NASM Region 2. First, I thank you for the excellent response rate. There are 13 private and 17 public NASM institutions in Region 2, which comprises Alaska, Idaho, Montana, Oregon and Washington. From those 30 institutions I received useable responses (that is, those that included data from all years requested) from 20, or 67% of the member schools in the region. Nine were from private schools and 11 from public institutions, a very good representation from both groups.

Several institutions were unable to provide information for all of the years requested (1981, 1984, 1987 and 1990). Since this was most frequently the data for 1981, the figures from that year were eliminated from the tabulations in this study in order to preserve the most possible responses. The result is a very similar, though not identical, time frame used for the HEADS reports (1983-1989) and Region 2 (1984-1990).

Table 4, "Specific Degree Programs as a percentage of all baccalaureate music degrees," presents the same data for Region 2 as Table 2 shows for all NASM schools represented in the HEADS reports.

Table 4
Specific Degree Programs as a percentage of all baccalaureate music degrees: NASM Region 2

	<u>1984</u>	<u>1987</u>	<u>1990</u>
B.M. % of total	28.0	31.0	32.4
Music Education	45.1	50.0	42.3
Music Therapy	1.7	.4	.5
Music/Combined	1.0	.4	1.0
B.M.E. + % of total	47.8	50.8	43.8
L.A. % of Total	24.2	18.1	23.8

The percentage of B.M. degrees climbed steadily during this seven-year period from 28% of all music degrees conferred in 1984 to 32.4% in 1990. The percentage figures for both the B.M.E. + programs and the liberal arts degree are quite erratic with no clear trend emerging. However, in the shorter time frame between 1987 and 1990, the B.M.E. + category declined from 50.8% to 43.8% of all music degrees conferred while the liberal arts degree increased from 18.1% to 23.8%.

Only one institution in Region 2 reported a music therapy program, and only one useable response indicated a music curriculum combined with another discipline. Since the numbers are so small in these categories it is not wise to reflect or project trends based on these data.

Table 5, "Number of undergraduate music degrees conferred," presents data for Region 2 that is not available in a useable form in HEADS reports. The figures represent the number of undergraduate degrees conferred by the 20 responding NASM Region 2 institutions, a constant data source.

Table 5
Number of undergraduate music degrees conferred: NASM Region 2

	<u>1984</u>	<u>1987</u>	<u>1990</u>	<u>% decline</u> <u>1984-1990</u>
B.M. total conferred	82	72	68	17.1%
Music Education	132	116	89	
Music Therapy	5	1	1	
Music/Combined	3	1	2	
B.M.E. + total conferred	140	118	92	34.3%
L.A. total conferred	71	42	50	29.6%
Total degrees conferred	293	232	210	28.3%

The decline in the number of B.M. degrees conferred (17.1%) is quite modest when compared to the more dramatic decline in liberal arts degrees (29.6%) and the almost precipitous decline in the B.M.E. + category (34.3%). The decline in the total number of undergraduate music degrees conferred between 1984 and 1990 in NASM Region 2 is 28.3%.

Another observation made by Mary Anne Rees at this morning's session for Region 9 bears on this dilemma. Demographers predicted a decline in the general undergraduate population. Their projections were based primarily on the anticipated decrease in the number of high school graduates. They had not taken into account the dramatic increase in the number of non-traditional and part-time students. These two new populations, however, have had a much more stabilizing effect on the general undergraduate population than they have on the number of music majors. Music curricula tend to be very sequential in nature, which makes them unattractive to part-time students, some of whom attend school for a single term. In addition, the performance skill content of music degree programs is discouraging to those non-traditional students who have been diverted from practicing those skills for a number of years. The pool from which we tend to attract music majors is made up primarily of very traditional students who proceed directly from high school to college study.

Before we compare national data with that from Region 2, it is important to note that the HEADS reports used represent annual reports for 1983 through 1989 and the Region 2 data is from 1984, 1987 and 1990. While the elapsed time is the same (7 years), the data from Region 2 is more recent by one year. Even so, some general observations are appropriate.

The number of undergraduate music degrees conferred in all categories has declined in both populations with the decline moderately less in Region 2 (28.3%) than nationally (31.2%).

The percentage of B.M. degrees has been consistently higher nationally, where the range has been from 36.4% to 39%, than in Region 2, where the range has been from 28% to 32.3% of all undergraduate music degrees conferred.

The figures for liberal arts degrees as a percentage of all undergraduate music degrees has been consistently lower nationally than in Region 2. The national figures show a range from 14.2% to 16.5% while those for Region 2 show a range from 18.1% to 24.2%.

The percentage of degrees with 50% music content (music education, etc.) as a percentage of all undergraduate music degrees conferred has ranged from 45.9% to 47.5% nationally and from 43.8% to 50.8% in Region 2. In both populations the B.M.E. + degree is chosen more frequently by undergraduate students than either the B.M. or the liberal arts degrees.

Several implications are apparent for music executives in higher education to consider:

The dramatic decline in the undergraduate music major population both nationally and in Region 2 may lead to even more focused attention on the recruitment and retention of music majors and an increased effort to reach the general student population with meaningful academic and performance opportunities for the general student population.

If these enrollment trends continue, they will very likely affect the areas of teaching expertise required in music units. Fewer piano faculty members will be needed to teach majors in their studios, but more faculty members (probably some pianists) may be needed to offer music appreciation, music fundamentals or group piano instruction for general students.

The decline in the number of graduates in music education, if left unchecked, will leave public school music rooms without qualified instructors. Even though some regions of the country have an oversupply of public school music teachers, there are other regions, primarily rural states, where the supply is not sufficient for the demand.

If a decreasing number of baccalaureates in music means a smaller, less competitive and (perhaps) less skillful graduate music population, it will have a negative effect on future pools of candidates for college teaching positions in music.

Some institutions have historically had more music major applicants than they could serve, turning away more majors than they accept. Others serve more regional populations and frequently accept a very large proportion of aspiring music majors. Those schools that have been especially selective can, if they choose, retain their music major population by accepting a larger percentage of applicants. The resulting impact on regional institutions could be dramatic.

In another instance, Ms. Rees's demographic data was especially relevant to our region and demonstrated the great diversity among the states in Region 2. She said that between 1986 and 2004 the number of high school graduates is expected to increase by more than 30% in seven states—including Alaska and Washington. In that same time frame, the number of high school graduates is expected to decrease by 11% to 29% in ten states—including Oregon, Idaho and Montana.

That represents a roll call of all five states in our region with two of them in the group with the greatest anticipated increase and three in the group with the greatest anticipated decrease. From a Montana perspective the implications are clear. Send recruiting teams to Anchorage or Seattle but not to Boise, Missoula, or Salem!

MEETING OF REGION SEVEN

CAREER OPPORTUNITIES IN K-12 TEACHING

ROBERT L. COWDEN

Indiana State University

As the so-called "traditionalist" on this panel, I have decided to spend most of my time discussing the situation that exists in the field of music teacher education. Since a very large number of the students at the institutions represented by those in this room are music education majors, I thought it might be helpful to discuss the elements of supply, demand, teacher shortage, and enrollments. It won't be long until the term "2000" will roll off our tongues with ease. However, until it does we seem to need to call it "the year 2000," even though, according to many, the new decade and new century will not begin until 2001.

Let us look first at the supply components. Just what are they? The largest single part of supply is the teacher education graduates from our colleges and universities. After declining each year from 1974 through 1983, the numbers are on the rise with an increase from 105,000 of newly qualified teachers in 1984 to 126,000 in 1986. Nearly 73% of this latter number were women. Fifty-seven percent of that 126,000 majored in education as distinct from 71% in 1984. The entry level salaries were \$16,000 as contrasted to \$20,700 for other bachelor's degree recipients. An unsettling fact is that only 61% of the newly qualified teachers who received bachelor's degrees in '85-'86 were teaching in April of 1987.

Other parts of the supply side of the picture are experienced teachers on leave or recalled from layoffs, experienced teachers out of teaching for longer periods, substitute teachers, in-migrants (persons moving to new areas with spouses), and persons with degrees who come into teaching through alternative methods of certification, as exist in some states, or through an emergency mode.

Attempts to use just one of these components of supply in making projections of teacher shortage will inevitably underestimate the supply and thus overestimate the shortage of teachers.

Table 1 shows that the number of K-12 teachers is projected to increase from 1990 to the end of the century. Enrollment during this same period will increase by 9%. This teaching force, by the way, as reported by an Associated Press article in August 1990, is getting older, whiter, and more female. The average age of K-12 teachers is 42; 92% are white; 71% are female.

Table 1
Classroom teachers in elementary and secondary schools, by control, with
projections: 50 States and D.C., fall 1975 to fall 2000
(In thousands)

Year (fall)	Total			Public			Private		
	K-12	Elementary	Secondary	K-12	Elementary	Secondary	K-12	Elementary	Secondary
1975	2,451	1,352	1,099	2,196	1,180	1,016	255	172	83
1976	2,454	1,349	1,105	2,186	1,166	1,020	268	183	85
1977	2,488	1,375	1,113	2,209	1,185	1,024	279	190	89
1978	2,478	1,375	1,103	2,206	1,190	1,016	272	185	87
1979	2,459	1,378	1,081	2,183	1,190	993	276	188	88
1980	2,485	1,401	1,084	2,184	1,189	995	301	212	89
1981	2,438	1,380	1,057	2,125	1,159	965	313	221	92
1982	2,446	1,402	1,044	2,121	1,171	950	325	231	94
1983	2,463	1,418	1,045	2,126	1,178	948	337	240	97
1984	2,508	1,448	1,060	2,168	1,205	963	340	243	97
1985	2,550	1,483	1,067	2,207	1,237	970	343	246	97
1986	2,592	1,517	1,075	2,244	1,267	977	348	250	98
1987	2,627	1,551	1,076	2,279	1,297	982	348	254	94
1988*	2,641	1,563	1,078	2,296	1,312	984	345	251	94
Projected									
1989	2,691	1,592	1,099	2,340	1,336	1,003	352	256	96
1990	2,724	1,627	1,097	2,367	1,365	1,001	357	261	96
1991	2,748	1,645	1,103	2,388	1,381	1,007	360	264	96
1992	2,785	1,662	1,123	2,420	1,395	1,025	365	267	98
1993	2,829	1,686	1,143	2,459	1,415	1,043	370	271	100
1994	2,868	1,703	1,165	2,493	1,430	1,064	375	274	102
1995	2,909	1,719	1,191	2,529	1,443	1,087	380	276	104
1996	2,950	1,735	1,215	2,565	1,456	1,109	385	279	106
1997	2,988	1,752	1,236	2,599	1,471	1,128	389	281	108
1998	3,024	1,769	1,256	2,631	1,485	1,146	394	284	109
1999	3,053	1,783	1,270	2,656	1,497	1,159	397	286	111
2000	3,082	1,797	1,285	2,681	1,508	1,173	401	289	112

*Estimated

SOURCE: U.S. Department of Education. National Center for Education Statistics, *Statistics of Public Elementary and Secondary Schools*, "Key Statistics for Public Elementary and Secondary Education: School Year 1988-89." *Early Estimates*, and "Key Statistics for Private Elementary and Secondary Education: School Year 1988-89." *Early Estimates*, Common Core of Data survey, and unpublished tabulations; National Education Association, *Estimates of School Statistics* (various years), copyrighted. (This table was prepared May 1989.)

There are several elements that affect supply:

1. Should there be dramatic increases in compensation levels, the supply would increase. Right now 19% of male teachers moonlight while 7% of the females have second jobs.
2. Improved conditions of work would increase supply.
3. Rise in unemployment in the general population historically increases teacher supply.
4. Cost of education and the need to borrow money cause college students to gravitate to careers that pay more than teaching.
5. Alternate staffing such as non-traditional routes to certification increases the supply.
6. The employment of part-time teachers has a positive effect on supply.
7. Early retirement provisions or the need for retrenchment *reduces* supply.

Let us now look at the demand components. All of these items create a heightened demand for teachers:

1. Enrollments—the National Center for Educational Statistics projects enrollment increases of 7% from 1985-1993; 9% to the end of the century. Table 2 reveals a decline in numbers of eighteen-year-olds, which hit a peak in 1977, to the year 1993 when it will once again be on the rise. Increases will continue for the K-12 age group through the year 2000. Keep in mind that these children are already born so it is merely a matter of counting them. The high school graduate of the year 2000 is already in the third grade. Along with this rise in the expected number of high school graduates is the perceptible, albeit uneven, rise in the percentage of graduates of the total population group. In 1987, for example, 74.3% of 18-year-olds were graduated from high school; in 2000 it is expected that figure will be 77.7%.

Table 2
High school graduates, 18-year-old population, and births 18 years earlier,
with projections: 50 States and D.C., 1974-75 to 1999-2000
(In thousands)

Year ending	High school graduates			18-year-old population	Births lagged 18 years	High school graduates as a percent of 18-year-old population
	Total	Public	Private			
1975	3,133	2,823	310	4,256	4,312	73.6
1976	3,148	2,837	311	4,266	4,313	73.8
1977	3,155	2,840	315	4,257	4,298	74.1
1978	3,127	2,825	302	4,247	4,279	73.6
1979	3,117	2,817	300	4,316	4,350	72.2
1980	3,043	2,748	295	4,243	4,259	71.7
1981	3,020	2,725	295	4,175	4,185	72.3
1982	2,995	2,705	290	4,115	4,119	72.8
1983	2,888	2,598	290	3,946	3,940	73.2
1984	2,767	2,495	272	3,734	3,716	74.1
1985	2,677	2,414	263	3,634	3,608	73.7
1986	2,642	2,382	260	3,562	3,520	74.2
1987	2,698	2,433	265	3,632	3,583	74.3
1988*	2,793	2,493	300	3,717	3,676	75.1
1989*	2,781	2,491	291	3,791	3,713	73.4
Projected						
1990	2,603	2,337	266	3,491	3,393	74.6
1991	2,535	2,276	259	3,307	3,195	76.7
1992	2,485	2,231	254	3,230	3,111	76.9
1993	2,495	2,240	255	3,304	3,181	75.5
1994	2,501	2,245	256	3,253	3,127	76.9
1995	2,608	2,341	267	3,400	3,274	76.7
1996	2,644	2,374	270	3,426	3,304	77.2
1997	2,744	2,463	280	3,533	3,415	77.7
1998	2,848	2,557	291	3,657	3,563	77.9
1999	2,889	2,593	295	3,712	3,619	77.8
2000	2,920	2,622	298	3,756	3,666	77.7

*Estimated.

SOURCE: U.S. Department of Education, National Center for Education Statistics, Common Core of Data survey, "Key Statistics for Public Elementary and Secondary Education: School Year 1988-89," *Early Estimates*, and "Key Statistics for Private Elementary and Secondary Education: School Year 1988-89," *Early Estimates*; U.S. Department of Commerce, Bureau of the Census, *Current Population Reports*, Series P-25. (This table was prepared April 1989.)

Other NCES statistics show that total enrollment in colleges and universities went from 12.8 million in 1988 to a projected figure of 12.9 million in 1995 to 13.378 million in the year 2000.

Further demand components are:

2. Retirement rate—with the aging of the teaching force it seems a safe prediction to expect large numbers of retirements in the next ten years.
3. Class size—if anything, the trend in class size is down, thus adding to teacher demand.
4. Attrition/turnover—there has actually been a decrease in turnover from 1977-78 to 1983-84—from 7.6% to 4.9% of all elementary teachers; from 7.7% to 5.6% of all secondary teachers. Attrition remains a problem with one study showing the loss of 50% of all new teachers within the first five years of employment. Table 3 shows low, middle, and high alternatives for new hires at the elementary and secondary level. Taking the middle alternative, we see an increase need of 218,000 in 1994 to 243,000 in 2000 with 215,000 of those jobs in the year 2000 being created by turnover.

Table 3
Projected demand for new-hiring of classroom teachers in elementary and secondary schools, by level: 50 States and D.C., fall 1989 to fall 2000
(In thousands)

Year	Middle alternative				Low alternative		High alternative	
	Total	Due to			Total	Due to turnover	Total	Due to turnover
		Turnover	Enrollment changes	Other factors				
	Elementary and secondary							
1989	216	158	5	45	212	153	225	167
1990	233	164	27	5	226	158	245	176
1991	205	168	36	(11)	197	161	220	184
1992	208	173	40	(4)	198	164	226	191
1993	226	178	40	4	215	167	247	199
1994	218	184	41	(2)	206	171	242	208
1995	219	189	31	10	206	175	247	216
1996	227	194	24	16	212	179	258	225
1997	234	200	14	24	217	183	267	233
1998	238	205	2	34	220	187	275	241
1999	239	210	(2)	30	219	190	278	250
2000	243	215	(7)	36	221	194	285	257

Table 3 Continued

Year	Middle alternative			Low alternative		High alternative		
	Total	Due to		Total	Due to turnover	Total	Due to turnover	
		Turnover	Enrollment changes					Other factors
Elementary								
1989	114	85	22	7	111	82	119	90
1990	122	88	29	5	119	85	129	95
1991	109	91	22	(4)	105	87	118	100
1992	111	94	17	1	106	89	121	104
1993	120	96	12	12	115	91	132	108
1994	117	99	8	9	110	93	130	113
1995	117	102	5	10	110	94	132	117
1996	121	104	3	13	113	96	138	121
1997	124	107	(3)	20	115	98	142	125
1998	126	109	(3)	20	116	99	146	129
1999	126	112	(10)	24	115	101	148	134
2000	128	114	(13)	26	117	103	152	138
Secondary								
1989	102	73	(17)	39	100	71	106	77
1990	110	76	(2)	(0)	108	73	116	81
1991	95	77	14	(8)	92	74	102	84
1992	96	79	23	(4)	92	75	105	87
1993	106	82	28	(7)	101	77	115	91
1994	101	84	33	(11)	96	79	112	95
1995	102	87	26	(0)	96	81	115	99
1996	107	90	21	3	100	83	120	104
1997	110	93	18	4	102	85	125	108
1998	112	96	6	14	104	87	129	112
1999	113	98	8	6	104	89	130	116
2000	114	100	6	9	105	91	134	120

NOTE: Negative numbers in parentheses.

SOURCE: U.S. Department of Education, National Center for Education Statistics, *Statistics of Public Elementary and Secondary Schools*. "Key Statistics for Public Elementary and Secondary Education: School Year 1988-89," *Early Estimates* and "Key Statistics for Private Elementary and Secondary Education: School Year 1988-89," *Early Estimates*. Common Core of Data survey, and unpublished tabulations: National Education Association, *Estimates of School Statistics* (various years), copyrighted. (This table was prepared May 1989.)

5. Quality Question—a final factor in demand relates to the question of whether or not boards of education will remove teachers from teaching in areas for which they do not hold certification or refuse to place them in such areas in the first place and whether they will hold out for a certified employee rather than seek emergency certification. At the present time there are 12.3 teachers per 1000 who are uncertified and 68.0 per 1000 who are misassigned, i.e. they have some kind of certification but they are teaching outside that area at least part of the time.

SUMMARY AND CONCLUSION

Is there *really* a teacher shortage in the public schools? Will there *be* a shortage by the end of this decade? How close are the supply and demand in balance and how close will they be in the year 2000? And what, if anything, does this have to do with music education?

The Association for School, College, and University Staffing (ASCUS) in its latest report of the job situation in education shows in Table 4 that vocal and instrumental music range from a 2.00 in Hawaii to a 4.12 in Region 1 (the Northwest). In these figures a 2.0 means "some surplus," 4.0 is "some shortage" while 5.0 indicates a considerable shortage. Table 5 shows that Instrumental Music at 3.23 and Vocal Music at 3.12 are both in the category titled "Teaching Fields with balanced supply and demand."

Table 4
Teacher supply and demand by field and region

Regions are coded: Alaska, Hawaii, 1 - Northwest, 2 - West, 3 - Rocky Mountain, 4 - Great Plains/Midwest, 5 - South Central, 6 - Southeast, 7 - Great Lakes, 8 - Middle Atlantic, 9 - Northeast. Alaska and Hawaii are not included in the national totals for years prior to 1990.

5 = Considerable shortage; 4 = Some Shortage; 3 = Balanced; 2 = Some Surplus; 1 = Considerable Surplus

Field	Region									National 1990		
	Alaska	Hawaii	1	2	3	4	5	6	7		8	9
Agriculture	2.00	4.00	3.50	3.00	2.75	2.77	2.00	2.77	3.54	4.00	—	3.03
Art	2.00	1.00	1.25	2.28	2.00	2.52	2.05	2.48	2.18	2.00	1.86	1.96
Bilingual Education	4.00	4.00	4.13	4.79	4.75	4.36	4.76	4.00	4.50	4.53	4.00	4.35
Business	3.00	4.00	2.75	2.46	2.60	2.62	2.44	4.05	2.51	3.30	4.00	3.07
Computer Science	4.00	4.00	3.66	3.45	4.00	3.83	3.66	4.16	3.73	3.56	4.17	3.84
Counselor - Elementary	5.00	5.00	4.00	3.00	3.57	3.77	3.31	3.50	3.23	3.16	2.89	3.67
Counselor - Secondary	5.00	5.00	4.00	3.00	3.57	3.70	3.26	3.10	3.08	3.16	2.30	3.56
Data Processing	—	—	3.25	3.66	3.50	3.00	3.62	3.66	3.58	3.83	4.00	3.57
Driver Education	1.00	—	3.00	3.00	3.00	2.14	2.43	2.25	2.88	3.00	3.00	2.57
Elementary - Primary	5.00	2.00	3.14	3.26	2.57	2.16	3.40	3.48	1.80	2.26	2.08	2.83
Elementary - Intermediate	5.00	2.00	3.14	3.20	2.77	2.22	3.25	3.38	1.84	2.13	2.00	2.81
English	5.00	5.00	3.37	3.00	3.10	2.80	2.90	3.07	2.51	2.84	2.45	3.28
English as a Second Lang.	4.00	4.00	3.16	4.44	4.80	4.23	4.00	3.73	3.89	4.18	3.66	4.00

Table 4 Continued

Field	Region										National 1990	
	Alaska	Hawaii	1	2	3	4	5	6	7	8		9
Health Education	1.00	4.00	1.28	1.83	1.71	1.78	1.86	2.36	1.69	1.94	2.83	2.02
Home Economics	4.00	4.00	1.66	2.30	2.00	2.23	2.55	3.05	2.04	2.75	3.00	2.69
Industrial Arts	4.00	5.00	3.00	3.00	2.16	2.41	3.33	3.09	3.00	3.20	3.33	3.23
Journalism	1.00	—	2.25	3.00	2.50	3.22	2.43	3.14	2.74	3.33	3.00	2.66
Language, Modern - French	4.00	3.00	2.71	3.00	3.20	3.22	3.33	4.04	3.10	3.24	2.57	3.22
Language, Modern - German	3.00	3.00	2.57	3.16	3.00	3.19	3.46	4.28	3.06	3.15	2.50	3.12
Language, Modern - Spanish	4.00	3.00	3.57	3.66	4.25	3.55	3.53	4.04	3.59	3.37	4.86	3.76
Language - Other	4.00	3.00	3.00	3.28	3.75	3.40	3.62	3.64	3.71	3.16	3.00	3.41
Library Science	5.00	5.00	3.20	4.14	3.00	3.78	3.70	3.35	3.89	3.33	3.00	3.76
Mathematics	4.00	5.00	3.37	4.35	3.37	3.61	4.10	4.21	3.71	3.71	3.54	3.91
Music - Instrumental	5.00	2.00	3.88	3.25	3.43	3.57	3.16	3.15	2.79	2.52	2.75	3.23
Music - Vocal	5.00	2.00	4.12	3.06	3.00	3.57	2.55	2.86	2.75	2.65	2.75	3.12
Physical Education	2.00	1.00	1.43	2.27	1.43	1.41	1.94	2.05	1.56	1.70	2.14	1.72
Psychologist (School)	5.00	4.00	4.00	3.77	4.16	3.66	3.63	3.16	3.70	3.93	3.40	3.85
Science - Biology	4.00	2.00	2.75	3.60	2.66	3.12	3.60	3.78	3.29	3.13	3.00	3.17
Science - Chemistry	4.00	4.00	3.37	3.66	3.66	3.70	3.80	3.72	3.74	2.97	3.20	3.62
Science - Earth	2.00	3.00	3.12	3.60	2.62	3.24	3.68	3.81	3.20	3.25	3.14	3.15
Science - General	4.00	3.00	3.11	3.46	2.50	3.18	3.44	3.71	3.32	3.17	3.00	3.26
Science - Physics	4.00	4.00	3.71	4.10	3.70	3.95	4.05	4.37	3.77	3.89	3.66	3.93
Science - Other Areas	3.00	4.00	3.25	3.44	2.50	3.23	3.66	3.86	3.39	3.60	3.00	3.36
Social Sciences	2.00	1.00	1.43	3.26	1.44	1.54	2.17	2.08	1.73	2.03	2.10	1.89
Social Worker (School)	4.00	3.00	2.83	3.33	3.50	2.82	2.50	3.08	2.90	2.00	3.00	2.99
Speech	1.00	3.00	2.87	2.36	3.00	2.78	2.58	3.21	2.64	3.10	4.00	2.78
Special Ed - Deaf	5.00	4.00	4.20	4.62	4.80	4.38	4.71	4.38	3.85	3.50	4.33	4.34
Special Ed - ED/BD	5.00	4.00	4.57	4.69	4.80	4.62	4.54	4.61	4.27	4.10	3.86	4.46
Special Ed - Gifted	2.00	4.00	3.86	3.66	4.00	4.17	4.23	4.33	3.73	3.93	3.50	3.76
Special Ed - LD	5.00	5.00	4.66	4.33	4.66	4.43	4.46	4.54	4.23	4.05	4.00	4.49
Special Ed - Mental Hand.	5.00	5.00	4.75	4.35	4.66	4.19	4.63	4.52	4.10	4.10	4.00	4.48
Special Ed - Multi Hand.	5.00	4.00	4.75	4.50	4.83	4.25	4.54	4.47	3.88	4.05	4.00	4.39
Special Ed - Reading	5.00	3.00	4.00	3.13	3.66	3.19	3.93	3.77	3.27	3.32	2.80	3.55
Special Ed - Other	—	—	4.33	3.60	4.66	3.87	4.60	4.20	3.61	4.00	3.00	3.98
Speech Path./Audio.	5.00	5.00	4.60	3.76	5.00	4.47	4.33	4.00	4.18	4.21	4.00	4.41
COMPOSITE	3.74	3.54	3.30	3.42	3.35	3.28	3.42	3.57	3.19	3.25	3.20	3.39

Source: Association for School, College, and University Staffing

Table 5
Relative demand by teaching area
1990 Report

Based upon a Survey of Teacher Placement Officers—50 States

Teaching fields with considerable teacher shortages . . . (5.00–4.25):	
Special Education - LD	4.49
Special Education - Ment. Hand.	4.48
Special Education - ED/BD	4.46
Speech Pathology/Audiology	4.41
Special Education - Multi. Hand.	4.39
Bilingual Education	4.35
Special Education - Deaf	4.34

Teaching fields with some teacher shortage . . . (4.24–3.45):	
English as a Second Language	4.00
Special Education - Other	3.98
Science - Physics	3.93
Mathematics	3.91
Psychologist (School)	3.85
Computer Science	3.84
Language, Modern - Spanish	3.76
Library Science	3.76
Special Education - Gifted	3.76
Counselor - Elementary	3.67
Science - Chemistry	3.62
Data Processing	3.57
Counselor - Secondary	3.56
Special Education - Reading	3.55

Teaching fields with balanced supply and demand . . . (3.44–2.65):	
Language, Modern - Other	3.41
Science - Other	3.36
English	3.28
Science - General	3.26
Industrial Arts	3.23
Music - Instrumental	3.23
Language, Modern - French	3.22
Science - Biology	3.17
Science - Earth	3.15
Language, Modern - German	3.12
Music - Vocal	3.12
Business	3.07
Agriculture	3.03
Social Worker (School)	2.99
Elementary - Primary	2.83
Elementary - Intermediate	2.81
Speech	2.78
Home Economics	2.69
Journalism	2.66

Table 5 Continued

Teaching fields with some surplus of teachers . . . (2.64-1.85):	
Driver Education	2.57
Health Education	2.02
Art	1.96
Social Sciences	1.89
Teaching field with considerable surplus of teachers . . . (1.84-1.06):	
Physical Education	1.72

5 = Greatest Demand, 1 = Least Demand

Source: Association for School, College, and University Staffing

Those who have been predicting dire teacher shortages for the past five years (myself included) have been incorrect. The principal factor unanticipated was that persons in large numbers would come back to teaching.

The facts before us are these:

1. Enrollment in the public schools is rising.
2. There are not enough teacher education graduates to take available positions.
3. There is a graying of the teaching force that will result in large numbers of retirements in the decade of the '90s.
4. There is a teacher exodus (music teachers included) from the teaching ranks for various reasons—many of these departures occur during the first five years of a career.
5. With alternate modes of certification now possible there will be increasing numbers of nontraditional teachers involved in K-12 education; further, there will likely be increasing numbers of former teachers returning to the academic life.
6. Minority teachers are in very short supply. In 1990 only 5% of the K-12 teaching force will be members of a minority group, down from 8.5% in 1980. Yet, Black and Hispanic enrollment is 26.3% of the school population in 1990, up from 24.2% in 1980.

In my view there will be excellent opportunities for music teachers in this decade. As I speak with colleagues around the country I find people reporting that their music education graduates are getting jobs, especially if they are at all mobile. I am no longer predicting a severe music teacher shortage but I do believe that the opportunities are excellent for that qualified, certified graduate who has drive, determination, a will to succeed and who wants to advance the musical art by working with children and youth.

I've used up my time talking about the most traditional of the music occupations, but let me add that the church music scene in many ways is the same; in other ways it is different. There appear to be fewer full-time church music posts than was true 25 years ago but the prediction for a serious shortage of organists, many of whom will be needed in part-time settings, is said to be acute in many parts of the country. With a drop in the number of organ majors in colleges and universities that is alarming.

MUSIC CAREERS IN THE 1990s: THE MUSIC BUSINESS

MICHAEL FINK

The University of Texas at San Antonio

I would like to explore with you a few of the many possible career areas open to college graduates with *music business* degrees. I shall be excluding the musical instrument business, since that has already been covered thoroughly in this session, and the record business, since it is too large for adequate discussion here.

Let me begin with the field of print *music publishing and preparation*. Through technology, we are now in the age of desk-top publishing. All it takes is a Macintosh computer, a laser printer, and a copy of *Finale* software to produce camera-ready music. Anyone can become a publisher this way. Of course, marketing the printed music is another issue. That is why someone with this equipment might wish to consider becoming a contractor to established print publishers, replacing traditional musical typists or engravers. There are considerable entrepreneurial possibilities in this field.

Another area probably familiar to you is *arts management*: the operation of symphony orchestras, ballet and opera companies, and arts centers. This career area normally requires investing in a graduate degree in arts management. Also, I should mention the excellent internship program offered by the American Symphony Orchestra League (ASOL), a highly selective, year-long experience with pay. Entry level positions in arts management are generally as an Assistant General Manager or Assistant Marketing Director. The latter holds particular promise, as orchestras have discovered that they must be marketed to the public to survive. Tickets are *sold*, not bought.

Now let us consider some areas that may be less familiar. The field of *music licensing* is little known to music educators. There are two types of licensing: "mechanical" rights and performing rights. "Mechanical" rights licenses typically deal with recordings and synchronization (films and video). The career possibilities here are interesting but limited, since most "mechanical" licensing is handled by just one organization: the Harry Fox Agency in New York.

Performing-rights licensing is a bigger field, and the principal players are the licensing organizations—ASCAP, BMI, and SESAC—on one side and a vast array of music "users" on the other. Outside the home offices of ASCAP and BMI, these organizations pay an army of field representatives to do various tasks, some musical and some not. Both organizations do ongoing national surveys of music broadcast by local radio and TV stations. One job involves identifying and tabulating the music of composers and songwriters affiliated with their organization for proper royalty credit. Other representatives travel around checking

restaurants, stores, workout studios, etc. to make sure they are either licensed to use music or have employed a licensed music supplier (e.g., Muzak).

Not to be confused with arts management is the field of *artist management*. There are two main areas: the personal manager and the talent agent. For classical artists, the field is chiefly limited to booking, the work of the talent agent. However, in popular music it is more complex. First, the personal manager must find talent to manage. Then there is the development of that talent. Today, this often means developing both a performing artist and a songwriter in one person. Another task of the personal manager is to line up other members of the artist's "team": talent agent, business manager or accountant, and attorney.

One very important duty of the personal manager is negotiating contracts. This is especially crucial with a new artist getting a first recording contract. However, the most important job of the personal manager is advising and guiding the artist's career. An inviting aspect of artist management is that it can take place anywhere and on any level from local to national. This field is probably the most entrepreneurial in the business of music, holding great promise as well as great risks.

There are two "off-the-wall" career areas I should like to mention at this point. Neither is obviously associated with holding a degree in music. One is the field of *environmental music* sales. I refer to work with Muzak's more than 200 American franchisers or with their competitors. This is not just elevator music any more. Through satellite technology, a choice of musical styles can be delivered directly to the store, restaurant, or office. Further, these choices can be coordinated and programmed to play during whatever "dayparts" the client desires, the challenge being to design an effective pattern of music programming. In such sales work, a degree in music would carry with it strong credibility.

The other "off-the-wall" career area is *textbook sales*. Have you ever tried to communicate your problems about teaching music theory to a textbook salesperson who had never taken a course in music theory? I believe that a person with a music degree and a general background in the humanities would go far with companies such as Norton and Prentice-Hall.

Finally, let us discuss the field of *entertainment law*. With artist management, this is the career area most in need of talented individuals. There is a saying that an army travels on its stomach. Well, the nature of the music and entertainment industry is personal services that deal with copyright materials. Therefore, the music business travels on contracts and licenses. Writing, reviewing, and negotiating these are part of the work of the entertainment attorney. Just a few of the more important documents include:

- Songwriter-publisher contracts
- Artist-manager contracts
- Artist-record company contracts
- Compulsory licenses for recordings
- Synchronization and performance licenses
(films and music video)
- Blanket performance licenses
(from ASCAP, BMI, SESAC)
- Master reproduction licenses
(environmental foreground music)

But contract law is not all there is to this career. The exigencies of the present day require versatility in an entertainment attorney. Involved are copyright law, business and tax law, libel/slander, and trademarks.

The challenges of the future in entertainment law are also the challenges in the other music business fields. These will be determined largely by developments in new technology, new media, and new products. Just as electronic keyboards, drum machines, and sound processors changed the musical instrument business in the 1970s, and music video revolutionized popular performance, recording, and record marketing practices in the 1980s, it seems inevitable that graduates of our music business programs will be challenged by exciting developments during the 1990s of which we have only an inkling today.

MEETING OF REGION EIGHT

THE FUTURE OF CHORAL SINGING

DON V MOSES

University of Illinois

Let us imagine for a few moments a “best-case scenario,” certainly a definite change from what many of us have to encounter every day when dealing with budgets, personnel matters, deferred maintenance, and other “gems.” Let’s put ourselves into the future as we make two basic assumptions: it is the year 2002 (our current first-graders will be seniors in high school), and the future of choral singing is bright.

We have a full-time music teacher in every school at every level. The citizens and voters of the U.S. have convinced the politicians in each state that they definitely want their children to experience and understand the arts. They believe children should not only know how to read, to write and to spell, but to sing, to dance and to paint.

Music educators back in the 1990s discovered not only how to make performance exciting but how to teach children of all ages an appreciation of the arts. All people now seem to understand that the arts are an essential ingredient in their lives. With the emphasis back in the 1980s on science and technology, parents, educators, and politicians found that, without the balance provided by the arts, individuals were less complete. They found the study of music was more than just enjoyment. It taught discipline, mental preparedness, cultural awareness, and it provided nurturing for the inner soul.

A strange thing happened around the year 2000. The people seemed finally to heed the advice of many leaders of the 20th century. When Robert Shaw spoke to the people 40 years ago, he said:

In a world of political, economic, and personal disintegration, music is not a luxury, it is a necessity; not merely because it is therapeutic, nor because it is the universal language, but because it is the persistent focus of man’s intelligence, aspiration and good will.¹

Yes, it finally happened: with conflicts still breaking out between the peoples of the world, the leaders of many countries found that they could not afford wars and that the arts offered a powerful and positive meeting ground for cultural diversity. The arts helped us to discover not only who we are but enabled nations

to share that understanding with others. It is now almost 30 years since John F. Kennedy said:

Art and encouragement of art is political in the most profound sense, not as a weapon in the struggle, but as an instrument of understanding of the futility of struggle between those who share man's faith....I am certain that after the dust of centuries has passed over our cities, we too will be remembered not for victories or defeats in battle or politics, but for our contribution to the human spirit.²

Choral music seemed to play a major role in the arts movement of the '90s. Why? Many people could participate; it was not only therapeutic but enjoyable; it did not make any difference what race or religion you were; it helped teach languages, and understanding of great poetry and literature; it relieved stress better than drugs; and it provided a supportive environment where children and adults could succeed and be recognized. What happened in America during the 20th century is even more fascinating because the United States proved to be not only the leader in democracy but, because of its educators, the leader in the arts as well.

Greek philosophers have said we humans, by necessity, back up into the future, eyes cast on what has come before, because the past is all that anyone can see. A recounting of the vast and absorbing history of choral music provides both a basis for the examination of choral singing in our time and a glimpse into the possibilities for the future of choral music well into the 21st century. Suffice it to say that, due to limitations on our time today, the history of choral music has indeed been a rich one. Choruses are known to have existed in several cultures of the ancient world. There were expert singers as early as 596 B.C. Large choruses existed in Rome during the first and second centuries. They were so large, in fact, that they not only filled the stages of the amphitheaters but also some seats assigned to the spectators. The rise of choral music in western Europe is almost overwhelming when one thinks of the Renaissance, Baroque, and Romantic eras.

Europeans moved to the United States in the 18th and 19th century and brought many of their own singing traditions with them, including church music and traditional folk songs. The *Liedertafel* choruses, for instance, were prevalent in many parts of the U.S. that were settled by Germans. We enjoyed a continuation of this wonderful singing tradition in the American school systems, churches, colleges, and communities during these earlier years. Literature for chorus and orchestra also played a major role in the development of orchestras in this country.

New elements were brought into religious choral music by the African-American population as early as 1878, such as the Jubilee Singers from Fisk University, who toured both Britain and Germany. In Pennsylvania, choral unions gave the first performances of Bach's *St. John's Passion* in 1888. The first American performance of Haydn's *Creation* was given in 1810 in Bethlehem, Pennsylvania, only 11 years after its premiere in Vienna.

The manner in which choral music and singing developed and the principles which inspired this development had an impact on both the architecture and design of buildings in America as it had previously in Europe. Great ecclesiastical structures were affected by these musical developments, and the designs of many secular buildings were planned with requirements of large oratorio-type music in mind as well.

Many people feel, and I think rightly so, that church music provided a mainstay of singing in the United States. For example, in the 1990s, church musicians made up the largest percentage of membership in the American Choral Directors Association. We know that almost all churches in the United States had adult choirs, and many had high school and children's choirs. Often, some of the earliest training in choral music was done in the church. There were universities and seminaries located throughout the United States dedicated to training church musicians and ministers of church music. As music education received less emphasis in the schools across the country, churches were increasingly influential in choral singing and therefore in shaping its future.

In most of the United States in the 1980s, general music was part of the package that was offered to nearly all grade school children from kindergarten through fifth grade. Unfortunately, due to a lack of sufficient funding, music teachers in the elementary schools often had fewer contact hours than needed. Many music educators believed that we were paying the price for earlier cutbacks in the funding of music programs in our schools. Many parents in the 1980s who themselves had no music experience in high school were saying as taxpayers that, because *they* did not experience music in school, they did not feel that their children would benefit from it either. Our music educators must take credit for the effort and guidance they provided during the early 1990s. They alone convinced the general public of the worth and importance of music training in the public schools. They are even credited now for improving the alarming drop-out rate we experienced in the 1980s.

By the 1990s, school music education had existed in America for more than 160 years, and a major portion of such education had been devoted to choral singing and teaching. As choral musicians, teachers, and conductors soon realized, the strong emphasis on choral performance had to some extent excluded the appreciation of music and an understanding of its aesthetics. Elementary music educators renewed their time and efforts devoted to singing in the grade schools, and fortunately, many of the best high schools began to include choral classes in conjunction with rehearsals that taught about the history and aesthetic values of music along with its performance.

It appeared to a number of music educators that the future of choral singing in the United States depended to a great extent on the revitalization of singing in the elementary and secondary schools. We were correct in assuming that a first

step would be for college choral directors to emphasize community singing in their choral methods classes. Integrating programs such as assembly singing in the schools would be one of the primary objectives in the preparation of a choral director.

Many of the educators in the 1990s felt that every choral director should leave undergraduate school with a repertory of songs from the folk heritage along with easily teachable parts that could be presented not only to skilled choral singers, but to all people who might enjoy singing. They felt we should push strongly to reinstate such activities as the lobby singing at all MENC and ACDA conventions.

I believe the choral director realized first of all that there were more people in the United States who would enjoy singing but who had never had the opportunity to do so, and second, that there were more benefits to choral singing than a carefully prepared and over-rehearsed concert. The conductors found that by only teaching a select few the most challenging choral literature, they had frequently bypassed a large percentage of the school population who would not only gain from the experience, but provide a larger base of music appreciators.

A close friend of mine and a well-known American music educator related in the 1990s that he was disturbed by the number of choral directors who were more concerned about baroque vibrato than about community or group singing. It was his way of implying that the choral conductors we were training were becoming so elitist that we ran the risk of neglecting the common man altogether.

He also suggested that we, as choral conductors and music educators, needed to use whatever influence we had on the preparation of elementary and secondary general music teachers to ensure that singing was the dominant emphasis in their classes and that these teachers were also skilled song leaders.

Our college- or university-trained musicians unfortunately had lost touch with much of the important traditional American music, including folk music and spirituals. There was no longer a body of traditional choral literature passed from generation to generation as there once was. In the long run, this could have been detrimental to the future of choral singing.

Those who travelled and made music in Europe back in the 1980s knew that there were many more people there who attended concerts than there were in the United States, particularly choral concerts. Part of this came from the enjoyment of singing and making their own music, much of which had been passed down as traditional folk song. This may well be a result of the work of Kodaly (among others) and his widespread influence on the European education system.

I, myself, had often been in social surroundings in Europe in the 1980s and '90s where a part of after-dinner socializing each evening was making music with the guests. I had also been continually surprised with the amount of song repertoire that European families had in common, including folk songs passed down

for many years. When Americans were in a similar situation, it was surprising how few folk songs or any common repertoire they knew.

My friend the music educator advised that if we came down to earth with choral programming, choral music would have a future; if not, it would continue to suffer from limited appeal. We, as choral musicians, needed to expand our concert repertoire to include more than just the most erudite art music. Ensemble concerts in the not-too-distant past almost always had concluded with something that would make the audience leave on an enjoyable note. Bands had marches, orchestras had waltzes as well as some popular music, and choral concerts had spirituals, folk songs, or something similar at the end.

When one considers programming, let's remember Robert Shaw's first 20 years as a professional conductor. His concerts always included final selections of American folk tunes, spirituals, or the best of American popular music in excellent arrangements. Every concert seemed to have had something for everyone in the audience.

By the 1980s, people going to a choral concert may have heard only Bach or Hindemith, and the happiest tune they might have heard at the end of an orchestra concert was *Death and Transfiguration*. It was important for us to re-evaluate what we were doing in our colleges and universities: with the emphasis put on the highest calibre of art music, we were programming directly for a specific few, and there was very little that interested a larger potential audience.

There was an excellent article written by Susan McClary titled "Terminal Prestige: The Case of Avant-garde Music Composition," published in the Spring 1989 issue of *Cultural Critique*. Professor McClary spoke about avant-garde composers who began to doubt the value of their music if it became too popular or acclaimed by too large an audience. Modern composers could either compose music that was accepted by the public and therefore be ostracized themselves by their fellow composers, or they could compose in a vacuum and withdraw from the public world.

This sort of withdrawal, as suggested by Milton Babbitt, "is both an immediate and eventual service to the composer and his music because it means complete elimination of the public and social aspects of music composition."³ McClary's article is laced with interesting facts and titles. One quote from composer/performer Laurie Anderson told how she performed something called "difficult listening hour." She suggested that when listening to some of our classical music stations you should pull your chair up to the radio and sit bolt upright in that straight-back chair, button that top button, and get set for some difficult music listening.

Susan McClary mentioned composers writing about their own music, for instance Roger Sessions' essay "How Difficult Composers Get that Way" or Arnold Schoenberg's "How One Becomes Lonely." Finally, McClary addressed

Milton Babbitt and his article "The Composer as Specialist," although she thought it was more appropriately retitled by the editors of *High Fidelity* magazine as "Who Cares If You Listen?"

McClary went on to suggest that in answer to the question "Who cares if you listen?" one might respond, "Who cares if you compose?" Choral musicians in universities across the country became aware that there were some people in our communities that really said, "Who cares if you can walk on stage and present us with a very difficult listening hour?" I believe that it was wise to change this practice of "terminal prestige" in choral music and to include more of the music that allowed the general public to listen and appreciate.

I remember when university and college choral ensembles began what we now consider to be the fairly dangerous area of terminal prestige. Perhaps we, in choral music, could call this syndrome "terminal precision." A colleague said to me, "You know, music doesn't have to be difficult to be great." I was concerned then that university choral musicians were performing difficult music for the sake of difficulty, and eventually came to believe that we must include a wider audience if we want to ensure the future of singing and the survival of choral music in the United States.

While it is true that the history of choral music in the United States through the 1980s had taken enormous strides, conductors and music educators found that they were performing for smaller and smaller audiences because of their emphasis on "terminal precision" and the "difficult listening hour." In the latter part of the 20th century, choral music originally performed in colleges and universities soon became the performance literature for the high schools. Therefore, the universities were leading the secondary schools down the same path of "terminal precision."

Please do not misunderstand my position: there was nothing wrong with difficult choral music and precision in the preparation of a choral ensemble. Should we, however, have allowed the quest for excellence to eliminate others who might have sung or listened? We found we could not forget the less able but interested singers, and they became the audience of the future.

It has always been interesting to me that so many musicians were involved in music in high schools in the 1960s, '70s and '80s, and yet so many of these young people stopped performing music in any way after high school. If even 50 percent of the students that performed in high school band, orchestra, and chorus had continued to participate in music somehow in our universities, we would have had to hire twice as many music faculty at the collegiate level. Instead these students felt "burned out," or that they had reached some sort of termination point in their musical experience. Music was no longer a joy to many of them so they stopped performing; even worse, many stopped appreciating others who performed. Had they suffered the "terminal precision" syndrome already in high school?

If only 50 percent of the high school musicians had continued to participate as listeners and attend performances in colleges or in their communities, we would never have had any problem selling our tickets in the '80s. We would have been performing to sold-out audiences even then. Something was indeed wrong with our approach to this terminal process of music-making in high schools as well as in colleges.

Budget cuts and "back to basics" movements hurt many school music performance programs in the 1970s. Because some music had been taken out of the primary grades, there had been a surge of community and children's choirs in the United States. It is true that there were more children's choirs in the U.S. than ever before. In larger communities, these children's choirs worked with their own budgets based mainly on donations of community members and family members of the children who sang and who understood and valued this experience.

Many of the teachers who were dedicated to teaching children through vocal performance started community children's choirs, and these teachers worked to provide a permanent place for children's choral singing in America. This in turn became a very important part of the future of choral singing. These choirs had emerged as an excellent opportunity to provide youngsters with performance experience.

The children's choirs I heard, including mixed ensembles as well as many boys' choirs, had superb followings throughout the United States. Many did extensive touring not only in the U.S. but in foreign countries as well. Choirs such as the Harlem Boys Choir took young people out of fairly difficult surroundings, and there was a resultant excellent record of continuation in education compared to other children of the same age who had not had the experience and discipline of singing in choral ensembles.

The ACDA committee on children's choirs was well organized and healthy and had done a great deal to promote interest in the teaching of children, not only in community children's choirs but in church and school youth music programs as well. The committee strongly endorsed the notion that music and choral singing should be a part of school music curricula at the elementary and junior high school levels and supported the view that all children, whether gifted or less able, could with capable instruction learn to use the singing voice, learn to sing in tune, and learn to sing in an ensemble. They considered this could be accomplished as part of classroom music experience, and/or whenever possible, as part of special performing ensembles.

Back in the 1990s professional choruses began playing an increasingly important role in the evolution of choral music in the United States. There were, of course, many different definitions of professional choirs. One was that a professional choir paid its singers. I think, however, that the term "professional" also carries a greater meaning—one of competence. When one prepared a choir for an orchestral

conductor, an opera, or some other form of professional appearance, the professional nature of the ensemble should have had little or nothing to do with the money involved. Rather, it assumed that singers behaved and performed in a manner similar to that of any other professional ensemble.

By the 1990s, there had been a significant increase in the number and quality of professional choruses in the U.S. A few decades earlier there were only a few, and we can remember them with ease: Chicago Symphony Chorus, Fred Waring Ensemble, Robert Shaw Chorale, Roger Wagner Chorale, Norman Luboff Choir and the Greg Smith Singers. The '90s witnessed many more small ensembles in which the singers were paid in one way or another, and these ensembles appeared all over the U.S., with a great deal of help from the National Endowment for the Arts thankfully. The organization "Chorus America," founded in 1977 and now in affiliation with ACDA, made a great impact on professional choruses. I believe this was a healthy indication for the future of choral singing.

Europe has had professional choirs for years that were sponsored and known as "radio choirs." These radio choirs were high-quality ensembles, and the singers earn a living wage. Many of these singers were Americans who went on to earn quite a decent living in Switzerland, Germany and Sweden through these professional choirs.

Our educational system in the late 20th century was training better singers and singer-musicians than ever before, and this provided an excellent outlet for professionals. The climate was right in the 1990s for the appearance of professional choral singing in America. It was as much a part of ACDA as were church choirs, school choirs, and children's choirs. I believed in professional choirs, and I hoped then that they would continue to develop in our communities and cities until they could actually take their deserved place beside professional orchestras, opera, theatre, and dance companies that had existed for a number of years in the United States.

These professional ensembles provided a musical outlet after university life. There were contractors in most major cities in the U.S. who handled most of the professional singers in a given city. One such contractor in New York said she auditioned approximately 300 singers per year in 1989 and had been doing this for approximately 10 years. She kept a working roster of approximately 600 singers but only employed, at the most, about 180 at any given time and had a core of approximately 20 singers constantly. These core singers earned approximately \$8,000 or more per year from their work. Many other singers taught, performed solo work, or held positions as church musicians. In the 1990s, the earning power of these professional singers increased greatly.

Today, in 2002, it takes more than a beautiful voice to be successful in the professional singing world. There is a choice now of taking someone who both excels as a musician and possesses a beautiful voice. One could easily describe

a professionally trained choral singer as a person who not only sightreads, but who also understands and has experience in singing many different styles of choral music.

Today's choral singer understands early, middle, and late performance practice in Renaissance, Baroque, and Classical music. He or she has not only sung pieces from these periods but also knows how to approach a trill in the works of Mozart, an embellishment in a Bach cadence, and has ideas for decoration of a melody in a Renaissance motet or for improvisation in a 20th-century composition. In short, singers in the year 2002 are able to use their voices as instruments for as many different styles of music as they are performing.

The composer's view of choral music in the middle part of the 20th century was perhaps one of the most distressing. Only a small handful of composers were writing for choral ensembles, particularly with orchestras. Composers with new pieces written between 1950 and 1970 included Britten, Barber, Penderecki, Bernstein, Martino, Dallapiccola, among a few others. Who could blame them for not writing choral music when so little was heard in performance? They were writing music for orchestra, chamber orchestras as well as various groups of winds and brass groups with percussion. This, of course, did not bode well for the future of choral music.

Between 1980 and 1990, advanced choral music for concert halls had begun to follow the path taken by instrumental music in the 1950s and 1960s. We now saw specialized small ensembles of 12-16 singers emerging, capable of extraordinary virtuosity and for which extremely demanding music was written. This music by its very nature appealed to a relatively small audience interested primarily in such new music. Hence, the large domain of choral music was beginning to split for contemporary composers, as we had already experienced in the field of orchestra music. Arguments for and against the "gap" between avant garde and traditional concert audiences had been advanced repeatedly over the past 20 years. We all had our own opinion here. The point was that now the same arguments could be joined in the choral domain, and the solutions to closing this "gap" would eventually become more convincing in choral music than in other genres.

The most frequently advocated solution was the creation of "crossover" repertoires and groups. A paradigm had been the King's Singers, and to them could be added American ensembles like Chanticleer, Bobby McFerrin's Voicestra, certain virtuoso jazz ensembles like the Swingle Singers, and even pop-based groups like Take Six or the Bobs. All of these ensembles presented repertory which was new but "accessible" and based mostly on familiar ground, i.e., not totally avant garde. Such groups seemed to draw audiences which resembled those for the Kronos Quartet or Prizm: a mixed bag of suspicious avant-garders, vacant new-agers, and amiable pop-rockers but—most importantly—a new audience.

These groups were all professional, that is to say they were making money by performances and recording. In spite of a question as to whether these groups were good—or in some cases great—or not, professional composers felt queasy about them. It had less to do with aesthetics than with marketing. Composers felt these groups had at least the potential of becoming commodities and hence discovering that their work was driven by market forces rather than their own aesthetic or intellectual judgments. I understood this concern but also felt these ensembles were providing new directions in choral music and reasoned that even Palestrina, Bach, and Mozart were all affected somewhat by marketing influences in their day.

Choral music has survived these conflicts, and these forces and many more will change in ways we cannot foresee. No matter what direction music takes in the 21st century, the composers of today must continue to be interested, through the efforts of conductors, to work and compose for choral music. This above all else will assure that choral music does indeed have a future. The best way we can ensure that the future of choral music will be as rich and interesting as it was in our past, is to interest today's most gifted and talented composers in writing choral music. We, in turn, must make every effort to perform their works. Otherwise, choral music will slowly die.

Today's task for composers, conductors and performers alike is to develop skills that are not limited by genre or style. All of us must be willing to continue learning, so that even old music is made fresh by the power of our thought.

The conductor's role in the 1990s was, I believe, the most important contributing factor in the development of choral singing. I speak primarily about the conductors who were working or active in the field in 1990 and those who were being trained in our colleges and universities. We as teachers and administrators had the responsibility then as well as now to expand our vision. I strongly suggested that we continue to include in our methods classes, conducting classes, and performances a much larger percentage of new music.

How much? Let us again look at the past to better understand what is in the future. For at least the last 1100 years, music of the recent past was a portion of what was studied and performed. During the life of St. Gregory, Schütz, Victoria, Vivaldi, Beethoven, and Brahms, the largest percentage of the music performed was newly written. Back in the '80s, in our schools, churches, children's choirs, classrooms, professional and amateur choirs, at least 90 percent of the works being sung were "old music." There were many contributing reasons: traditions, availability, difficulties, and training. In Europe, this was not the case. The concerts of the best choirs in Europe contained a surprisingly large amount of their country's contemporary music.

I firmly believe what produced this enormous return to choral music by the year 2002 was our choral musicians spending more and more time with the music of their own age. By doing this they ensured their own future. Conductors realized

that they were sealing their worst fate by ignoring new music and composers. As part of the new music movement, they became a part of exciting new directions in their own field as well. Conductors, church musicians and educators discovered that they could not spend 90 to 100 percent of their time on old music.

Choral musicians have an excellent and enormous amount of traditional music to study and perform. When you consider choral music has at least 600-700 more years of literature than orchestras and 800-900 more years of works than those available to band and wind ensembles, the task of balance was and is immense.

It was fortuitous indeed when our choral musicians of the 1990s decided to ensure the future of choral music by devoting at least 25 percent of their time to new music. More composers became involved and began new and interesting approaches to large as well as select choral ensembles. More singers were interested because the music was part of their language. We were joined by the new computer and electro-acoustic music generation. They welcomed our interest, and extended vocal techniques were enhanced by their knowledge. Audiences seemed to enjoy concerts that included traditional works from the past as well as interesting new approaches to the choral art. The 1990s were a period when choral musicians said, "We have a glorious past of great music, but we are also part of the present, and we want to be part of an exciting choral future."

So, here we are in the middle of the country—Indianapolis, Indiana, November 1990. Where do we go from here?

I have indeed presented a "wish list" for the future of choral music and choral musicians. Can we make some of these wishes come true? Certainly we can. I don't believe these are naively optimistic views, although there many things I mentioned that will be extremely difficult.

I urge all who love the choral arts to care for and help nurture its future with your best efforts. In the earliest years of our educational system throughout the post-graduate years and beyond, include as many singers as possible, because they will become our educated and receptive audiences; include "new" music because it projects and protects our future in choral music.

We, as music educators and choral artists, have made and will continue to make a difference. The road ahead is shaped by us. We believe in music and that art is indeed absolutely necessary, an essential part of life that must help guide us on this interesting but sometimes less-travelled road.

But it goes even further. I hope I speak for all in this room and at this conference when I say that we know that the arts are important enough in our lives to join forces in any way or by any means possible with others of like mind. If all the people who work in, by, and for the arts would join together—those in theatre, dance, visual arts, musicians, educators, churches, professionals, amateurs, presenters—with those from related areas who to an extent depend on us, such

as the graphic artists, printers, recording engineers, etc., we would realize our tremendous potential as a voting block in the United States and could apply pressure to assure the future of all arts.

By so doing, the assumptions we made at the outset will become a reality and the future of choral singing, therefore, believably bright.

ENDNOTES

¹ Joseph A. Mussulman, *Dear People... Robert Shaw* (Bloomington: Indiana University Press, 1979), p. 62.

² National Endowment for the Arts, *Toward Civilization* (Washington D.C.: U.S. Government Printing Office, May 1988), p. 128.

³ Milton Babbitt, "Who Cares if You Listen?" in *High Fidelity Magazine* Vol. 8, No. 2 (February 1958): p. 126.

MEETING OF REGION NINE

PREPARING FOR THE 1990s: ISSUES FACING MUSIC UNITS IN HIGHER EDUCATION

MARY ANNE REES
Northwestern University

Everybody today is talking and reading about the predictions for the 1990s. While one can always find predictions of the future in print, the beginning of a new decade always seems to create a new genre of forecasters. Experts ranging from Jane Bryant Quinn to Jeane Dixon are publishing predictions which are being read by most every segment of our population. Individuals, families, businesses and other organizations in our society tend to use these predictions in their long-range planning processes. Based on current predictions, financial organizations are now planning for a possible economic recession, food companies are developing more and more fat- and cholesterol-free foods, Californians are making plans for the next series of earthquakes and Marshall Field's is refurbishing its State Street Store.

Some of the current predictions for the next decade will have a direct impact on higher education because expected changes in our society will especially affect our student and faculty populations. In addition to the continuing decline in the number of high school graduates and the continuing decline in the pool of prospective music students, experts predict that a larger proportion of our student bodies will consist of foreign and minority students over the next decade.

Our faculty population is also expected to change. Many music faculty members, hired twenty to thirty years ago, are expected to retire, creating a large demand for young performers, composers, music educators, and scholars. This upcoming demand for new, young professors comes at a time when severe faculty shortages are predicted and at a time when there is a perception that college professors are not well rewarded in higher education. Affirmative action demands for minority/female hiring have created another type of challenge for faculty searches as certain areas in music have not attracted high numbers of minority or female students.

Other predictions for the next ten years relate to financial resources and curricular issues. Many institutions which have postponed routine building and equipment maintenance are now finding that they must proceed with repairs which

are long overdue. Curricular projections revolve around the expected influx of minority students as well as the constant changes in music technology.

The purpose of this paper is to present predictions for student and faculty populations from the current literature on the 1990s along with their possible implications for schools/departments of music, and recent data from the Higher Education Arts Data Services (HEADS) on student and faculty populations. In addition, predictions relating to finances and curriculum are included.

STUDENT POPULATIONS

Because student populations are strongly affected by the country's population in general, it is appropriate to begin with an overview of the projected population of the United States for the year 2000. Between now and 2000, the U.S. population is expected to increase 7.2%.¹ Arizona is expected to have the largest increase and is anticipating a population growth of over 23%. In the year 2000, California, which now is the most populous state and which currently has nearly a quarter of the nation's population, will continue to have the largest population.² Texas, however, will overtake New York and become the second most populous state. In fact, with the exception of New Hampshire, 8 out of the 9 fastest growing states will be in the South and West. In addition to Arizona and California, these states will include Nevada, New Mexico, Alaska, Hawaii, Georgia, and Florida.³

Another important issue to consider in population predictions is the rise in our immigrant and minority populations as well as the shrinking Caucasian population. More than any time since World War I, the U.S. population is being driven by immigration—both legal and illegal.⁴ Kennedy Airport now accepts 2,500 immigrants per week,⁵ a number higher than any decade since 1900-1910. As you know, these immigrants are now no longer primarily from Europe. They are instead from Asia, the Caribbean, and Latin America. As one authority states,

The [African American], American Indian, and Hispanic population is younger than the white population and growing at a faster rate.⁶

This is especially the case for the Hispanic population.

If the influx of Hispanic immigrants continues at current rates, we will have to concurrently integrate the second largest wave of immigrants in the nation's history into our culture.⁷

In considering the student population in higher education, the current decline in enrollments has been discussed by many authors and demographers. Generally, this decline is attributed to the fewer traditional "college-age" students in our overall population. This fall, this decline has resulted in some schools enrolling up to 35% fewer first-year students than they did a year ago.⁸ Fortunately, this decline in the number of college-age students will bottom out in 1995. After 1995,

the number of 18-year-olds will begin to grow again, although at a slower rate than in the 1960s and 1970s.⁹

In considering these enrollment projections, several issues which strongly affect our enrollments need to be mentioned: the age, gender, ethnicity, educational achievement and enrollment status of our students.

Age. While the number of traditional college-age students is expected to increase in the second half of the 1990s, that age group will then comprise only 16% of our total population. This is in contrast to the late 1970s, when this age group comprised 23% of our population.¹⁰ Demographers were surprised when the predicted student enrollment declines of the 1980s were offset by older students returning to college. That trend is expected to continue. By the year 2000, the oldest sector of the baby boom will be 53 years old. This baby boom segment of the population will be empty nesters with money and time to spend. It is expected that they will attend college and thus increase our enrollments.¹¹

Gender. Between 1970 and 1985, the female student population under the age of 25 grew 70%. At the same time, the female student population over the age of 25 grew 300%. While this tremendous increase is not expected to continue, the numbers of female students over the age of 25 is expected to remain constant. The female population helped keep our enrollments up in the 1980s and will continue to do so in the next decade.¹²

Ethnicity. The changing demographics and ethnic backgrounds of our students are now explosive issues for higher education "because colleges and universities have not brought minorities onto their campuses in numbers compared to their representation in society."¹³ While the African American, American Indian, and Hispanic populations are increasing in size far more quickly than the Caucasian population, their enrollment in higher education constitutes a much smaller proportion. In fact, the male American Indian and male African American student populations are actually diminishing in higher education.

Bureau of Census data indicate that the college enrollment rates for African Americans dropped from 33.5% of high school graduates in 1976 to 26.1% in 1985. At the same time, the number of African American high school graduates increased from 67.5% to 75.6%. The high school graduate rate for Hispanic Americans increased from 51.9% in 1976 to 62.9% in 1985. The Hispanic college enrollment figures, however, declined from 35.8% in 1976 to 26.9% in 1985.¹⁴

Two authors refer to the minority issue in higher education when they state,

Left unchecked, the declining participation of minorities in higher education will have severe repercussions for future generations of Americans. We risk developing an educational and economic underclass whose contributions to society will be limited and whose dependency on others will grow. We also risk creating a culture and an economy that ignores the talents of a large number of its citizens.¹⁵

These authors believe that a number of programs over the last 25 years have addressed the need to increase minority participation in higher education—at the undergraduate, graduate and faculty levels. These programs resulted in an all-time-high level of minority participation in the mid 1970s. Since that time, support has dwindled and these programs have failed to achieve their goals.¹⁶

Despite the fact that proportions are small, experts are encouraged in that minority enrollments hit an all-time high in 1988 (the latest year for which figures are available). In 1988, minority students made up 18.4% of the 213 million students enrolled in higher education.¹⁷

The Asian American situation is very different. In fact, the recent influx of Asian Americans into our population has actually accounted for a large part of the growth in higher education. Between 1976 and 1986, the Asian American population overall doubled. The student population in higher education, however, tripled in size during that same 10-year period. In addition, Asian Americans enter college and stay there—their retention rate is extremely high.¹⁸

Educational achievement. While the overall number of high school graduates is expected to decline slightly (a decline of 4%) over the next five years, the number of high school graduates is expected to increase by more than 30% in seven states between 1986 and 2004. These seven states are Florida, California, Nevada, Arizona, Utah, Alaska, and Washington. High school graduate numbers are expected to increase 11-29% in Colorado, New Mexico, Texas, Oklahoma, Georgia, Virginia, and Vermont. Decreases of 11-29% in the number of high school graduates are expected in Oregon, Idaho, Montana, Wyoming, Iowa, Illinois, Indiana, Alabama, Pennsylvania, and Massachusetts. The largest decrease in high school graduates is expected to occur in West Virginia. That state is expected to show a decrease of more than 30% in its high school graduation rate.¹⁹

In considering high school graduates, it should also be pointed out that

an increasing number of adults are earning high school equivalency certificates after passing exams such as the General Education Development (GED) tests. . . The number of individuals taking the GED tests has increased tenfold over the past 30 years.²⁰

A number of these students have entered higher education and that trend is expected to continue.

The competition for all high school graduates is becoming exceedingly stiff. In addition to the stronger recruitment efforts of other colleges and universities, these students are being heavily recruited by employers and proprietary schools—all of which offer much quicker financial rewards. The armed services have been particularly successful in recruiting high school graduates. Two authors attribute this to the emotional and financial support that is provided in the armed services, something which they believe is not present in academe.²¹

The educational achievement of many non-traditional college-age students should also be mentioned. Many of these older students already have one college degree. They are now going back to school to pursue a second career or simply to pursue courses in an area of strong interest. It is ironic that 15% of the community, technical and junior college enrollment are individuals already holding degrees.²²

Enrollment status (full-time versus part-time enrollment). The cutbacks in federal financial aid have forced students to earn more and more of their own college expenses. Students have either dropped back to part-time status or they have temporarily dropped out of school. Sometimes these students are gone for as long as a year at a time. A recent study determined that nearly one half of all students enrolled in public institutions are enrolled on a part-time basis.²³ As a result, fewer and fewer students are completing their degrees in four years. The older, non-traditional student population also tends to be part-time due to family or work responsibilities or simply because of preference.

In conclusion, enrollment projections need to consider the age, gender, ethnicity, educational achievement and enrollment status of our students. Otherwise such projections can be extremely misleading.

Where not so long ago, the typical undergraduate was white, male, and between the ages of 18 and 24, that student today is likely to be older, female, minority, part-time, and a commuter.²⁴

The predictions on student enrollment for the next decade may have serious implications for schools and departments of music—especially when one compares the “usual” undergraduate music major with the projected older, part-time student. For the most part, undergraduate music majors tend to enter college directly from high school, and they tend to enroll as full-time students due to the performance and skills orientation of our core music requirements. Several standard components of our music curriculum are not attractive to older, part-time students. These items include:

- (1) **Performance requirement:** Admission to our degree programs (especially for performance majors) usually involves a successful performance audition. Chances are the older and/or part-time students have not been engaged in performance study steadily over the years and therefore may have difficulty in preparing a successful entrance audition.
- (2) **Sequential nature of curriculum:** The curriculum for music degrees (especially for the first two years) is fairly rigid and sequenced. Because some of the courses are interdependent, it is often difficult for a student to pursue a music degree on a part-time basis.
- (3) **Skills requirement of curriculum:** A large portion of the freshman-sophomore curriculum is skills-based. Students who choose to drop out

for a semester often have difficulty getting back into the appropriate course in sequence. Because very few students will practice their skills-oriented course material while away from campus, few will be prepared to enter the next course in the sequence when they return to school.

Because of the performance requirement, the sequential nature and the skills requirement of the standard music curriculum, most of our music majors will probably continue to come from the traditional college-age student population. While educational forecasters predict that enrollments in general will be up over the next decade, music administrators and faculty should realize that a large portion of that expected population consists of the older, part-time student. In fact, by the mid 1990s, 50% of the student population is expected to be over the age of 25.²⁵ At the same time, the number of the traditional college-age students will be severely decreasing. The years for the fewest number of 18-year-olds will be the five-year time period from 1992 to 1996. Competition for these students will be fierce—not only among universities but among schools and departments of music.

In an effort to examine actual music enrollment figures (as well as other data), all twenty-nine National Association of Music Executives of State Universities (NAMEU) doctoral degree-granting institutions were asked to submit copies of the pages from their 1980, 1982, and 1990 HEADS reports.²⁶ Because few schools were able to submit data from the 1980 HEADS reports, it was decided to compare the 1982 and 1990 enrollment data for the purposes of this study. After two reminders, seventeen usable responses were received giving a response rate of 58%. The average undergraduate enrollments for fall 1982 and fall 1990, as well as the average numbers of undergraduate degrees granted during the 1981-1982 and 1989-1990 academic years, are presented in Table 1.

As can be seen in Table 1, the fall 1990 overall total baccalaureate degree enrollments are down 12% as compared with the fall 1982 total enrollments. While the music education enrollments are holding their own (and actually have a slight increase), the "Other" enrollments following the music education figures, which include music combined with other disciplines, show a substantial gain. The more general liberal arts degree enrollments show a slight increase of 3%. However, the traditional Bachelor of Music Degree programs show an overall enrollment decline of almost 24%. But while the actual numbers are small, several majors within the Bachelor of Music Degree Program enrollments do show an increase. These majors include Sacred Music, "Other" majors, Theory/Composition, and Composition. The number of Piano/Harpsichord majors, which has long been a topic of discussion, is down by over 50%.

The number of baccalaureate degrees granted is also down. There is a decline in the number of baccalaureate degrees granted during 1989-1990 of 5% as compared with the number of baccalaureate degrees granted during the 1981-1982

Table 1
Average Fall 1982 and Fall 1990 Enrollments and Numbers of Degrees Granted
at NAMESU Doctoral Degree-Granting Institutions

Baccalaureate Degrees

	Enrollments		Degrees Granted	
	Fall '82	Fall '90	'81-'82	'89-'90
Bachelor of Music Degree Programs or Other Professional Degree Programs				
Accompanying	0	0	0	0
Brass	19.2	15.4	2.0	1.9
Composition	3.6	4.8	0.4	0.4
Guitar	4.4	3.1	0.2	0.2
Harp	1.1	0.7	0.2	0.1
History/Lit.	2.0	1.2	0.5	0.2
Jazz Studies	2.7	2.4	0.1	0.1
Organ	3.8	1.9	0.7	0.2
Percussion	11.1	6.2	1.0	1.2
Piano/Harpsichord	31.8	13.4	3.4	2.1
Piano Pedagogy	3.9	1.3	0.4	0.1
Sacred Music	0.6	0.9	0	0.3
Strings	18.2	15.6	2.3	2.3
Theory	1.5	0.5	0.3	0.3
Theory/Composition	3.2	4.6	0.6	0.7
Voice	33.8	24.2	3.1	3.0
Woodwinds	21.6	19.5	3.4	2.4
Other	9.8	14.5	0.2	0.9
TOTAL	172.3	130.2	19.8	16.5
Baccalaureate Degree Programs in Music Ed, Music Therapy, & Music Combined with an Outside Field				
Music Education	106.3	107.8	17.5	16.4
Music Therapy	7.2	4.5	0.4	0.9
Other	7.2	12.4	1.8	0.4
TOTAL	120.6	124.7	19.7	18.8
Baccalaureate Liberal Arts Degree Programs in Music				
TOTAL	24.8	25.6	3.3	5.4
OVERALL TOTAL	317.7 (decrease of 12%)	280.5	42.8 (decrease of 5%)	40.7

academic year. Two contradictions to these figures are the increases in the number of music therapy degrees and the number of liberal arts degrees granted. As with enrollments, the number of Bachelor of Music degrees granted in 1989-1990 is down about 17% as compared with the number of degrees granted in 1981-1982. However, as can be seen in Table 1, strong increases are in the fields of "Other" majors, Percussion and Theory/Composition.

It should be noted that no attempt is being made to identify trends in these data. The results of this study along with the results of a previous study²⁷ on enrollments suggest that additional data is needed from this sample before any trend can be identified.

An effort was also made to gather data from music units in NASM Region 9 (Arkansas, Louisiana, Oklahoma, Texas) which could be compared to the NAMESU data. A request for 1980, 1982, and 1990 HEADS report pages was made to the 47 state-supported schools in Arkansas, Louisiana, Oklahoma, and Texas. Unfortunately, the request and a reminder letter produced a limited response, and few of the schools that responded were able to submit any data from previous years. In examining the 1982 and 1990 results, only 14 usable responses were received, giving a response rate of only 27%. *While no conclusions can be drawn because of the poor response rate*, those data are included in Table 2 for your information.

Many of the smaller schools in Region 9, as in our other regions, rely on state or regional markets. These schools may be deeply affected by the predictions for the state and/or regional populations. States such as Arizona, Texas, and California will have increasingly larger pools of 18-year-olds from which to draw. At the same time, these bigger pools of students will have larger and larger proportions of minority students. It remains to be seen whether or not these minority students will choose music as a major. Current minority enrollments in music major programs are very low. While it is hoped that these minority enrollments increase, the literature does not lead one to expect this trend to change.

Still another segment of our population needs to be considered in planning for the future. Public Law 94-142, passed in 1975, allowed for the mainstreaming of all children into the public schools, regardless of disability or handicap. A number of these students have special learning disabilities—something which very few of our college faculty are trained to address. The presence of physically handicapped students in higher education has necessitated the conversion of many of our buildings to make them handicapped accessible, which often puts a strain on financial resources. The handicap/disability issue was brought to the forefront again in July with the passing of the "Americans with Disabilities Act of 1990." This new law provides legal recourse for individuals who have experienced discrimination on the basis of disability. The content of this law mentions education as one of the critical areas of concern.²⁸

Table 2
Average Fall 1982 and Fall 1990 Enrollments and Numbers of Degrees Granted
at State-Supported Institutions-NASM Region 9*

Baccalaureate Degrees

	Enrollments		Degrees Granted	
	Fall '82	Fall '90	'81-'82	'89-'90
Bachelor of Music Degree Programs or Other Professional Degree Programs				
Accompanying	.07	0	0	0
Brass	7.4	3.6	1.08	0.38
Composition	1.14	1.1	0.17	0.23
Guitar	0.29	0.28	0	0.08
Harp	0.5	0.4	0.17	0.08
History/Lit.	0.36	0.14	0.17	0
Jazz Studies	0	0.21	0	0.23
Organ	1.29	0.93	0.33	0
Percussion	2.07	2.07	0.25	0.15
Piano/Harpsichord	6.43	4.21	2.0	0.77
Piano Pedagogy	0	1.14	0	0
Sacred Music	0.71	0.14	0	0.08
Strings	4.07	3.86	0.5	0.69
Theory	14.2	0	0.17	0
Theory/Composition	4.14	3.0	0.17	0.31
Voice	13.5	6.57	2.17	1.46
Woodwinds	7.21	3.93	0.92	0.38
Other	1.5	5.0	0	0
TOTAL	64.8	36.6	8.1	4.84
<hr/>				
Baccalaureate Degree Programs in Music Ed, Music Therapy, & Music Combined with an Outside Field				
Music Education	70.0	37.0	10.4	8.0
Music Therapy	1.0	0	0	0
Other	0	2.6	0	0.7
TOTAL	71.0	39.6	10.4	8.7
<hr/>				
Baccalaureate Liberal Arts Degree Programs in Music				
TOTAL	11.4	9.0	0.8	1.07
<hr/>				
OVERALL TOTAL	147.2	85.2	19.3	14.61
	(decrease of 42%)		(decrease of 24%)	

*Arkansas, Louisiana, Oklahoma, Texas

While the overall enrollment projections for the next decade are promising for higher education, a closer look indicates that there will probably be increased competition for fewer music majors. Older, part-time students and minority students, who are expected to make up a large portion of the student population, have not nationally chosen music as their major. Because this trend is expected to continue, music schools and departments may find that they may have to increase their recruitment and retention efforts as well as their student services efforts.

FACULTY POPULATIONS

In addition to enrollment trends, issues related to the faculty population have been in the news recently. Prominent issues include the expected faculty shortage, the predicted shortage of new doctoral graduates and the serious shortage of minority and female faculty.

Severe faculty shortages are predicted for the next decade in the areas of the arts and humanities. These shortages will be caused by the large number of faculty retirements and the simultaneous increase in enrollments.

By most estimates, more than one third of the nation's faculty members are older than 50, and many are expected to retire over the next 10 to 15 years. . . . The expected wave of retirements will come at a time when many institutions are concerned about a decline in the number of American doctoral-degree recipients, a drop in many disciplines in the proportion of recipients planning academic careers, heavy pressure to increase the number of minority faculty members, and waning faculty morale compounded by tight budgets.²⁹

A recent study completed at the Pennsylvania State University by Lozier and Dooris³⁰ concluded that while the rate of faculty retirements is expected to increase over the next 15 years, the increase will not be as dramatic as previously predicted.

Once mandatory retirement ends in 1994, the researchers found, the average retirement age for professors will not change immediately, although it may increase gradually as perceptions about the "normal" retirement age change.³¹

The Pennsylvania State University study also determined that retirement projections vary by discipline. A large number of professors in the languages and humanities are expected to retire over the next three years while "retirement rates for social science and psychology professors are expected to decline in the next several years, only to return to the current levels by 1998."³² Unfortunately, separate results were not compiled for music professors.

Overall, however, the next wave of retirements will come at a time when undergraduate enrollments are increasing. It is projected that there will be a severe shortage of Ph.D.'s to fill the openings created by these numerous retirements.³³

One study (by McGuire and Prince) predicts that by the year 2003, colleges and universities will need to hire 37% more new professors than they did last year.³⁴ While the study projects that

a 16.2% increase in the number of new professors [is] needed between 1990 and 1998, . . . the number of new Ph.D. recipients is expected to rise by only 2.9% . . .

Although the actual number of doctoral degree recipients may be sufficient to fill new job openings, many observers of faculty-hiring trends are concerned that the quality of future professors may be lower, since more institutions will be forced to compete for what is widely thought to be a shrinking number who choose academic careers.³⁵

The Bowen and Sosa study (*Prospects for Faculty in the Arts and Sciences*) also cites the predicted shortage of new doctoral graduates.³⁶ They remind us that the Ph.D.'s needed by the late 1990s should be entering graduate schools now, so as to be "ready when market forces begin to exert their pressures."³⁷ The researchers strongly urge faculty to encourage quality undergraduates to pursue graduate degrees as well as an academic career.

The low number of minority faculty on our campuses continues to be a problem. Central administrations are expecting more and more strong minority applicants and hirings, creating a particularly severe problem for some disciplines. The areas that have attracted the greatest number of African Americans and Hispanic Americans are education, the humanities and the social sciences. Asian Americans have traditionally pursued such fields as engineering and the life and physical sciences. While minorities as a whole have increased their numbers of earned doctorates, this is primarily due to the high increase in the number of doctorates earned by Asian Americans. Overall, the number of African American doctorates has decreased. While the number of doctorates earned by Hispanics has increased by large percentages, it should be noted that many numbers are still in the single digits.³⁸ To compound the problem, many of these new Ph.D.'s are not taking positions in higher education. They are instead accepting employment in research and development, administrative and professional services and other areas outside academe.³⁹ Two authors state,

Higher education officials complain that the pool of minority scholars available to become faculty members and administrators just isn't big enough. In fact, more candidates are available than are finding appointments. Only 9.6% of all full-time faculty members are minorities. Since many of these are located at historically black institutions, the representation at predominantly white institutions is actually much lower. Minorities make up only 8% of the full-time faculty at white institutions, and just 2.3% of these faculty are black.⁴⁰

In applying the faculty population projections to music faculty, it is safe to assume that the retirement projections for faculty in all disciplines will probably apply to faculty in music schools and departments. A study completed six years ago determined that the average age of music faculty in higher education matched the average age for the total faculty population.⁴¹ As a result, we can expect that a large number of music faculty will retire during the next decade.

In studying potential applicant pools for these anticipated openings, the Bowen and Sosa study examined statistics on recent doctoral graduates.⁴² Their study

relied heavily on the Survey of Doctoral Recipients (SDR) and the Survey of Earned Doctorates (SED), two studies completed annually by the National Research Council at the U.S. Department of Education.⁴³ However, music administrators should use caution when considering the results of the Bowen and Sosa study because “music was not included as a field in the special tabulations compiled using the SDR and SED data sources.”⁴⁴ The authors compared data from these sources with data from a third source which excluded doctorates in the performing and visual arts. In addition, the authors state:

A significant portion of the doctorates granted in music are non-research degrees, and it is unclear how many of these doctorates are awarded to individuals planning careers in teaching and research within the arts and sciences.⁴⁵

It is disappointing that the authors were not aware of the usual education/career path of musicians.

In a search to locate the most complete/accurate statistics on earned music doctorates, the “Survey of Earned Doctorates” was used.⁴⁶ This survey has been completed every year since 1958 by the National Research Council. Graduate school deans cooperate by requiring their new doctorate recipients to complete the questionnaire. Responses as well as data provided by graduate school deans’ offices enable the study to produce results based on 100% of all earned doctorates in the United States. The results include data on the number of music education doctorates earned as well as the number of all other music doctorates earned. It should be noted that the figures included in the study include doctoral recipients who are U.S. citizens as well as those recipients who are non-U.S. citizens with permanent visas.

The figures for music education and all other music doctorates are listed in Table 3. In considering the number of earned doctorates as prospective applicant pools, the figures that include non-U.S. citizens with permanent visas should be used.

While the figures for music education doctorates (U.S. Citizens and non-U.S. Citizens with Permanent Visas) range from 67 to 103 doctorates granted per year, the numbers do not demonstrate any specific trend. For the years 1987, 1988, and 1989, the number of doctorates granted has been 98, 66, and 88 respectively. In contrast, the number of music doctorates in all other fields is increasing overall. In 1978, 352 doctorates were granted in all music areas outside of music education. In 1989, 408 music doctorates were granted. Therefore, as faculty openings occur, applicant pools will undoubtedly include more and more new doctoral recipients (and current full-time faculty who are seeking a job change).

Table 3
Music Doctorate Recipients from
United States Universities
1978-1989*

	Music Education Doctorates		Music Doctorates (All Other Disciplines)	
	All	US Citizens and non-US Citizens with Permanent Visas	All	US Citizens and non-US Citizens with Permanent Visas
1978	86	84	368	352
1979	88	81	419	390
1980	110	102	402	362
1981	76	67	368	319
1982	103	94	402	352
1983	112	103	391	345
1984	92	85	445	389
1985	81	73	447	394
1986	94	91	476	378
1987	109	98	500	405
1988	76	66	505	406
1989	98	88	528	408

*National Research Council, *Summary Report 1989: Doctorate Recipients from United States Universities* (Washington, D.C.: National Academy Press, 1990). Report published annually, 1979-1989 editions used for Table 3.

The NAMESU doctoral degree granting institutions also submitted data on doctoral degree granted and doctoral enrollments for the years 1982 and 1990. (Institutions submitted copies of these respective pages of the corresponding HEADS reports.) These data are presented in Table 4.

In contrast to the national trend of doctoral enrollments across all disciplines, doctoral enrollments and numbers of degrees granted for the NAMESU schools are up. The responding schools have an average fall 1990 doctoral enrollment of 65 students, which is a considerable increase of 41.9% over the fall 1982 enrollment of 46 students. These schools also granted an average of 10.9 doctoral degrees during the 1989-1990 academic year, which presents an increase of 30% over the number of doctoral degrees granted in 1981-1982. As can be seen in Table 4, enrollments are especially up in Guitar, Strings, Woodwinds,

Table 4
Average Fall 1982 and Fall 1990 Enrollments and Numbers of Degrees Granted
at NAMESU Doctoral Degree Granting Institutions

Doctoral Degrees

Doctoral Degree Programs in Music	Enrollments		Degrees Granted	
	Fall '82	Fall '90	'81-'82	'89-'90
Accompanying	0.4	0.4	0.1	0.1
Brass	0.9	3.4	0.3	0.6
Composition	4.8	4.9	1.4	1.9
Conducting	2.0	6.8	0.4	0.7
Ethnomusicology	0.3	0.5	0	0
Guitar	0.19	0.69	0	0.15
Harp	0.06	0.1	0	0
Harpsichord	0	0.19	0	0
Music Education	9.6	9.8	1.9	2.0
Musicology	3.8	5.9	0.6	0.3
Opera	0	0	0	0
Organ	2.4	3.1	0.5	0.5
Percussion	0.7	0.6	0.1	0.2
Piano	7.8	8.4	1.1	0.8
Sacred Music	0	0.5	0	0.1
Strings	1.6	3.4	0.1	0.6
Theory	1.6	1.6	0.1	0.2
Voice	5.4	7.8	1.1	0.9
Woodwinds	2.6	5.7	0.6	1.6
Other	1.7	1.2	0.1	0.2
TOTAL	45.8	65.0	8.4	10.9
	(increase of 42%)		(increase of 30%)	

Harp, Musicology, Voice, and Organ. Doctoral enrollments which stayed relatively the same are in the areas of Composition, Brass, Music Education, and Piano. The number of degrees granted over the eight-year period is up in the areas of Brass Conducting, Composition, Percussion, Strings, Theory, Woodwinds, and "Other." There has been a decrease in the number of doctoral degrees granted in the areas of Musicology, Piano and Voice.

Applicant pools for our faculty searches will also include the *many* current part-time faculty who are seeking full-time employment. This segment of part-time faculty (and holders of non-permanent faculty jobs) recently received some publicity and was referred to as the "lost generation" of scholars.⁴⁷ These faculty obtained their doctorates in the late 1970s and early 1980s and were not able to obtain permanent faculty positions. If they have not already left the profession, they are continuing to seek a tenure-track position. They now may be in a

“catch-22” position because they “are likely to be seen as too old to start as assistant professors, and too removed from current scholarly trends to stand out from among the hundreds of applicants that face faculty-hiring panels.”⁴⁸

A more immediate problem for music search committees may be the few numbers of minority/female applicants. As stated above, minority graduate students are tending to choose disciplines other than music for their graduate degrees. The few minority doctorates in music is discouraging. For example, between 1980 and 1985, out of the total 1717 doctorates awarded in music in the United States, only 14 were awarded to Hispanics and only 50 were awarded to African Americans.⁴⁹ Of the 428 music doctorates granted during 1988-1989 by 46 different institutions, only 39 or about 11% were earned by minorities. During that same time period, 55 institutions reported that about 9.5% of their doctoral student population consisted of minorities.⁵⁰ These students will undoubtedly be in our applicant pools over the next few years. Unfortunately, there are not enough minority applicants to go around to meet campus affirmative action expectations. This is compounded by the fact that some institutions are “stockpiling” minority faculty. These institutions have the financial resources to create bridge positions in anticipation of upcoming retirements. Derrick Bell, professor of law at Harvard, has taken an interesting approach to this problem: he has taken a leave of absence without pay and will not return until Harvard hires a tenured female law professor. Unfortunately, this approach may not be feasible for many music professors. Additional minority faculty must be hired, however, to provide the diversity in cultural perspectives as well as a more well-rounded musical education for our students.

It would behoove us to encourage quality minority students to stay in higher education. In general, the undergraduates of today will be the pool from which the Ph.D.’s are drawn for the late 1990s. Talented undergraduate minorities need to be persuaded to pursue graduate degrees in music. In addition, talented minority students in the elementary, middle, and high schools also need to be encouraged to pursue music. This is the only way we can be assured of strong minority applicants in our faculty searches for the future.

FINANCIAL RESOURCES

The Higher Education Act of 1965, which authorized major federal programs to support post-secondary education, expires in 1991. These federal programs which will be up for review and discussion provide billions of dollars in loans, grants, and work study assistance to almost one half of all post-secondary students. Defaults on guaranteed student loans will be a widely discussed topic as will the balance (or imbalance) between loan and grant assistance. The high debt incurred by many of our students as well as rising tuition costs will undoubtedly prompt a number of inquiries.

Rising costs have impacted a number of areas in higher education. The American Council on Education recently reported that the purchasing power of faculty salaries is about 9% lower than it was in 1971-1972.⁵¹ In addition, faculty researchers are being expected to obtain more and more of their research expenses from external sources. Young researchers are finding that they are competing among more and more other young faculty for fewer and fewer dollars.

Funds continue to be in short supply for the routine maintenance and repair of buildings. These are the funds that are especially hard to obtain from outside donors. As Northwestern's President has said in numerous speeches on many occasions, "Presidents never made a name for themselves fixing downspouts." This statement might also apply to piano maintenance, secondary instrument maintenance, new carpet for the auditorium, paint for the practice rooms, microwaves for the faculty lounge, and pencil sharpeners for the classrooms.

CURRICULUM

Financial resources usually lead one to consider needed curricular changes in a department. It is expected that fewer and fewer of our future students will have the traditional music background as they enter college. The rise in technology has allowed students to become very proficient in the use of electronic instruments and computers—something our curriculum will have to accommodate. A number of schools have already developed programs for this type of student, and others will be following this trend.

Music schools and departments may be affected by the increased numbers of older and part-time students as well as minority students in that there may be an increased demand for courses for the non-music major. As one music administrator recently stated,

An Introduction to Music course with an enrollment of primarily non-white, non-middle class, non-suburban students is not going to respond to a course syllabus dominated by the Austro-Hungarian Empire.⁵²

The increased numbers of minority students may give music units the opportunity to develop additional courses in ethnomusicology. There will probably be an additional demand from students majoring in other disciplines who want to pursue a music minor or a "package" of music courses.

It is expected that the academic advising services will need to be strengthened. The report, *America's Best Colleges*, published last month by the *US News and World Report*, includes "student satisfaction" as a criteria in ranking colleges and universities.⁵³ As in other industries in our society, our consumers or students (as well as their parents) will expect a greater and greater service component from our faculty and administrators. Just as Nordstrom's department store has learned the value of service and the value of the almighty customer, music units may need

to re-think and/or strengthen their academic advising/student affairs services. It will no longer be sufficient to simply enroll a student—retention efforts must begin as soon as the student arrives on campus. The schools and departments with effective student services will probably be among those units which thrive over the next decade.

CONCLUSION

In conclusion, while the 1990s will be challenging for music faculty search committees, the biggest hurdle will be in locating enough minority candidates to fill our faculty vacancies. Because music is not a common discipline for African American and Hispanic Americans to pursue, qualified students from these ethnic groups need to be persuaded to consider music. The pool of minority candidates for the next five to ten years is now enrolled in our undergraduate programs. These talented students need to be encouraged to obtain graduate music degrees.

Clark Kerr recently wrote that each decade of this century in higher education had its own characteristics—primarily shaped by forces external to higher education. He believes that the 1990s will present higher education with substantial challenges and changes just as four other decades did during this century. These four other decades presented us with World War I, the Great Depression, World War II, and the Korean War. He also states that while it would have been impossible to predict the events of each of those decades, “each succeeding generation within higher education ... has sought to predict and plan for the future.”⁵⁴

While I do not claim to have the soothsaying abilities of Jeane Dixon, I do believe that issues relating to student and faculty populations, finances and curriculum will be crucial for music schools and departments in the next decade. Schools that can succeed over the next decade with the variety of changes predicted for our students and faculty populations can surely thrive well into the next century.

ENDNOTES

¹ *Occupational Outlook Quarterly*, 33 (Winter 1989): 35.

² Felicity Barringer, “Rural Losses in Census Far Over Forecast,” *Chicago Tribune*, 31 August 1990, section 1, p. 7.

³ U.S. Bureau of the Census, “Projections of the Population of States, by Age, Sex and Race: 1988 to 2010.”

⁴ Barringer, p. 7.

⁵ Alice J. Hall, “Immigration Today,” *National Geographic* 178 (September, 1990): p. 103.

⁶ Reginald Wilson and Manuel J. Justiz, “Minorities in Higher Education: Confronting a Time Bomb,” *Educational Record* 68 (Fall 1987 - Winter 1988): 9.

⁷ *Ibid.*, p. 9.

⁸ Robin Wilson, “Many Institutions Report Sharp Drops in Freshman Rolls,” *The Chronicle of Higher Education*, 3 October 1990, p. A1.

⁹ Dale Parnell, *Dateline 2000: The New Higher Education Agenda* (Washington, D.C.: The Community College Press, 1990), p. 213.

¹⁰ *Ibid.*

¹¹ *Ibid.*, p. 199.

¹² *Ibid.*, p. 200.

¹³ Wilson and Justiz, p. 9.

¹⁴ *Ibid.*, p. 11.

¹⁵ *Ibid.*, p. 10.

¹⁶ *Ibid.*

¹⁷ Jean Evangelaut, "1988 Enrollments of All Racial Groups Hit Record Levels," *The Chronicle of Higher Education*, 11 April 1990, p. A1.

¹⁸ Jayjia Hsia and Marsha Hirano-Nakanishi, "The Demographics of Diversity—Asian Americans and Higher Education," *Change* 21 (November - December 1989): p. 25.

¹⁹ Western Interstate Commission for Higher Education, "High School Graduates: Projections by State, 1986 to 2004," (Boulder, Colorado: Western Interstate Commission for Higher Education, 1988) p. 24.

²⁰ Parnell, p. 214.

²¹ Wilson and Justiz, p. 11

²² Parnell, p. 199.

²³ *Ibid.*, p. 195.

²⁴ Wilson and Justiz, p. 9.

²⁵ Parnell, p. 201.

²⁶ Data from 1980 and 1990 were chosen so that a ten-year time span could be examined. Data from 1982 were also selected because 1982 is the first year the HEADS data were collected in the present detailed format. This allows for an easy comparison of the 1982 and 1990 data.

²⁷ Mary Anne Rees, "The Management of Decline and Music Enrollment Trends," in *Proceedings of the 64th Annual Meeting* (Washington, D.C.: National Association of Schools of Music, 1989), pp. 133-142.

²⁸ United States 101st Congress, Public Law 101-336 - July 26, 1990 (Washington D.C.: Government Printing Office, 1990).

²⁹ Carolyn J. Mooney, "Uncertainty is Rampant as Colleges Begin to Brace for Faculty Shortage Expected to Begin in 1990," *The Chronicle of Higher Education*, 25 January 1989, p. A14.

³⁰ Debra E. Blum, "More Moderate Increase in Faculty Retirements Predicted in New Study," *The Chronicle of Higher Education*, 4 April 1990, P. A1.

³¹ *Ibid.*

³² *Ibid.*, p. A16.

³³ John H. D'Arms, "Universities Must Lead the Effort to Avert Impending National Shortages of Ph.D.'s," *The Chronicle of Higher Education*, 17 January 1990, p. B 1. and Carolyn J. Mooney, "Uncertainty is Rampant," p. A14.

³⁴ Carolyn J. Mooney, "In 2003, Colleges May Need to Recruit a Third More Professor Than in '89," *The Chronicle of Higher Education*, 19 July 1989, pp. A1, A10.

³⁵ *Ibid.*, p. A10.

³⁶ William G. Bowen and Julie Ann Sosa, *Prospects for the Faculty in the Arts and Sciences* (Princeton, New Jersey: Princeton University Press, 1989).

³⁷ D'Arms, p. B1.

³⁸ Deborah J. Carter and Reginald Wilson, *Minorities in Higher Education*, (Washington, D.C.: American Council on Education, 1989), p. 15.

³⁹ "Ph.Ds for Women Up, More Leave Academe," *Higher Education and National Affairs* 39 (September 10, 1990): p. 4.

⁴⁰ Wilson and Justiz, p. 12.

⁴¹ Mary Anne Rees, "University Music Faculty: Work Attitudes, Recognition, and Satisfaction" (Ph.D. dissertation, University of Oregon, 1984) p. 15 and The Carnegie Council on Policy Studies in Higher Education, *Three Thousand Futures* (San Francisco: Jossey-Bass Publishers, 1981), pp. 25, 309.

⁴² Bowen and Sosa, pp. 187-192.

⁴³ *Ibid.*, p. 190.

⁴⁴ *Ibid.*

⁴⁵ National Research Council, *Summary Report 1988: Doctorate Recipients from U.S. Universities* (Washington D.C.: National Academy Press, 1989).

⁴⁶ National Research Council, *Summary Report 1978 - 1989* (annual editions).

⁴⁷ Scott Heller, "The Expected Turnaround in the Faculty Job Market May Come Too Late for 'Lost Generation' of Scholars," *The Chronicle of Higher Education*, 23 May 1990, P. A1.

⁴⁸ *Ibid.*

⁴⁹ National Research Council, *Summary Report 1980 - 1985* (annual editions).

⁵⁰ Holly Hexter, "Faculty Salaries in Perspective," *Research Briefs* 1 (1990): p. 1.

⁵¹ *HEADS Data Summaries in Music*, (Washington, D.C.: Higher Education Arts Data Services, 1990) Chart 27-1, 28-1.

⁵² Alan O'Connor, "Demographics and the Future of Music in Higher Education," in *Proceedings of the 62nd Annual Meeting*, (Washington D.C.: National Association of Schools of Music, 1987), p. 56.

⁵³ *America's Best Colleges 1991*, (Washington D.C.: *US News and World Report*, 1990).

⁵⁴ Clark Kerr, "Higher Education Cannot Escape History: The 1990s," in "An Agenda for the New Decade," ed. Larry W. Jones and Franz A. Nowotny, *New Directions for Higher Education* 70 (Summer 1990): 5.

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

First General Session Sunday, November 18, 1990

President Robert Werner called the meeting to order at 1:05 p.m. and welcomed those assembled. He introduced Milburn Price of the Southern Baptist Theological Seminary, who led the membership in singing the National Anthem and the Thanksgiving Hymn. Arthur Tollefson of the University of North Carolina accompanied at the piano.

President Werner introduced the officers and staff seated at the podium, who included:

Frederick Miller, Vice President
William Hipp, Treasurer
Helen Laird, Secretary
Harold Best, Chairman, Commission on Accreditation
Robert Fink, Associate Chairman, Commission on Accreditation
Robert Blocker, Chairman, Commission on Community/Junior College Accreditation
Robert Thayer, Chairman, Commission on Non-Degree-Granting Accreditation
Donald McGlothlin, 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.

Harold Best, Chairman of the Commission on Accreditation, was asked to give the report of the Commissions. Mr. Best stated that the combined report on the actions of the three Commissions during the previous week would be sent to the membership with the next newsletter. He summarized the number and types of cases reviewed by each Commission, and reported that three institutions had been granted first-time membership in NASM. In additional remarks, Mr. Best noted that like literature, accreditation comprises both grammar and poetry. He said that at its best, NASM accreditation cloaks the grammar of the process with poetry.

Following Mr. Best's report, President Werner welcomed representatives of institutions that had joined NASM since the last Annual Meeting. Those institutions were:

Hartwick College
Keene State College
Messiah College
MidAmerica Nazarene College
Olivet College
Saint Xavier College
Toccoa Falls College

President Werner next announced that NASM, in partnership with three other arts accrediting associations, had recently purchased additional office space in Reston, Va., next door to the current office. He introduced Treasurer William Hipp to give details on the purchase, as well as the regular Treasurer's Report.

Mr. Hipp gave a brief summary of the size of the new unit and of the partnership arrangement among NASM, NASAD (art and design), NASD (dance), and NAST (theatre). He noted that the purchase was not reflected in the written Treasurer's Report for 1989-90, since the purchase had been made in the next fiscal year. According to Mr. Hipp, the Association's cash reserves were \$286,000 after the building purchase, with an eventual reserve goal of \$500,000.

Motion: (William Hipp, University of Miami/Travis Rivers, Eastern Washington University) to accept the Treasurer's Report. **Passed.**

President Werner recognized Executive Director Samuel Hope, who introduced the NASM staff members present: David Bading, Chira Kirkland, Lisa Collins, Margaret O'Connor, and Karen Moynahan. Mr. Hope asked attendees to give attention to two questionnaires they had received at registration: one concerning future annual meetings and the other concerning academic minors in music. Mr. Hope expressed NASM's appreciation to Steinway and Sons and Pi Kappa Lambda for hosting social functions at the Annual Meeting.

Mr. Hope next drew members' attention to the proposed changes to the NASM *Handbook* before them. He explained that the proposed changes to the Rules of Practice and Procedure had been approved by the Board of Directors on November 16, 1990, and were therefore effective. He noted that the proposed changes to the standards for degree-granting institutions awaited membership approval.

Motion: (Robert Blocker, University of North Texas/James Jones, Cleveland State University) to approve the proposed changes to the Standards for Baccalaureate and Graduate Degree-Granting Institutions. **Passed.**

President Werner next proceeded to give the President's Report, the text of which appears separately in these *Proceedings*.

Finally, President Werner introduced Donald McGlothlin, Chairman of the Nominating Committee, who announced the names of the candidates for office in the Association. Mr. McGlothlin also introduced the Chairman and two members of the 1991 Nominating Committee, who had been elected by the Board of Directors the previous Friday:

Chairman—Julius Erlenbach, University of Wisconsin-La Crosse

Members—Carl Harris, Jr., Norfolk State University

Elaine Walter, The Catholic University of America

Noting that the general election of officers would take place the following day, Mr. McGlothlin issued a final call for write-in nominations.

The session was recessed about 2:00 p.m.

Second General Session Monday, November 19, 1990

President Werner called the session to order at 11:45 a.m.

He began by introducing guests at the Annual Meeting, including the following officers of music fraternities and sororities:

Elsie Sterrenberg, Sigma Alpha Iota

Robert Blocker, Pi Kappa Lambda

Jo Ann Domb, Mu Phi Epsilon

T. Jervis Underwood, Barry Magee, and Jackie Howlett, Phi Mu Alpha Sinfonia

President Werner also introduced Antoinette Handy from the National Endowment for the Arts, Celeste Colgan from the National Endowment for the Humanities, and NASM Past President Robert Glidden.

President Werner next called upon Sister Mary Hueller of Alverno College, Chairman of the Committee on Ethics, to give the Committee's report. Ms. Hueller reported that no serious problems had come before the Ethics Committee in the past year. She noted, however, that some concerns over ethical matters had been voiced in the dialogue sessions with the Committee at the current Annual Meeting. These concerns, she said, would be referred to the Executive Committee. In closing, Sister Hueller urged members to read the NASM Code of Ethics periodically, to publicize it among faculty members, and to call the Executive Director with any questions.

Executive Director Samuel Hope was asked to give his report. Mr. Hope thanked the officers, board members, and Commission members for the cohesiveness of purpose they exhibited. He referred the membership to his written report contained in their registration materials and indicated that he would like to elaborate with a few remarks.

Mr. Hope identified what he called a "flight from content" in higher education, in which reasoned debate about substance was being replaced by propaganda techniques. He questioned whether such techniques were viable in the long run. He saluted Lynne Cheney and the National Endowment for the Humanities for their focus on disciplinary content. Contending that propaganda destroys the individual spirit, Mr. Hope called instead for an effort to build the spirit through a refocus on substance.

Before proceeding to the election of officers, President Werner recognized those who were completing terms of office. They included Robert Glidden, who had served as temporary chairman of the Commission on Community/Junior College Accreditation; Julius Erlenbach and Marilyn Somville, members of the Commission on Accreditation; Gerard McKenna, Chairman of Region 4; John Heard, Chairman of Region 5; and Elaine Walter, Chairman of Region 6.

President Werner then recognized Donald McGlothlin, who conducted the election of officers. Ballots were distributed to member institutional representatives, then collected and counted by members of the Nominating Committee and NASM staff.

President Werner next introduced Lynne Cheney, Chairman of the National Endowment for the Humanities, who delivered an address to the Association. The text of her remarks appears separately in these *Proceedings*.

President Werner declared a recess at 12:55 p.m.

Third General Session Tuesday, November 20, 1990

President Werner called the session to order at 11:40 a.m. He announced that 615 had registered for that Annual Meeting, a record attendance.

He then invited the regional chairmen or their representatives to give the reports of their regional meetings held the previous day. Those reports appear separately in these *Proceedings*.

President Werner thanked the regional chairmen for their work in organizing the meetings. He then proceeded to announce the results of the previous day's election of officers and asked the new officers to stand. They included:

Secretary: Helen Laird

Chairman, Commission on Non-Degree-Granting Accreditation: Robert Thayer
Chairman, Commission on Community/Junior College Accreditation: Robert Blocker
Members, Commission on Accreditation: Arthur Swift, Birgitte Moyer, Jack Heller,
Daniel Sher, Allan Ross, and Robert Cowden

Members, Nominating Committee: Shirley Howell and Marvin Lamb

Member, Committee on Ethics: Ronald Ross

After thanking the NASM staff for its work before and during the Annual Meeting, President Werner declared the Sixty-sixth Annual Meeting of NASM adjourned at 11:57 a.m.

Respectfully submitted,
Helen Laird
Temple University

REPORT OF THE PRESIDENT

This has been a year in which the arts have been the focus of considerable attention—often misplaced and always political. Some of this discussion has spilled over into higher education, but so far little has involved professional education in music. So today, rather than reviewing the recent past, I want to comment on NASM's activities that address present concerns and future opportunities.

As you know, last year we began our review and discussion of proposed revisions of the undergraduate standards, our first comprehensive review in almost twenty years. As a result of your comment and informed discussion, we will again consider a revised set of standards that we hope accurately reflects the suggestions that you made during last year's hearings. This set of standards is central to our accreditation mission, since all of our programs are related to the preparation of the professional. Whether the program be two years or four, whether liberal arts or professional in purpose, each maintains courses and experiences needed to provide the appropriate preparation for success today and on into an unknown future. Our revised standards will also become the basis for a new document on the assessment of undergraduate programs. This publication will take its place with the Association's other assessment documents in graduate programs and community education. Each assessment document provides the basis for individual institutions, their administrators and faculty to review their programs in the light of their own mission and national standards.

As promised, this fall has seen the publication of a basic document of our futures effort, the *Sourcebook for Futures Planning*. To date, in addition to this Sourcebook, members have received six Executive Summaries analyzing futures issues from demographics to economics, and most recently, K-12 education. Four more Executive Summaries will come to you during the remainder of this academic year to complete this first phase of our futures work. The Board and the Executive Committee have begun looking to phase 2 in our effort to provide you, the membership, the tools necessary to meet the concerns and opportunities before us.

It is encouraging to note that those of you who have already used the Sourcebook on a trial basis during the past academic year have responded most positively to the format and processes it presents. We hope that each of you will take advantage of part or all of the areas suggested for your futures consideration. As the introduction to the Sourcebook indicates, "Work on the future places the music unit in touch not only with potentials for specific changes, but also with the nature of the cycle and the interworkings of its various elements."

An example of one of these important futures concerns for many in the membership has already begun through our efforts to better define NASM's responsibility in relation to community education in music. For the past two annual

meetings, a small subcommittee consisting of Robert Capanna, Settlement Music School; Michael Yaffe, Hartt School of Music; Fran Zarubick and David Fetter, Peabody Conservatory; Frank Little, The Music Center of the North Shore; and Carl Atkins of the Hochstein Memorial School have been meeting with staff and officers to review futures issues as to those appropriate to NASM's community music education mission. Within the next year we expect this group to provide the membership with a briefing paper which will serve as the basis for further studies and projects addressing this important area of music study.

Another futures-oriented effort is our continuing commitment to identify and address issues specific to institutions enrolling fewer than fifty music majors. During the past few years, your officers have had an expanding dialogue with representatives of these music units. Vice President Fred Miller and Sam Hope have led this effort. As a result, the Association is growing more and more conscious of the impact on the musical life of our nation that these schools and their programs make. Many from larger institutions envy the flexibility and collegiality inherent in their size. The dedicated groups of faculty and students represented in these programs deserve our continuing respect and support. During recent annual meetings, this constituency has taken the opportunity to focus their concerns and define issues related to maintaining standards while addressing these continually challenging issues before them. It should be noted that this group will be the first to use a targeted set of case studies devoted to using the *Sourcebook for Futures Planning* during a session on Tuesday morning.

Discussions among these programs have also led to a better understanding of the importance of music minors, an issue of concern to most members. Thus, during this academic year, staff will develop a draft statement for future review and action by the Association concerning minors in music. We are aware that it is not appropriate for NASM to accredit minors, but we are sure that we will all benefit from a clearer statement of policy and guidelines in this regard.

The membership's strong support for this first phase of the NASM futures effort is extremely gratifying. It is an indication that you and your colleagues are willing to face the difficult issues before us with the same curiosity, vision and spirit that you bring to your own musical and administrative pursuits. As we have indicated before, this important effort by the Association is not meant to define the future, but rather to help individual music executives consider and influence the future of their programs in their own institutions. We know that we cannot be aware of all the individual situations that each of you faces, but we do hope that our efforts, both through publications and programs at these annual meetings, will be a significant help to you in facing your important responsibilities.

At the same time we prepare for the future, we are also well aware that we face daily challenges that must be addressed in a timely and appropriate manner. One of these issues that you have brought to our attention recently is the human-

ities versus the arts controversy. It was for this reason that we invited Lynne Cheney, Chairman of the National Endowment for the Humanities, to be with us tomorrow as our major speaker. The growing friction between the arts and the humanities on many campuses is of concern to all of us. There are also indications of this dissension at the national level in reports, suggested curricular plans and, in one instance, even accreditation standards that seem to denigrate or deny the validity of professional undergraduate degrees, not only in the arts, but in other professional disciplines as well.

As many of you will remember, several years ago NASM, as a member of the Working Group on the Arts in Higher Education, published a document entitled, "The Arts, Liberal Education, and the Undergraduate Curriculum." This pamphlet presented a well-articulated position concerning American practice with respect to arts curricula in higher education. It explained the common practice which involves two basic types of undergraduate degrees, the liberal arts and the professional. We did this not to stress the superiority of one degree over another, but simply to make both the professional and the layman aware that both degree options do exist and that each plays an important role in music instruction in higher education.

Today, more than any time in the past several decades, students and institutions are seeking choices for pursuing study of the arts in undergraduate programs. For some students and some institutions, the liberal arts degree is the appropriate choice; for others, the professional degree most meets their talent and career goals. NASM has continually sought to protect the character of each of these types of degrees, working with our member institutions to insure that the liberal arts degree rigorously retains its liberal arts character while being sure that professional degrees reflect the needed education for those seeking to make music a career.

Recently, however, we have witnessed individuals from the humanistic disciplines, who, under the aegis of educational reform, seem to deny the validity of this choice of professional training by proposing the establishment of a single baccalaureate model. We read of formuli for undergraduate education in publications by associations of liberal arts colleges, the National Endowment for the Humanities, and various writers that would severely curtail, if not deny, the opportunity to pursue a professional undergraduate degree. Obviously, your Association has vigorously resisted these efforts and will continue to do so.

Most recently this attitude has surfaced through the efforts being mounted by the senior accrediting commission of the Western Association of Colleges and Schools, who would, through newly enacted standards, cripple our professional programs by directly challenging our accreditation standards. Our colleagues in engineering and the independent music and art institutions in California have been particularly helpful in opposing this concept of a single-model baccalaureate degree.

All of us know from the debates that have continued over the last decade concerning general education that there is a wide variety of valid definitions about what constitutes a general education or the appropriate courses of study in the humanities. We remain vigilant and adamant that professional programs in the arts, or other disciplines, must be protected. Institutions and students must remain free to choose their professional education. NASM will also continue to assist the membership in every way possible to protect the important concept of choice so fundamental to our discipline. We cannot allow the arts in general or music in particular to be treated solely as subsidiaries of the humanities or any other area of study.

In one way or another, we are all part of the debate concerning the appropriate place of the arts in general studies requirements and credit distribution of undergraduate degrees. Many of us must confront assumptions on the part of colleagues that the creative and performing arts are not intellectual, at least not in their definition of scientific and humanistic inquiry. Credit-for-performance is often a critical issue. Such problems are, of course, intensified in times when economic conditions create hard choices for both college and university administrators. We hope that our watchfulness and your discussions held at the institutional level can reunite the arts and humanities to play their equally important role as the core of the intellectual development of the individual.

These curricular debates are often held in settings that reflect larger concerns for the individual campus or the nation as a whole. One of these larger concerns that now faces higher education is the multicultural nature of our communities and hence our colleges and universities. Our futures effort, our Executive Summaries, and our newsletters have all contained information on demographic changes. We are all aware that the ethnic and racial mix of the United States will be substantially different in the future and, in fact, is today demanding our serious attention.

Almost twenty years ago, NASM standards were changed to recognize multicultural concerns by urging attention to music beyond Western traditions as part of our basic musicianship standards. We realize that this has been a difficult standard for many institutions even though NASM has maintained that this issue can be addressed in a variety of ways appropriate to the resources of each individual unit and institution. We have continued to stress the need for focusing on the positive aspects of multiculturalism in our society and in our professional programs. At the same time, we must go beyond token efforts for ethnic and racial representation, and continue to seek appropriate implementation of significant additions to our programs that will address the multicultural nature of our society and our campuses.

The challenge for each of us is to create the most favorable conditions possible for engaging the best of everyone's character in finding local solutions that

will become the basis for national acknowledgements. The music community is fortunate to have a shared body of knowledge, skills, and respect for musical achievements. Such organizations as The Center for Black Music Research are working effectively at many levels of education on these multicultural issues. Many NASM member institutions have explored music from other cultures for some time now, and the insights provided by these programs have been shared in our Association through presentations by administrators and faculty leaders in ethnomusicology and multicultural studies.

NASM is constantly seeking the most appropriate means of helping our members to find the conditions, the patience and the will to work with these issues consistently and seriously. There probably are no immediate answers for addressing this issue to everyone's satisfaction, but our proposed standards for undergraduate degrees reaffirm the Association's expectations that each institution will design a program that attends to these multicultural concerns. Often one finds that music curricula are already more multiculturally oriented than many of the humanistic disciplines. I can assure you that this will continue to be an important part of our futures effort and programs in NASM.

American music, both classical and popular, has throughout its history reflected a multiethnic society. It has shown that it can provide a bridge for cross-cultural experiences so important in today's society. Thus, we have featured three sessions on this year's program to provide background for answering the question as to what should be the role of the music unit in higher education in the promotion of American music. The new undergraduate standards provide sufficient latitude by recommending that students have "opportunities through performance and academic studies to work with music of various historical periods, cultural sources, and media." Each music unit has a responsibility not only to the artists and composers among us, but to the public in general to better acquaint them with the considerable repertoire of American music. Thus, I would like to see us encourage a deeper commitment to promoting American music as part of the mission of music in American higher education, reflected in both our curricula and programming.

Finally, I must acknowledge our continuing concerns about and commitment to music education at the K-12 level. The product of this education is reflected in the students who enter our programs both as general education students and those seeking professional training. Many of the issues that I have raised previously and those that are on our agenda at this meeting are all intertwined with music education at the pre-collegiate level. There are also many continuing and some imminent national pressures. For example, the Getty Trust has until now concentrated its focus primarily on the visual arts. However, as you probably know, the Trust has indicated that it is reviewing the possibility of entering into programs in music, dance, and theater education as well. Certainly the Trust has the financial base to achieve a presence that could be far beyond the sophistication or development of the ideas presented. Therefore, the primary question for each of us

to consider is how such involvement in K-12 music education affects our own institutional influence on local, state or national policy development. We must not allow our professional voice to be pre-empted in these discussions.

The other potentially dominant factor in national policy on music education could be from the National Endowment for the Arts. Regrouping as it is now from its embattlement over the past year, the Endowment could decide to make K-12 arts education a major item on the Endowment agenda for a variety of reasons. As much as we would welcome this federal attention to the important part the arts should play in K-12 education, we remain cautious, insisting that any policy development or promotional campaigns be undertaken with the appropriate consultation with professionals from all levels in the traditional arts education community, and that the focus remain on substance and content.

As these present conditions indicate, we should once again seriously review the Association's position with regard to setting standards and giving direction to the training of music educators and the private music teachers of students at the pre-collegiate level.

NASM will continue to remain vigilant so as to identify both the concerns and the opportunities before us by collectively seeking the most appropriate alternatives that will provide direction and maintain collegial support. At a time when the pursuit of self interest seems of paramount importance to many, we seek to stand together to protect the gains that have been made in our profession and to sustain the power to influence our own futures. All that we have discussed and will consider throughout this meeting is meant to help all of us maintain a constant and clear vision of our individual and collective aspirations for music in higher education.

Robert J. Werner
University of Cincinnati

REPORT OF THE EXECUTIVE DIRECTOR

For sixty-six years, NASM has been engaged in accreditation and related matters on behalf of music in higher education and the development of American musical culture. The Association continues to grow and to develop both the scope and the depth of its work. The Association and its member institutions remain busily engaged in a variety of important tasks. The principal activities of NASM are outlined below.

NASM ACCREDITATION: STANDARDS, POLICIES, AND PROCEDURES

The 1989-90 academic year saw the beginning of a comprehensive effort devoted to revision of NASM's standards for undergraduate programs in music. Major hearings were held during the 1989 Annual Meeting, and continuing work on draft texts moved forward throughout the year. The members of the Association are to be commended for providing both oral and written comment to standards drafts. During the 1990 Annual Meeting, the revisions process will continue. The earliest possible time for completion of this project is November, 1991; however, there is no specific targeted date for completion.

In November of 1989, the membership approved Bylaws changes that combined the old Commission on Undergraduate Studies and Commission on Graduate Studies into a Commission on Accreditation. The first meeting of the restructured Commission in June of 1990 was a logistical and procedural success. Although procedural refinements will continue, the new procedure provides for more comprehensive attention to all institutions reviewed in the accreditation process. The new structure provides improved conditions for Commission work consistent with the Association's present emphasis on comprehensive and holistic thinking about the work of music units. The Commission structure now joins the self-study and the visitation process in helping the Association and member institutions to get a complete picture of the relationships between parts and wholes.

In September of 1990, the Association published a form to assist institutions in developing mechanisms for the follow-up of graduates. This form is mentioned in the accreditation context because follow-up of graduates is becoming increasingly important as a mechanism to address a variety of issues emerging from education reform. The follow-up of graduates has always presented a particular challenge for arts institutions. The difficulties of maintaining contact with alumni as well as the difficulties of correlating alumni achievement with the quality of education and training received are legendary. NASM hopes that the suggested format and set of questions presented to the membership are useful as a basis for developing local approaches. Although questions about follow-up of graduates

remain integral to the self-study process, the Association expects each institution to develop its own follow-up protocols and procedures.

NASM encourages all institutions to make the NASM accreditation process serve as many review functions as possible. The Association has a long track record of success in developing joint visits with regional accrediting bodies. These visits are now usual for all freestanding colleges of music. NASM and the regional associations alter their protocols and procedures in order to provide efficiencies for the institutions to be accredited. In multipurpose institutions, accreditation reviews can often serve several functions. Leadership from the music executive is usually required to accomplish multiple-use conditions. However, all members should recognize that NASM is willing to make as many accommodations as feasible in order to reduce the accountability reporting for music units. Advanced planning and thorough consultation with the NASM National Office staff are requisites in all of these joint and multiple-use situations.

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

1989-90 has been an interesting year in the national discussion about accreditation. The continuing appearance of serious issues in higher education has resulted in debate about the extent to which accreditation is an appropriate remedy. This debate often leads to calls for accreditation to solve social and financial issues in higher education. It also leads to suggestions that accreditation become an arm of the state, enforcing various regulations at various levels of government. The accreditation community is constantly under pressure to divert its primary attention from substantive content. While the many issues facing higher education are important and interrelated, the accreditation community regularly resists pressures that would dilute the educational focus of its effort. Such resistance is based on

concerns about academic freedom, strict demarcations of governmental and non-governmental responsibilities, and the maintenance of flexibility necessary for innovative growth in education.

National debate continues over the role of standardized assessment as the primary means of 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 higher education. To help continue the discussion, NASM, along with NASAD, NASD, and NAST, prepared a position paper on outcomes in the arts disciplines. The paper was published during the spring of 1990 under the aegis of The Council of Arts Accrediting Associations. We hope that this position paper will provide a useful addition to the literature on this important subject.

Once again, 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 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 question 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. Careful use of accreditation policies is important in maintaining the general integrity of the accreditation system in higher education.

National discussions in the accreditation community have revealed sensitivities among high-level administrators in multipurpose institutions about distinctions between accreditation requirements and accrediting agency recommendations developed during the course of evaluations. NASM has always made this distinction in its communications with institutions. However, beginning in 1990, even clearer language is being used to make a distinction between the accreditation action and

other recommendations in the official letter from the Commission on Accreditation that goes to each institution under review. This policy is consistent with two basic purposes of accreditation; a) assurance that an institution is at or beyond the threshold of acceptability for music programs offered, and b) encouragement of the institution to improve the quality of its work as far as possible beyond the threshold of acceptability during the accreditation period. Institutions involved in the NASM accreditation process are encouraged to consider accreditation decisions and other recommendations in the light of these functions. In no case should anyone attempt to imply that something recommended is a requirement either for accreditation or reaccreditation. Sensitivity to these distinctions is essential if NASM and other accrediting bodies are to maintain credibility in the higher education community.

ARTS AND ARTS EDUCATION POLICY

The past twelve months have seen the arrival of events and issues that radically change the climate for arts policy development. Federal support for the arts has moved from being politically noncontroversial to being one of the most complicated and difficult of legislative issues. Propaganda war has broken out, and there is much dissatisfaction being expressed by those not directly associated with either of the two primary warring camps. No one knows where these matters will come to rest. It is also hard to assess how much damage is being done with respect to the general public image for art, and thus for the teaching of art. The issues involved arouse so much passion that reasoned negotiation does not seem to be an option. The National Endowment for the Arts has been thoroughly damaged and, no matter what happens, will never be the same again.

Testimony was delivered to the Congress on behalf of NASM supporting reauthorization of the National Endowment for the Arts. This testimony focused on serious policy issues concerning the Endowment's arts education program. The testimony received commendations from a variety of executives in the arts and in higher education. The Executive Director was also invited to testify before the Independent Commission empaneled by the U.S. Senate, the U.S. House of Representatives, and the White House, to prepare a report concerning internal procedures and policies at the National Endowment for the Arts. The final Commission report reflected a number of ideas presented in this testimony.

The current situation with arts and arts education policy development reminds us of the need to develop our students' understandings of the complexities inherent in connections among music, the public, and funding. As we know all too well, this connection is full of complexities and collisions of agendas and rights, among other things. Our purpose should be to help students gain the knowledge and skills to deal with these complexities as they face them throughout their careers. Merely indoctrinating students to a certain point of view or subjecting them to incantations

decrying present circumstances achieves little of long-term value. In the current situation, there is no lack of positions but rather an egregious lack of wisdom. It will take tremendous patience and forbearance to understand and move prudently in the years to come.

During the year, NASM worked with other non-profit organizations, primarily through the aegis of Independent Sector, to monitor charitable contributions aspects of federal tax policy. While not as melodramatic as some other issues, future tax policy has a tremendous impact on the potential financial health of every music unit in the United States. NASM's primary role has been to keep track of developments and to pass important developments along to members. It has become clear that the issue of tax deductions for charitable contributions must be watched constantly as federal budget deficits worsen and economic pressures increase. The Association will continue its vigilance and its communications program on this issue.

PROJECTS

During the past year, NASM has been working toward completion of a document entitled *The Assessment of Undergraduate Programs in Music*. This booklet will complement published documents covering assessment of graduate programs and the assessment of community education programs in music. It is structured to be of use to institutions that offer or plan to offer undergraduate instruction. Its purpose is to provide a basic set of questions for internal assessments of various elements of undergraduate programs, or of an undergraduate program as a whole. Use of the document will not be required in the accreditation self-study process. Rather, the document is intended to serve extra-accreditation purposes by providing a tool for assessment that works from a different perspective than that of the NASM self-study.

Major project emphasis during 1989-90 focused on completion of the first phase of the NASM futures effort. During the year, members received five *Executive Summaries* concerning specific issues of concern to music units. Five additional *Executive Summaries* are to be published in 1990-91. Work was also completed on the text of a *Sourcebook for Futures Planning* which was mailed to the membership late in October. These documents, along with the Association's accreditation standards and self-study format, and the aforementioned assessments documents for community education, undergraduate, and graduate programs, create a significant set of materials for institutional and programmatic analysis. Workshop sessions concerning use of the NASM *Sourcebook for Futures Planning* are scheduled for the next several Annual Meetings. This document continues NASM's tradition of providing assistance to institutions as they work to craft their own futures.

The Association owes a debt of gratitude to the Futures Committee which has been meeting over the last three years. The deliberations of this group have provided the basis for the *Executive Summaries* and the *Sourcebook*. Committee members are Gerard Béhague, Paul Boylan, Robert Freeman, Robert Glidden, Larry Livingston, Colin Murdoch, and Robert Werner. Dean Glidden served as Chairman of the Committee and the Executive Director served as Committee staff and principal compiler of the published documents.

The NASM futures effort is expected to continue with targeted objectives being addressed by specific task forces. A major continuing legacy of the futures effort will be an influence on discussions at NASM Annual Meetings. For the past two years, the Association has focused on futures issues at new levels of professionalism and intensity.

The Association is also participating in project activity of the Council of Arts Accrediting Associations. The CAAA project on outcomes has been mentioned in a previous section of this report. However, CAAA is at work on a briefing paper concerning health issues and on preliminary studies that may result in a project on K-12 teacher certification in the arts disciplines.

NASM remains a primary participant in the Higher Education Arts Data Services (HEADS) project. The Association is grateful for the prompt responses of member institutions to the annual HEADS questionnaire. After completion of the 1989-90 HEADS reports, HEADS moved to secure new arrangements that would bring all aspects of the HEADS projects under the complete control of the National Office serving the four accrediting associations (NASM, NASAD, NASD, and NAST). This decision was both financial and organizational. Therefore, 1990-91 must be regarded as another transitional year for HEADS. After the transition is completed, all of us look forward to the possibility of faster service to participating institutions. Response to the HEADS questionnaire is required for all NASM member institutions. The requirement enables the Association to maintain a ten-year review cycle for most institutions, and provides an important database for the use of all participant institutions. HEADS represents one of the finest examples of coordinated action serving both common and individual purposes.

Of course, the Annual Meeting is one of the Association's largest projects. The NASM Executive Committee was most gratified with the response of members to the content and format of the 1989 Annual Meeting. Outstanding programs do have a planning element, but the primary ingredient is the content brought to each session by the individuals involved. The Association is grateful for the significant time and energy represented in the preparation of papers, lists of questions, and logistics planning that are part of each Annual Meeting session. NASM meetings have truly become a forum for the exchange of ideas among

dedicated professionals, thus fulfilling the Association's commitment to policy-oriented professional development.

NATIONAL OFFICE

The NASM National Office is in Reston, Virginia, a planned community about twenty miles from Washington, D.C., and about five miles from the Dulles Airport. We welcome Visitors to the National Office throughout the year. If you plan to be in the Washington area and wish to visit us, we ask that you call or write in advance so that we may provide directions and/or make sure that the staff member you want to visit will be available. Our outstanding staff includes Karen Moynahan, Margaret O'Connor, Lisa Collins, Chira Kirkland, David Bading, Bea McIntyre, and Nadine Flint. The work of the staff would not be possible without the continued high level of cooperation and support received from NASM members. Everyone involved seems ready to do whatever is necessary whenever necessary to assist the Association with its various activities.

NASM grows because associated individuals give time and energy to improving the Association. Many current philosophies and procedures began as a simple suggestion for improvement. Advice and counsel are sought from the membership on many formal occasions. Requests for comment cover everything from Annual Meeting content to Bylaws changes and standards revisions. However, the Association welcomes questions and advice on all subjects. One function of the National Office staff is to serve as a collecting point for the views of concerned individuals so that these may be reviewed by the appropriate body of the Association. We encourage you to correspond with us and to call upon us whenever you feel that we may assist you in carrying out your important responsibilities for professional education and training in music.

Best wishes for the forthcoming year.

Respectfully submitted,
Samuel Hope

REPORTS OF THE REGIONS

REPORT OF REGION ONE

The Region One meeting focused on minority recruitment: what we can do in the communities to prepare students for the college experience and what is needed to help disadvantaged students when they come to the campus to enable them to thrive in this new environment.

A discussion of this issue was led by four panelists: Ralston Pitts, University of Northern Arizona; John Swain, California State University, Los Angeles; Harold Van Winkle, University of New Mexico; and David Woods, University of Arizona. The panelists all had strong programs in place addressing these concerns, and their presentations stimulated lively discussions from the floor. One point which was stressed often from the floor was that while role models are very important for minority students to look up to, these few faculty should not be expected to do any more regarding minority recruitment than the rest of the faculty. For this person to be a truly strong role model, he or she must have the opportunity and time to pursue active research and develop into as strong a teacher as possible.

Respectfully submitted,
John Mount
University of Hawaii

REPORT OF REGION TWO

The meeting of Region 2 was called to order by Chairman Wilbur Elliott at 3:45 p.m., Monday, November 19, 1990. Guests were introduced. Elections were held for three offices in the Region. Elected were:

Richard V. Evans, Whitworth College - Chairman
Robert Miller, University of Idaho - Vice Chairman
Richard Stewart, Willamette University - Secretary

Don Simmons of the University of Montana presented the results of a survey entitled, "Some Trends in Undergraduate Degrees in Music."

Bernard Dobroski of Northwestern University was introduced and gave a presentation entitled, "Future Directions for Undergraduate Music Programs."

After thanking the outgoing officers for their contribution to the Region, the meeting was adjourned.

Respectfully submitted,
Richard V. Evans
Whitworth College

REPORT OF REGION THREE

1. The meeting was called to order by Lonm Sweet, Northern State University (South Dakota), Chairman of Region Three.
2. The other officers of Region Three were introduced:
Hal Tamblyn, Metropolitan State College (Colorado), Vice Chairman;
Eugene I. Holdsworth, Bethany College (Kansas), Secretary.
3. The scheduled election for Secretary of Region Three for a three-year term will be held at next year's meeting, with Hal Tamblyn being advanced to the position of Chairman and Eugene Holdsworth being advanced to the position of Vice Chairman. Members of Region Three were asked to forward nominations for Secretary to Chairman Sweet as soon as possible. Procedure for presentation of a slate will be announced by Chairman Sweet.
4. Sixty members and guests were welcomed. The following music executives new to Region Three were introduced:
Kerry Hart, Adams State College (Colorado);
Harold E. Krueger, Augustana College, Sioux Falls (South Dakota);
Jim Cargill, Black Hills State University (South Dakota);
Don Stowell, North Dakota State University;
Carleton Spotts, University of Missouri, Columbia.
5. A call for suggested topics and presenters for future national and regional meetings was issued.
6. Region Three music executives were encouraged to make use of the *Sourcebook for Futures Planning*.
7. Locations of future NASM Annual Business Meetings were announced: 1991—Orlando; 1992—Chicago.
8. An excellent demonstration of "Multimedia—A New Frontier in Music Performance and Education" was presented by Professor David Gregory of the University of Michigan. Professor Gregory challenged a number of traditional assumptions about music instruction and performance. He demonstrated the potential of state-of-the-art computer-based technology to facilitate authoring of instructional materials and presenting interactive musical experiences through visual (text, musical notation, and graphics), aural, and performance media.

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. Regional officers A. Wesley Tower, Vice Chairman, and Karen L. Wolff, Secretary, were introduced. Mr. McKenna introduced new members from the Region and the schools they represent. One new institutional membership was announced: St. Xavier College, Chicago, Illinois.

Election of officers was held with the following results: Chairman—A. Wesley Tower; Vice Chairman—Karen L. Wolff; Secretary—Ronald Ross, University of Northern Iowa.

Topics for future meetings were discussed. They included:

- Role Models of Integration in Theory Classes
- Strategic Planning
- Gender Issues
- Integrating Improvisation into the Curriculum

Dr. Susan McClary, Professor of Musicology at the University of Minnesota, was introduced by Karen Wolff. She presented a paper entitled "Pluralism and the Music History Survey" which was followed by a question and answer session.

Respectfully submitted,
Karen L. Wolff
University of Minnesota

REPORT OF REGION FIVE

The meeting of Region 5 was called to order at 10:00 a.m. by Chairman John Heard, Miami University of Ohio. An election was held, and the following regional officers were elected:

- Chairman: Peter Schoenbach, Wayne State University
- Vice Chairman: Jack Eaton, Butler University
- Secretary: DuWayne Hansen, The University of Akron

Suggestions for topics for next year's regional meeting were discussed. Of particular interest was the subject of handicapped music students.

Region 5 members and guests then heard an interesting and well-organized presentation on the management of piano inventories by Edward Bezursik of the Piano Manufacturers Association International.

Respectfully submitted,
Peter Schoenbach
Wayne State University

REPORT OF REGION SIX

Chairman Elaine Walter called the meeting of Region 6 to order at 3:45 p.m.

After a brief business meeting at which ideas for the 1991 Annual Meeting were solicited, the election of new officers took place.

Officers elected for the 1990-93 term were announced:

Chairman: Robert Sirota, Boston University

Vice Chairman: C.B. Wilson, West Virginia University

Secretary: Dorothy Payne, University of Connecticut

There followed an informative presentation, "Financing and Funding the Music Unit," with participants Robert Glidden, Herbert Golub, and Eileen Cline.

Respectfully submitted,
Elaine R. Walter
The Catholic University of America

REPORT OF REGION SEVEN

The meeting was called to order by Joseph Estock, Chairman, at 10:00 a.m. Chairman Estock introduced Arthur Tollefson, Vice Chairman, and Richard Koehler, Secretary. Executives new to Region 7 were recognized. Questionnaires were distributed asking for suggested topics to be covered in future sessions. Chairman Estock asked for the membership to enter into serious interaction with a free exchange of ideas.

Chairman Estock then introduced the guest panel: Robert Cowden, panel moderator; Michael Fink, University of Texas at San Antonio; and Vincent McBryde, United Musical Instruments U.S.A., Inc. The panel topic was "Careers and Opportunities in Music: Some Alternatives for the '90s."

A brief question and answer period followed, and the meeting was adjourned at 11:25 a.m.

Respectfully submitted,
Richard Koehler
Georgia State University

REPORT OF REGION EIGHT

Chairman David Russell Williams of Memphis State University called the meeting to order at 3:45 p.m. There were approximately 75 representatives present for the meeting. Minutes of the 1989 meeting were approved. Chairman Williams extended congratulations to the region members whose institutions successfully

completed the accreditation process this year and welcomed new chairs to the region.

Chairman Williams announced that the 1991 Annual Meeting of NASM will be held in Orlando, Florida, and the 1992 meeting in Chicago, Illinois. The 1993 meeting is tentatively scheduled for the western part of the country. Topics for consideration for the 1991 regional and general sessions were requested by the Chair. Members were encouraged to send ideas regarding the general sessions to the National Office.

Vice Chairman Milburn Price of The Southern Baptist Theological Seminary introduced the speaker for the session. Dr. Don V. Moses, Director of the School of Music of the University of Illinois, spoke on "The Future of Choral Singing." A vision of choral music in the year 2002 was presented with an analysis of what choral directors accomplished in the 1990s to achieve the "best scenario" presented. Members who did not hear the address are urged to read it in the *Proceedings* of the meeting.

Chairman Williams expressed appreciation to Dr. Moses for his presentation and presided over a question and answer session.

The meeting adjourned at 5:00 p.m.

Respectfully submitted,
Jerry L. Warren
Belmont College

REPORT OF REGION NINE

Chairman Herb Koerselman presided and introduced music executives new to the region. He reviewed possible topics for next year's meeting in Orlando and asked for responses from the group. Topics such as Time Management, Stress Management, Faculty Evaluation (which seemed to elicit the most interest), Fund Raising, Technology as it applies to Management, and Use of Retired Music Faculty were among those suggested.

The Chair reminded the group about the *Futures Sourcebook* and the questionnaire on Music Minors and encouraged them to respond to them.

He then introduced Assistant Dean Mary Anne Rees of Northwestern University, who read a paper on "Issues for the 1990s."

Demographic information was presented detailing anticipated changes in population in various areas of the country. Comparisons of music major enrollments of 1982 with 1990 at NAMESU institutions were presented.

Using this information, projections were made regarding the number of music students at music schools in the 1990s. Both traditional and non-traditional student populations were examined.

In addition, faculty resources for the 1990s were examined by exploring enrollments in doctoral music programs from 1978 to 1990.

Following the presentation, Dean Rees responded to questions from the floor.

Respectfully submitted,
Jerry F. Davidson
University of Arkansas at Little Rock

REPORT OF THE COMMITTEE ON ETHICS

No formal complaints have been brought before the Committee on Ethics during the 1989-90 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,
Sister Mary Hueller
Alverno College

ACTIONS OF THE ACCREDITING COMMISSIONS

REPORT OF THE COMMISSION ON NON- DEGREE-GRANTING ACCREDITATION

ROBERT THAYER, CHAIRMAN

A progress report was accepted from one institution recently granted Membership.

Action was deferred on one institution applying for renewal of Membership.

A progress report was acknowledged from one institution recently continued in good standing.

One program was granted Plan Approval.

One program was granted Final Approval for Listing.

Action was deferred on one program submitted for Final Approval for Listing.

Progress reports were accepted from two institutions recently granted Plan Approval.

Three institutions were notified regarding failure to participate in the 1989-90 HEADS project (failure to submit the most recent annual report).

One institution moved from degree-granting to non-degree-granting Membership.

REPORT OF THE COMMISSION ON COMMUNITY/JUNIOR COLLEGE ACCREDITATION

ROBERT BLOCKER, CHAIRMAN

(ROBERT GLIDDEN, CHAIRMAN *PRO TEMPORE*)

Action was deferred on one institution applying for Membership.

After positive action by the Commission on Community/Junior College Accreditation, the following institutions were continued in good standing:

Andrews University
South Suburban College

A progress report was accepted from one institution recently granted Membership.

Progress reports were accepted from two institutions recently continued in good standing.

Four programs were granted Plan Approval.

One program was granted Final Approval for Listing.

Action was deferred on one program submitted for Plan Approval.

One institution was notified regarding failure to participate in the 1989-90 HEADS project (failure to submit the most recent annual report).

One institution was placed on probation.

**REPORT OF THE COMMISSION ON
ACCREDITATION
HAROLD BEST, CHAIRMAN
ROBERT FINK, ASSOCIATE CHAIRMAN**

After positive action by the Commission on Accreditation, the following institutions were granted Associate Membership:

Keene State College
MidAmerica Nazarene College
Saint Xavier College

After positive action by the Commission on Accreditation, the following institutions were granted Membership:

Emory University
University of Wisconsin-Superior

After positive action by the Commission on Accreditation, the following institutions were continued in good standing:

Alcorn State University
Alma College
Andrews University
Auburn University
Augustana College (Rock Island)
Benedictine College
Boston Conservatory
Capital University

Case Western Reserve University
Central State University
Cornell College
Grand Valley State University
Immaculata College
Kean College of New Jersey
Lewis and Clark College
Newberry College
Northern State University
Pacific University
Portland State University
Salem College
Stephen F. Austin State University
University of Alabama
University of Kansas
University of Utah
Wartburg College
Wichita State University
Willamette University
Wittenburg University

Action was deferred on four institutions applying for Membership.

Action was deferred on twenty-seven institutions applying for renewal of Membership.

Progress reports were accepted from seven institutions and acknowledged from three institutions recently granted Membership.

Progress reports were accepted from twelve institutions and acknowledged from three institutions recently continued in good standing.

Forty programs were granted Plan Approval.

Twenty-eight programs were granted Final Approval for Listing.

Action was deferred on sixteen programs submitted for Plan Approval.

Action was deferred on six programs submitted for Final Approval for Listing.

Progress reports were accepted from two institutions concerning programs recently granted Plan Approval.

Three institutions were granted second year postponements for re-evaluation.

Three institutions with fewer than twenty-five majors were reviewed.

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 (1993)
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* (1993)
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* (1993)
Russ Schultz, Central Washington University (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 (1993)
Jo Ann Domb, University of Indianapolis (1991)
Jack Heller, University of South Florida (1993)
David Kuehn, University of Missouri, Kansas City (1991)
Lyle Merriman, The Pennsylvania State University (1992)
Birgitte Moyer, College of Notre Dame (1993)
Colin Murdoch, San Francisco Conservatory of Music (1992)
Allan Ross, University of Oklahoma (1993)
Daniel Sher, Louisiana State University (1993)
James Sorensen, University of Puget Sound (1992)
David Swanzy, Loyola University (1991)
Arthur Swift, Iowa State University (1993)
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: *John Mount, University of Hawaii at Manoa (1991)

Region 2: *Richard Evans, Whitworth College (1991)

Region 3: *Lonn Sweet, Northern State University (1991)

Region 4: *Wesley Tower, Millikin University (1993)

Region 5: *Peter Schoenbach, Wayne State University (1993)

Region 6: *Robert Sirota, Boston University (1993)

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 (1993)

Karen L. Wolff, University of Minnesota (1992)

Nominating Committee

Julius Erlenbach, University of Wisconsin-La Crosse, *Chairman*

Carl Harris, Jr., Norfolk State University

Shirley Howell, University of Northern Colorado

Marvin Lamb, Baylor University

Elaine Walter, The Catholic University of America

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

Willa Shaffer, Project Specialist

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