

PROCEEDINGS
The 67th Annual Meeting

**NATIONAL
ASSOCIATION OF
SCHOOLS OF
MUSIC**

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NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
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PREFACE

The Sixty-seventh Annual Meeting of the National Association of Schools of Music was held November 23–26, 1991, at the Walt Disney World Swan Hotel in Orlando, Florida. This volume is a partial record of various papers delivered at that meeting, as well as the official record of reports given and business transacted at the three plenary sessions.

Papers published herein have been lightly edited for certain stylistic consistencies but otherwise appear largely as the authors presented them at the meeting.

“ALL ONE SYSTEM”—MUSIC STUDY AGES 3–18

GENERAL INTRODUCTORY REMARKS

DAVID L. KUEHN

University of Missouri, Kansas City

I will start these three monumental sessions by paraphrasing what may appear to be the unrelated comments of three prolific 20th-century philosophers: Samuel Hope, Victor Borge and Vidal Sassoon. According to Hope, there is an increasing tendency to substitute information for values and ideas. And this becomes alarming when one takes hold of the fact that values are usually the overriding intangible resource in all decision making!¹ Victor Borge, a well-trained musician in his own right, once stated that he began playing the piano at 7 . . . but he was so bad that his mother asked him to stop at 7:30! Finally, the insightful message from Mr. Sassoon which came wrapped around one recent Sunday morning edition of the *Kansas City Star*. It pronounced—in large print on the outside of a plastic sack—a breakthrough . . . an all-in-one system . . . shampoo, conditioner and finishing rinse in one bottle!

Helping you decide what our values should be, the importance of these values in the face of outside pressure—perhaps from family, as in Mr. Borge’s case, or society as a whole—and finally discussing how to best package these values are three main missions of ten of your colleagues over the next seventeen hours. “Values and ideas about art, education, quality, and the nature of the present all influence the extent to which education in the arts is perceived as valuable,” either for its own sake or in support of other purposes.² As an example, an overemphasis on rehearsals to prepare for public performances can send the message that music is nothing more than entertainment.

Several years ago, author Harold Hodgkinson created the phrase *All One System* in an attempt to describe “the interrelationships of demographic change to education.”³ This session, the one this afternoon and the final session tomorrow afternoon, are meant to open discussion on teacher preparation and issues related “to the musical development of children and youth.”⁴ While there is as yet nothing terribly wrong with what we are doing, it is important that we continue to be at our best as conditions evolve. We will encourage your participation throughout these sessions and hope that our discussions will help “develop a baseline of ideas, current conditions, and future prospects.”⁵

We certainly want to avoid the dilemma of the traveler as described by Los Angeles Times syndicated columnist Peter Greenberg and reported in a recent issue of *Reader's Digest*. In a panic, the guest called down to the hotel's front desk soon after check-in. "Help!" he yelled. "I'm trapped inside my room!" "What do you mean, trapped?" responded the clerk. "Well," the man explained, "I see three doors. The first opens to a closet, the second to a bathroom, and the third has a 'do not disturb' sign hanging on it!"

We are hopeful that these sessions will "open the door" to the future.

We also want to challenge the college and university music executive as we look ahead to the needs of the college-age student . . . and beyond:

1. What are the values about teaching which your college-level music majors have *after* they graduate?
2. What study opportunities are provided by your music unit for non-music majors, and do these opportunities instill the basic values which we believe are important?
3. Does your music unit assist in lifelong education of values important to the future of our discipline?

Remember what Vidal Sassoon probably understood long ago: "Re-packaging" old values is a marketing technique and often does not represent substantive change!

If the correct values are to be recognized and survive, then there are leadership opportunities for all of us. As pointed out in an NASM Executive Summary of this past August, examples of leadership opportunities for music units are:

- Directing and reorienting the unit as conditions change . . .
- Creating programs that develop understandings of connections between music and various aspects of values . . .
- Developing programs or course work that orient students to the nature of values development and idea formulation . . .
- Seeking a solid reputation as a center for values and ideas about the meaning, purpose, and contributions of music . . .
- Creating linkages with other academic units interested in values, ideas and cultural formation.

Our basic approach in these sessions will be to introduce a series of fictitious characters who are products of our existing educational system. We will attempt to peer into their present values and decide what could have been different had attitudes about music been shaped in other ways.

As we enter these three sessions, it may be helpful for each of us to remember the words of the late Bart Giamatti: "The University must be a tributary to a larger society, not a sanctuary from it."

ENDNOTES

¹ NASM Executive Summary, August, 1991

² Ibid.

³ Notes and sample questions for “All One System,” a presentation at the 1991 NASM annual meeting.

⁴ Ibid.

⁵ Ibid.

PART I: SCHOOL MUSIC INSTRUCTION

CASE STUDY: THE COMMON MAN

CHARLES H. BALL

University of Tennessee, Knoxville

Prefatory remark: The story I am about to tell is fictitious. The descriptions of music instruction in the schools, however, are not. Each one is drawn from a real-life situation known to me personally. Names have been omitted to protect the guilty.

We sometimes forget that the ultimate client for music education is the so-called common man—a person who may not continue formally in music nor in any formal kind of education, a person so unglamorous and anonymous that he is often forgotten or ignored in the high councils where the future of the country is planned, but a person without whom the country *has* no future. He is the person who manufactures our goods, repairs our car, cleans our streets, and performs countless other tasks which make the good life possible. Such a man is John Buck.

John is thirty years old and works in the local brewery. He has two children of school age. He is a graduate of the local public school system, of which the community is boastfully proud. He comes from a respected blue-collar family and is himself respected by his friends and neighbors. The home in which he grew up was not particularly musical, although he did have an Uncle Stan who played the accordion in a polka band, and never a Saturday night passed without his mother shushing the household while she watched Lawrence Welk on the tube. He is, in every important respect, a typical citizen of the community in which he lives.

You might think that with such a background, John has little or no interest in music nor any relationship to it. But such is not the case. He does, in fact, have an active interest in music *as he understands it*. This interest is, of course, mainly a result of the music which he experienced in the public schools. So before describing his present attitude, let's examine his school years and find its origins.

John was fortunate enough to live in a city that had public kindergartens, something which was far from universal at the time. His was a good one, and music was—in a fashion—part of the school day. The children sang the cutest little songs imaginable—songs which appealed to the teacher's notion of what children should like—all with little regard for rhythm or intonation. The teachers, being untrained in music, did not realize that such things were important, or perhaps that they even existed. They certainly were not aware that habits formed at such an early

age would influence subsequent musical learning. Their interest was in keeping the children happy and under control. John and the other children paid little notice to the music, such as it was. It was just a normal part of the kindergarten day.

He found the first grade to be little different. Music was taught by the regular classroom teacher and consisted of little more than a song now and then and an occasional recorded piece to accompany the afternoon rest period. On rare occasions the lady who was said to be the music supervisor would appear with her volume of pre-packaged children's recordings and teach a song or an activity too difficult for the regular teacher to handle. These were little noted nor long remembered by the first grade students. The second grade was a lot more fun. Every student was required to have a nifty little xylophone with colored bars. They used a color-based notation system to learn several songs, some of them not too bad.

John still remembers the lift he got from learning to play *Go Tell Aunt Rhoady* in the key of green. And the third grade was even better. They got two new bars to add to the instrument. You and I would have called them F# and Bb, but the students knew them as chartreuse and black.

Just as John's musical education was on a roll, destiny intervened. He had looked forward to fourth grade, where he would learn to play the song flute using an arcane number system, which had been devised by the town music supervisor, but whose abstract complexity was worthy of Pythagoras himself. John's father changed jobs, and the family moved to a different school district.

But Fate was kind. This school had a real music teacher. She used an adaptation of a European teaching method, and the students entered into the program with vigor. They were learning to sing much better in tune. They were learning to feel rhythm through all sorts of devices such as chanting their names and doing bodily exercises related to rhythm. And they played an array of great percussion instruments which gave them a range of opportunities involving both making music and making mischief. They presented impressive shows to the PTA. This method was, said the teacher, based upon improvisation. The music was, in fact, taught by rote and memorized. But regardless of the several problems and the occasional unwitting subterfuge, the children did leave elementary school with a positive feeling toward music *as they knew it*. They had not much knowledge and little real skill, but they did have something of great worth—a good attitude.

John's interest was so great by the time he entered junior high school that he thought he would like to sing in the chorus. He was afraid that he would be handicapped by having left elementary school without any ability to read music, but his fear vanished when he found out that no one else could read music either, except a few who had taken private piano lessons. And when choir classes actually started he saw how unnecessary music reading was, since everything was taught by rote anyway. The choir was a pleasant experience, and most of the students

displayed real interest—all except the few who had volunteered for the group in order to escape the dreaded general music class. Everyone knew that this class was a dumping ground for problem students, so those with even a glimmer of interest in music chose to sing in the choir. John's interest was great enough that he also joined the beginning band, where he began studying the trumpet. Although music in that particular school was not outstanding, it did hold John's interest so that he was anxious to continue with it in high school.

High school was all John had hoped it would be. He wanted to continue in both vocal and instrumental music. He thought of trying out for the concert choir, but changed his mind. The newly formed show choir was the more popular group, and everyone could see that the concert choir had begun to decline. Even the teacher was obviously more interested in the show choir and gave it special attention. It was great fun. John could get out there and really let go. He felt just like Elvis. That he neither looked nor sounded like Elvis no one bothered to tell him. Maybe some, notably his parents, never noticed. Anyway, that didn't matter. That was not what this was all about. They were all stars, and Miss Grunch was the brilliant and insightful show-biz wiz who had made them such. And didn't they sound just great with the taped accompaniment being played on the new sound system bought by the PTA after the old boom box had been adjudged unworthy of the task.

Band was even more fun. Although John was enthusiastic about playing the trumpet and really wished to continue with it, he was switched to mellophonium to fit into the marching instrumentation. Concert band was a minor interest to the band director. It was only offered during the second semester, and then not much emphasized. The pride of the school—of the whole town—was the marching band. They travelled far and wide to marching contests displaying their annual show and bringing home a case full of trophies. To some of the home audience, that show did seem to get a little dull after the third or fourth home football game. And some of the more perceptive of their ranks couldn't see much evidence of the increasing perfection which the band director assured them comes from the constant refining of the show during the season. But it was probably just that those audience members were not experts in such things. The director says it's so, so it must be. To John, there wasn't a lot of musical inspiration in memorizing the peck horn part to *Hit Me With a Hot Note* and a jazzed-up version of *Hands Across the Sea*, but that didn't matter. The trips were great; the socializing was great; the approbation of the parents was great; the trophies were great. So who's to worry?

Well, we are now back at the beginning of this story. John's opportunity to participate actively in the kind of musical world he had come to know ended abruptly with high school graduation. He didn't go to college; he went right to work in the brewery. No opportunities existed to participate in music *as he had come to know it*. And since he knew of nothing else, he seemed to have no musical opportunities at all. But he never lost his enthusiasm for this glamorous musical

world of his school days. His own children are not yet in high school, but John is an avid booster of the high school band, waiting with impatient anticipation for the chance to become a band parent and chaperon those great trips and fondle those trophies and brag about the band to the unwashed and get a great band T-shirt he can wear bowling. And his love of the vocal art persists, as well. He often watches MTV and reminisces in his mind about the good old days when he, too, had been a star.

THE END

Now I have admittedly painted this picture with a broad brush. And I must admit I have chosen as my models features of public school music instruction which are not among the most admirable. But, sad to say, these are features which are repeated in program after program in community after community across the country. They are marked by a retreat from models of music as art and an adoption of the model of music as entertainment. They are often motivated less by the love of the art than by a wish to escape from a sort of barrenness of soul—a gnawing void born of the alienation inherent in the modern world. That this void can be filled—at least partially—by the nourishment of great art seems to be little known. The opportunity to help students know this fulfillment is lost, and in its place is offered a world of banal escapist fantasy.

How could this all have been different? How could the teachers of music helped make it different? How could the teacher-education programs have *helped the teachers realize the necessity of making it different*? How can we break into the circle of musical insensitivity and create a *demand* that it be different? How can all the agencies of music education—the schools, the community schools of the arts, the private studios, and the colleges and universities—join together to make it different? If we are to have a civilization, and not just a culture, the arts must play a much broader and a much different role than they now do. The questions that we raise here are among the most vital ones to answer if this is to become a reality.

CASE STUDY: THE MUSIC TEACHER

JO ANN DOMB

University of Indianapolis

Public school music teachers are some of the most dedicated and energetic people I know. I had lengthy conversations with several of them as I prepared and thought about what I would say today. I was easily caught up in their enthusiasm for what they were doing. The character I will present is fictitious, but a composite of several aspects of many high school music teachers that I know.

Allison Reynolds is a 30-year-old high school choral director in a small town in the Midwest. She directs a feeder freshman mixed choir, a girls chorus, a show choir, a top varsity mixed choir, and a madrigal group.

If not burned out, Allison surely is worn out from contests, evening choreography rehearsals, and numerous performances. Allison is an “A” person. Her choirs get “1’s” at contest and she manages to qualify her show choir for Show Stoppers—a top show-choir competition held in Chicago each year. She says she believes in a “balanced” curriculum—balance meaning half show biz and half serious art music. She says it’s important that students experience pop music, as they have a much better opportunity to make money—good money in commercial music. “Besides,” she said, “it’s fun. Each teacher should do what they enjoy and are comfortable with. The parents love it, and we are getting more requests for show choir performances than we can manage.”

I was curious about the circumstances of her initial involvement with show choirs. “Oh, it was during my own high school days,” she said. “We had a fabulous time. Mr. Beal was a terrific teacher. He didn’t let us misuse our voices, and I’m very careful about that with my group too.”

Asked about her college experiences, she said, “That’s where I really came to appreciate great art music. I really enjoyed singing those Italian songs and the German lieder. I was never exposed to all that until college. My parents liked country-western, so that’s what I grew up with. They loved the Show Choir performances though, and never missed a one. They have pictures hanging in my room at home of some of those performances.”

Allison said she didn’t remember much about her elementary music experience except that a touring group gave a performance of *Hansel & Gretel* one time and she loved it. She did have the opportunity to take piano lessons, and she remembers enjoying playing saxophone in the sixth-grade band.

As we talked more about her college experience, it appeared there was very little time devoted to developing a philosophy of music education or considering why music was important or what should be taught. Most of the time was spent

learning to perform Western art music, learning about Western art music, and ultimately some methodologies and techniques of teaching Western art music. “No one told me, however, that my high school choir would have to learn everything by rote unless I taught them to read music,” Allison said.

Well, this brief account of some of Allison’s encounters with music over time shows that even professionally trained teachers of music are a product not just of their professional training, but of their total lifetime of music experiences. Let us consider now the implications of some of Allison’s teaching choices.

Show Choir was deemed important because (1) it is fun, (2) the parents love it, and (3) there is good money to be made in it. It is generally agreed that the purpose of schooling is to transmit culture and the values of a particular society. It appears that Allison herself enjoys this “entertainment” music and is transmitting her own valuing of the instant gratification available through unsophisticated, less complex music. By spending extraordinary numbers of hours preparing for a show choir performance, often achieving much competence in the final product, the students are getting what we might classify as deep engagement with shallow content. The product (in this case the performance) is definitely more important than the learning process; however, the students are without a doubt actively engaged in doing music.

In response to the parents’ desire for more and more from the show choir, Allison is supporting and transmitting their valuing of pleasure and instant gratification. One questions her prudence in giving up the teacher’s prerogative of making curricular decisions to parents who typically have no knowledge of curriculum possibilities, especially of music as a discipline deserving to be studied.

It is certainly true that the music industry is big business and that there are career opportunities in that arena. The percentage of students participating in any high school show choir who continue in the music industry, however, must be miniscule, thus defeating that purpose of including show choir in the curriculum. It seems unfortunate that even on the high school level, the goal of education is more closely tied with making more money than preparing the student to have a “life of the mind.”

Allison felt the responsibility of transmitting to her students a bit of our Western art music heritage. She values that huge body of Western art music, considered among the greatest achievements of man, and appreciated her college experience in it.

Allison admitted that she was at a loss with music of other cultures, however. A Japanese company had brought a few hundred Japanese children into her school system just last year. How she wished she knew something about Japanese music. Multicultural is a buzz word now, but music of other cultures was never

mentioned in Allison's education. If diversity is to be valued, then what better way than through the music of the world's children.

Allison felt, if not a responsibility, the necessity to teach sight-singing if her students were to learn any amount of repertoire. In a very pragmatic way, Allison understood the value of musical literacy. Just as language literacy opens doors to vast amounts of knowledge available only through reading, musical literacy opens doors to centuries of mankind's highest achievements in the expression of feelings.

Allison had no training in reading music notation in elementary school and was fortunate to have had the opportunity to study piano. She didn't learn to sight-sing until theory class her freshman year in college. She is almost envious of the opportunities general music teachers have to excite the minds of the elementary school student where, as music specialists, they are hired to teach a sequential program of instruction. To be able to sight-sing diatonic melodies in the fourth grade and compose pieces using I, IV, and V chords in the fifth grade, to play them on the synthesizer and watch the computer notate them and the printer spit out a hard copy in seconds would be just too exciting for words. Allison felt her school district was fortunate to have an elementary music specialist, especially since she had heard that in some places music was being taught by classroom teachers if it was being taught at all.

Research has shown that attitudes are formed in elementary school about personal musical ability. This memory of competence or incompetence remains over time, according to Kritzmire, to influence to what extent a person values music.¹ This would certainly be true of a classroom teacher, who will decide whether or not even to attempt to include music in their curriculum, as well as parents and others outside the music profession who might be in a position to advocate or not advocate music study. Clearly the elementary school years are critical in developing values regarding music. Regarding a lack of sequential music education in our schools, Wynton Marsalis said, "Our culture is dying slowly from the outside—and the cause is malnutrition."²

Allison has had some pretty terrific experiences in music throughout her lifetime, and she is out in the trenches doing a better than adequate job. There were some obvious gaps in her training, however, and certainly a lot of changes have taken place in the eight years since she graduated from college. Could she have been better trained to deal with all these changes? Probably! How might the college training have made a difference? In three words: *dialogue, dialogue, dialogue.*

Keeping the above in mind, would her values regarding education in music have been different (1) if she had had opportunities in her college education to gain understanding of philosophical, economic, and political contexts for music education; (2) if she had felt from all her college music professors that she was

preparing to enter an important area of the music profession, not the fragmentation resulting from less than positive attitudes toward public school pre-service teachers in her college situation; (3) if her college curriculum had stressed the importance of **why**, then **what**, and finally **how** concerning K-12 music education; (4) if her teacher preparation had equipped her to analyze and manage change; and (5) if her college had been in partnerships with schools, community music centers, private teachers and all entities concerned with the musical development in the 3-18 age group?

What difference would it have made if she had experienced dialogue on such subjects as (1) technology/technique, (2) cultural diversity, (3) relationships to the other arts, (4) creativity in music, (5) music as center vs. music as means, (6) distinctions between art and entertainment and values that evolve from these distinctions, and (7) improving public values regarding music?

What difference would it have made if she had had the opportunity during high school (1) for engagement with deeper content in performance class and, (2) for educational opportunities in the area of music history and literature and/or music theory and composition involving diverse musical styles through the ages and across cultures? What difference would it have made if she had had the opportunity in elementary school for sequential instruction by a music specialist?

As we begin to do values analyses about education in music, perhaps we need to start at home in each of our music units to look for ways to bridge the gap of values among music theorists and music historians and composers and educators and ethnomusicologists and conductors and performers to see each other with mutual respect working in this magnificent field of music as "all one system." This was aptly described by Charlotte Frisbie in her opening remarks at the College Music Society meeting with five other music organizations in Chicago this fall. "If diversity is to be valued, then we should be motivated to learn about and understand each other—ridding ourselves of jargonese, discovering common interest and possibilities for joint ventures."³ Only then as "all one system" will we be able to proceed with our goal of building a serious music culture in the United States.

ADDITIONAL

A few specific questions I would like to see us address:

1. How can we end the fragmentation and isolation from each other in various music specializations?
2. How can we build positive attitudes toward joint responsibility for cultural formation regardless of place of work?

3. How can higher education foster a continuing productive dialogue among students, private teachers, and community education personnel on issues such as mass pop culture, art vs. entertainment, use of technology, cultural diversity, etc.?
4. How should partnerships work between colleges, K-12 private teachers, and community education programs?

ENDNOTES

¹ Judith Kritzmire, "Elementary General Music: What Difference Does It Make?" Unpublished.

² Wynton Marsalis, "Who Will Put Them in the Groove," *Grammy Magazine*, Vol. 9, No. 3, August, 1991.

³ Charlotte Frisbie, "Bridging the Gap." Opening Remarks for Plenary Session No. 1, SEM Annual Meeting, Oct. 9-13, 1991.

CASE STUDY: THE PROFESSIONAL

RALSTON PITTS

Northern Arizona University

I will represent a 30-year-old professional musician who plays principal trombone in the local community orchestra and whose primary job is selling real estate. There was no apparent interest in music on the part of his parents, but he elected to take up the trombone as a fifth grade student through the public school music program. He excelled on his instrument in junior high school. In senior high school he did not have an especially nice experience in band (marching band was particularly unsatisfying) but did begin to take private lessons. His private teacher was a good one and encourage him to go on to college as a major in trombone performance.

When he got to college he discovered that:

1. His knowledge of music theory was almost non-existent.
2. He knew very little about the history of music.
3. "Critical thinking" was never addressed when he was in high school.
4. Aesthetics was addressed in a limited way by his high school band director but never shared with students as a discussion topic.

When he graduated from college he found that:

1. He had never been told that approximately one in 70 performance majors actually makes a living as a professional musician.
2. He had acquired no knowledge of, nor experience in, electronic music.
3. He had developed no computer skills as related to music.
4. Musics of world cultures had never been brought to his attention.
5. Pedagogy courses were not required even though a community school of music was a part of his own music department.
6. Selling real estate is not so bad as long as he continues to perform.
7. Not all professional music jobs are good ones: consider the professional musician who plays exactly the same show twice daily for a year.

PART II: COMMUNITY EDUCATION PROGRAMS

INTRODUCTION AND CASE STUDY: SAMUEL CHANG DEBORAH BERMAN *Levine School of Music*

INTRODUCTION

As I began to consider the topic for today's panel and its relationship to the other two areas in the "All One System" session, I became increasingly aware of the complexity of community education issues. It is impossible to discuss them without acknowledging areas of overlap with public school music and private instruction issues. Community schools work with the products of public school music, or lack of it, and they interact with the private teaching community in many ways, including occasionally giving and receiving students.

However, the examination must begin somewhere. The community education landscape is experiencing rapid change and growth in many institutions. Ironically, community schools have benefited from the tight job market at the college level, as many fine musicians and teachers who had intended to teach at a degree-granting institution have joined their faculties instead. Many institutions have developed theory, history and ensemble programs which include advanced placement and high school credit options. Many have also begun to focus energy and resources on early childhood music classes in order to increase the potential in children for new value systems and openness to the creative process. These areas comprise, to a large degree, the preparatory approach to teaching young and talented students. The aspect of community programming that often seems to draw the most suspicion, however, is the other half of most schools' missions: providing a high quality musical experience for all other interested parties. While this area is often viewed merely as a specialized form of social work, we in community education believe it has become crucial to examine it in the context of a plan for the survival of music in our world.

During this session we will present several case studies of individuals whose community school experiences have shaped life-long attitudes towards the arts and, more often than not, life in general. One way or another these stories grew out of our knowledge of real people. They range from public and college music

teachers to arts supporters and parents. Between speakers, we will invite you to ask questions or comment, and we will have time for that again at the end of the entire discussion. We welcome your thoughts on the subject of potential relationships between community schools and degree-granting institutions, and also their interaction with public school programs.

CASE STUDY OF SAMUEL CHANG

I would like to tell you about Samuel Chang. He is a thirty-two-year-old Chinese-American originally from Singapore. Chang is married, has one child, and enjoys a position at a Midwestern state university as an Associate Professor of Music. His responsibilities in that job include teaching piano, theory and coaching chamber music. He concertizes locally and regionally as a soloist and chamber musician, and also has had articles published in local and national music education journals.

Samuel Chang's family emigrated to the United States when he was eight years old. Due to frequent family moves, he studied with three different piano teachers between the ages of eight and thirteen. During an audition for a summer music camp, Chang met an adjudicator who taught at a community music school. His mother asked that judge for an opinion of his playing which, at the time, showed a great deal of raw talent, but virtually no understanding of the literature or the instrument. The judge tried to be honest without being discouraging. After the family moved again, Chang's mother contacted the community school teacher and asked if he would teach him. He auditioned at the school, and received what was called a "developmental award," so named because, although he was not competitive for the school's scholarship program, the faculty panel felt that his innate talent and motivation were deserving of support.

Samuel began piano lessons at the community school during his ninth grade year. He was fourteen years old. At his first lesson he played Chopin's "Revolutionary Etude" for his new teacher. It was *very* fast. His hands were not together, partial beats were missing, and his sound could only be described as loud. His teacher asked him if he was aware of these imperfections in his interpretation of the piece. He was not. The teacher decided to find out what his real motivation was in studying the piano. She determined, during the conversation, that it was his own desire and not that of his parents. Next, she asked him whether he had any ideas regarding his future involvement with music, and whether or not he had aspirations toward a musical career. Samuel thought for quite a while, and then replied that he thought he would like to go into music professionally if he thought that he could really "make it." This answer raised many red flags for the teacher, and led them both into a serious discussion of the enormous variety of definitions of "making it" in music. Chang listened quietly. His only comment at the end was that he did not believe that he would be interested in teaching.

The teacher noted that his personality was very quiet and difficult to read. He did not speak much.

Samuel Chang was immediately placed in a theory class and, after much discussion with his piano teacher, was assigned pieces considerably less complex than those he had previously studied. He began to learn how to count for the first time, although at first he was genuinely confused about the necessity for such a skill. Once he began to attend studio classes and recitals, however, his confusion ended. He was in awe of some of the playing he heard there. The technical work was slow and painstaking for him. Samuel rarely spoke, so it was difficult for his teacher to tell how much he was understanding or what his level of frustration might be, but he always made progress from lesson to lesson.

By the second year, Chang was performing in piano department studio classes, and eventually on recitals at the school. After being assigned to a violin-piano duo to be coached by the chairman of the string department, his personality finally began to open up. That same year he added music history classes to his ongoing theory study.

During his latter two years at the school, Chang was featured on many student and honors recitals, won school awards, successfully competed in regional and national competitions and, in his senior year, received a scholarship to a prestigious university music school. He ended that year by performing a full-length solo recital at the community school. The chairman of the piano department pronounced him a "young artist." His personality had, by this time, also blossomed. His demeanor was warm and communicative, and he had developed a delightful sense of humor.

Samuel Chang eventually completed two degrees with distinction in piano performance, and now enjoys a reputation as a fine and dedicated college teacher. There is no doubt in my mind that Chang needed the total musical environment that the community school offered. This type of institution has the flexibility and resources to create a custom-designed program that can support the individual student's needs and interests. In addition to financial support, Samuel Chang received the benefit of a whole support system. The depth of this program is what allowed him to experience enormous change in only four years. Students such as Samuel are lost every year because they are not able to find access to the rehabilitative and complete preparatory training they need.

CONCLUSION

In closing, I would like to pose the following question. What previous civilization has forsaken art as an integral part of the education and construction, if you will, of whole persons?

If change is to be stimulated, shouldn't that effort build from the ground up? Community schools, through early childhood programs, can provide in many cases, the thorough musical environment necessary to help counteract children's societal environment. They also provide the key element of counseling. However, many of the students who enroll in these programs have already been negatively affected, or simply held back, by other parts of the "All One System."

Certainly, community institutions cannot and should not attempt to act as a cure or, heaven forbid, an alternative to public school music. On the other hand, community outreach programs at carefully selected public schools can serve as an ignition system for new school programs and ideas. I personally know of one such program which, after its grant monies ran out, had the effect of convincing the elementary school principal to hire a full-time music teacher versed in Western music traditions and multicultural music. As a result, other schools in the same district are asking for their own programs.

There does seem to be a lack of awareness on the part of some degree-granting institutions of the evolution of community schools and programs in recent years. Dialogue, and even involvement, between the two types of schools are real needs. *We must*, I believe, stop looking for quick fixes and begin realistically to develop together long-term goals and strategies. The gradual process needed is not unlike cleaning up the environment for future generations. Perhaps all of us in this room will not be around to see some of the change, but the hope would be that the echoes of our efforts will be heard by our children's children.

CASE STUDY: THEY ALSO SERVE

FRANK LITTLE

The Music Center of the North Shore

This afternoon I wish to consider an alternative population, if you will, to that which is selected as the mainstream for this series of discussions, namely the 3-18 school aged groups. For while all of my examples were once aged 3-18, and all had their music education in that general time frame, their relevancy to this topic and their most significant contributions to music and its institutions comes later.

For a good many years we have advocated in these meetings need for closer connection between the entities of degree-granting and community-based or preparatory music education. There are few if any among us who do not understand surface territorial issues which frequently emerge between the two, or the salutary enhancements which can occur when cooperative venture is undertaken. The existence and emergence of certain dichotomies as we work to bridge between the two systems can be included among a list of "givens" and do not require further discussion, certainly in a national forum.

My topic this afternoon could be titled "They Also Serve." It is, I believe, a "good news" topic in the midst of what is frequently a climate of concern, caution and cynicism.

During the past few years, I have served as administrator of a large community music school enrolling principally students between the ages of 3 and 18. The school has a curricular path which has qualified a great number of students to enter the college music major. We have recently noticed an increasing trend away from pursuing music as a major in spite of preparation to study successfully in our most distinguished schools, conservatories and departments. Because we have a 60-year history, we felt it might be interesting to go back among a group of those who have studied music with us in past decades and among some who have become a part of our family more recently to see how their community preparatory school experiences may have influenced them to become committed music laypersons and advocates.

It is my contention that our art and profession have much to gain from the identification and cultivation of a generally unrecognized and undervalued resource, the committed amateur. First, let me disclaim—I am certain that this is not an original idea or even one which is unusual—simply, it is one which needs revisiting and especially at this time. These observations make no pretense at being undergirded by scholarship. It has not been tested in terms of statistics, of median, norm, frequency, musical genres, demographics or even environment. It is, rather, an effort to encourage us to identify, cultivate and nurture what is an abundant human musical resource. A two-fold advantage can accrue to our music units and those

of us who manage them—and to those whose lives can be significantly enhanced by their becoming reinvolved in music.

My first example is a young woman who grew up in a rural community in New England. As a younger student she had music exposure, principally in church. While her gifts were appropriate to majoring in music, she married early, helped her husband toward a graduate degree in an Ivy League business school and then, as his career and their family grew, decided to come back to renew her vocal study in an Eastern community music school. She formed a good relationship with the school, and the school expressed to her that she was valued as a student. For three years she studied singing and musicianship and developed pride in gaining knowledge about her performing skill—limited, perhaps, by some standards. But—and here's the case for values—the study was earnestly and honestly pursued, the teaching was faithfully delivered with integrity, progress was made and pride of accomplishment shared by both teacher and student. Two decades later she emerged in Chicago, her husband having risen to the position of corporate CEO. She was in demand by boards, philanthropies and volunteer organizations. Our school learned of her background and interest and recruited her to our board, where she has served for many years in a number of roles, has been catalytic to attracting hundreds of thousands of philanthropic dollars, and, as a first-rate product of the community education process, was the driving force in defining our mission as part of a new strategic plan. Some cynics and purists would view this person as a “failed singer.” If that be the case, we say “bravo” for such failures.

A second example: In the 1930s a child studies at the David Dushkin School, an academy of music situated in a home and the earliest manifestation of the school which I now serve. Dushkin was a renaissance music educator whose actions epitomized his own words—“Music is not a calling to be pursued by the talented. It is basic to life, like bread and fresh air.” Students in the Dushkin school learned music in the truest sense of vertical integration—they made their instruments (or *some* instruments), the idea being that their love and respect for the art could be exponentially reinforced if they could produce music from instruments of their own creation. Today there are scores of Dushkin alumni in the Chicago area. I know of very few, if any, who pursued music as a profession. But they constitute a “blue ribbon” list of amateurs who are part of the core of volunteer and philanthropic support for the arts. (One of our conferees reminded me last night that the word amateur derives from Latin and means “To love for its own sake.”) After college our young man entered a business career, and with his father built, of all things, a music firm of national significance. It thrived into the 1970s but in the mergers and acquisitions climate was acquired and then failed. But, this is the good news. For a generation, this former Dushkin School student has been a driving force in the Board of the Chicago Symphony Orchestra, a trustee of extraordinary tenure in that and other arts and education institutions. He is one whose counsel is sought widely for the rarity of his combined musical and organiza-

tional wisdom. Not long ago I sat with him by a fireside in a restaurant and, eyes dancing, he told me of making a flute in David Dushkin's basement 60 years ago, and that it played and he played it—a Depression-era Papagaeno, in truth.

My third example is a young man who recently finished high school. He is an interesting case because as an intellect and performer (he can negotiate the more complex Beethoven piano sonatas) he was valedictorian of his class and could have matriculated in the school of his choice, as well he did. But it wasn't a music school. He is a sophomore at Harvard, a computer science major, a late-night announcer of jazz programming on a Harvard radio station who plays occasional "gigs" at cocktail parties, weddings, bar mitzvahs and sundry occasions. Those who know him feel that he is music's loss. And indeed he may be. He may be music's loss, but he will unquestioningly be music's gain, and that is really the point. There is within this young man the talent and intellect to be a performer, to achieve a terminal degree, to "grab the musical ring" as it were. But it will not happen. I asked him to project, if he could, to fantasize what his musical involvement might be 20 years from now. His response: "I will be making music," "I will be supporting music," "I will give my time and money (if I have any) to music," and "I'll be specifically committed to music technology." I don't know what that might say to you, but whatever he does, I'd sure like to be around to see it.

In closing, I would suggest the following. We, in community music education, don't exist simply to train pre-professionals, to help keep the pipeline full of grist for the mills of musical academia. By developing, with care and concern, those who "can but don't" we frequently participate in the nourishment of an equally valuable (more valuable, some would argue) musical creation, the enlightened, committed amateur, one who becomes the provider of resource rather than the consumer, and the consumer of our art and craft rather than our competitor.

By delivering committed teaching in the context of curricula which are driven by quality and values in our community and preparatory programs; by nurturing those programs, not exploiting them; by using just a little foresight; by searching within our communities to discover who may have had these formative, albeit now dormant, early musical experiences; we can unlock a truly valuable and truly renewable human resource. And we can attract those individuals to serve us in areas of our most critical needs. The good news is that everybody wins.

CASE STUDY: THE SAGA OF WILMA JEAN

KENNETH R. RAESSLER

Texas Christian University

Wilma Jean was born in 1961 to minority parents with limited education and limited financial means. Her pre-school home environment did not provide a conducive setting for an appreciation of education or the arts. Wilma Jean was a very sensitive and creative child from early on, but was frequently observed as “marching to a different drummer” by her parents, her peers and eventually, her teachers. Had brain dominance been an accepted concept, she would have been a perfect example of virtually total right brain dominance—she was highly visual, musical, innovative and an explorer. What she learned, she did on her own and in her own way . . . right or wrong. She was a happy child and was at an age when people viewed her “differences” as cute or clever.

At age six, she began first grade. She did not attend kindergarten because there was no transportation provided, and her father needed the car for his work. The usual battery of standardized tests were given during her first years of schooling, and soon it became apparent that Wilma Jean, by American educational standards, had a learning disability. Her grades were poor and she was sent to special classes to help her. No one noticed her ability in art or her strong musical sense because they are the frills of our educational system to be mastered only if “the basics” are mastered first. Entertainment is something in which the well-to-do and educated participate during spare time. No one even suspected that the mastery of reading, arithmetic, English and social studies might well have been accomplished through her strong artistic sense and ability. Time moved on and Wilma Jean became more and more self conscious. Great feelings of inferiority began to invade her human condition. It seemed that the more they worked with her, the worse her test scores became. In late elementary school, it came time for opportunities to begin the study of an instrument. Once again, her potential was ignored because her teachers told the music teacher what a poor student she was, so she was denied the right to begin an instrument or to sing in the choir at school. By this time, Wilma Jean was well conditioned—she knew she was dumb, and consequently, undesirable.

Enter the Community Music School affiliated with a local university. Her church music director, who teaches part time at the University Community Music School, observed how musical she seemed. She was not aware of what a poor student Wilma Jean was, so she had no reason to suspect that she would not succeed in music. A man in the church had an old trumpet from his high school days and was thinking of selling it. However, he gladly offered it to Wilma Jean for her study. The Community School also had scholarships for needy and minority children, and she easily qualified. Thus, unknown to her teachers at school, Wilma

Jean began the first positive educational venture she had ever had. Her success knew no bounds, and she was quickly recognized as one of the most talented students in the Community School. Her self esteem completely turned around, and even her work at school began to improve. A tragic note must be sounded here, because when mastering the “basics” of education and excessive standardized testing precede the human condition, we have winners and losers. And when a child knows he or she is a loser, they necessarily look for some way to either prove themselves or relieve their frustration. The results of this are quite well known in our society today. Fortunately, there was a community school, there was a church musician and there were minority scholarships available along with competent teachers.

Unfortunately, the saga continues. Wilma Jean continued to mature musically and artistically, and she became at least an average student in middle school. Late in her middle school years she decided to enter a school talent show, because since she was not welcome in the performing music program at school, this would be her chance to show her peers and teachers that she did have some worth. Unfortunately, nerves took their toll, her performance was weak and her peers made fun of her because “only boys played the trumpet.” Once again, her uniqueness was her downfall. Middle school students like conformity.

Fortunately, the Community School teachers were still there for her, and worked hard with her to restore her shattered ego.

On to high school and thoughts of college emerged. She took her SAT’s and naturally her poor testing ability again reared its angry head, and her guidance counselors began suggesting a trade of some sort, or a factory job. By this time, she was determined to have a career in music and through Community School faculty guidance attended a local community college where admission standards were within her grasp. The community college had a fine music school and also a music major. For the first time she became successful in education—she was finally able to put the K-12 educational bias behind her, and the result was a Dean’s List student. At the end of two years, high grades and an Associate Degree were hers. She had no difficulty getting into a quality four-year university. Even her parents became excited about her success, but became very opposed to her becoming a music teacher because musicians are odd and potential earnings in teaching are low. Since she was totally on her own financially, getting her education through scholarships and loans, and since she had developed her own set of values, she continued on her way to a successful bachelor’s degree in music education.

Unfortunately, the saga is not yet over. Wilma Jean had learned well during her years at the Community School—she had been taught musical knowledge, personal discipline and had experienced musicality. The Community School even

had performing ensembles which gave her a good basis for her university work and now her career.

She was hired as a middle school band director and, as her student teaching indicated, was a very fine beginning teacher. She was determined that no students of hers would ever be denied the right to participate in performing music in her school if they truly wanted this experience. Enter the principal, a former football coach who viewed music the same way he viewed football. The “basics” are first, and music is entertainment and fun which should only be allowed when other subjects are mastered. Enter the music supervisor, her only hope, because this person will realize that she is truly a good teacher fighting for her right to teach. The music administrator does realize her ability and strongly supports her. Unfortunately, before this person can be of any help, his job is eliminated due to budget cutbacks. Curriculum administrators seem to be the first to go when budgets get tight. Thus, the saga of Wilma Jean continues.

My friends, we have now come full cycle. One last look at Wilma Jean shows the principal giving her unsatisfactory ratings despite her successful teaching, her love for her students and the students’ love for her. The principal states on her rating sheet, “She constantly bucks the system, she sneaks unqualified students into her band and she bugs me. She never seems satisfied with the way things are and always wants changes made to help her performing groups. She acts as though the school should revolve around her. She always has a crisis and shows definite signs of excessive defensiveness . . . paranoia . . . inferiority . . . and is quite temperamental.”

I suppose that is the way things are—and I suppose that is the way we are. I suppose that is the way you get when you are trained as a professional and obtain a position teaching a frill in which one can only indulge when all other things are in place—studies, finances, culture and social order. And when they are not . . . We may all be thankful for community music schools. May they never be allowed to die.

PART III: PRIVATE INSTRUCTION

INTRODUCTION AND CASE STUDY: SARAH—A GRASS-ROOTS AMERICAN MUSICAL PROFILE

BARBARA LISTER-SINK
Salem College

INTRODUCTION

I would like to begin this session with a quote from the poem “Solfeggetto” by Adrienna Rich. In it we may find tell-tale clues as to why we are contemplating “All One System.”

Piano Lessons The mother and the daughter
Their doomed exhaustion their common mystery
worked out in finger-exercises Czerny, Hanon
The yellow Schirmer albums quarter-rests double-holds
glyphs of an astronomy the mother cannot teach
the daughter because this is not the story
of a mother teaching magic to her daughter
Side by side I see us locked
My wrists your voice are tightened
Passion lives in old songs in the kitchen
where another woman cooks teaches and sings...

The daughter struggles with the strange notations
—dark chart of music’s ocean flowers and flags
but would rather learn by ear and heart The mother
says she must learn to read by sight not ear and heart¹

There scarcely exists a better description of many of our students’ experiences in private instruction.

In over twenty years of teaching and now managing in the field of music, I have never felt such an awesome sense of responsibility as I feel standing before you today. Perhaps ends of centuries do that to us; certainly the end of a millenium would. There is almost an unspoken law to enter into a more visionary way of thinking. Today I hope we can do just that.

My journey on this path as a music administrator, and my association with NASM, could be likened to the trajectory of a rocket such as we saw launched yesterday. From its vantage point, one would see the beloved planet below becoming not so much smaller and smaller, but rather more apparent as a totality rather than as a fragmented collection of people, things and ideas. That first beautiful photo of our globe from many miles out in space may someday be credited with the survival of our planet. Because of it we have begun to transform our vision of ourselves from citizens of a town, state or country, to citizens of a planet. This broader vision in our music world may be essential to its own survival.

Through profiles of various personalities, my colleagues and I will begin today by examining what is. We realize that what is, is always a conglomerate of our subjective experiences. Your experiences may be very different. I both hope and fear that our profiles will spark recognition. Perhaps by examining these products of our current system, or lack thereof, we will together begin to discover not what must inevitably, fatalistically be, but more what could be in our most heart-felt dreams. Or as Scrooge says to The Spirit of Christmas Future, *'Men's courses will foreshadow certain ends, to which, if persevered in, they must lead. But if the courses be departed from, the ends will change.'*² After we present our own personal perspectives, we want you to enrich this session with your own observations, ideas and hopes. In so doing, I hope that we will attempt to strike the right balance, as in a Chopin ballade, between idealism and realism.

CASE STUDY:

SARAH—A GRASS-ROOTS AMERICAN MUSICAL PROFILE

Sarah is 30 years old. She is the mother of a 4-year-old son. She lives in a beautiful suburb of a culturally oriented Southern city. She was raised in a very small rural town in the South. Her parents, who were farmers, discovered she had musical talent at an early age. Her school teachers in the rural South were not sure what to with her.

She began musical studies with a European immigrant, an older organist in a nearby town. In his dark, cozy old home he taught her the scales and exercises on a real grand piano. He also introduced her to composers with unpronounceable names. Performing in the old organist's recitals in his church fellowship hall had been a pleasant experience of playing her short pieces for enjoyment to an audience of proud parents, grandparents and friends. Her teacher also let her play pieces she had composed. She had loved buying a new, ruffly dress and the feeling of being special as she sat on the cushions at the old polished mahogany Steinway, its white teeth gleaming.

And so time passed and the piano became her friend. When she played, it always made her feel good inside and the clock always said she'd practiced much longer than she thought she had.

Then in junior high school, her mom felt it was time for her to receive serious instruction at a larger piano studio in a town 30 miles away. The studio had a reputation for producing regional and state winners. Students came for theory and sight reading and seemed to love being there. It had a sophisticated, big-city feeling that she liked.

After visiting and observing the lively, highly charged atmosphere of the studio, Sarah decided to join that fall, also her first year in junior high. At first Sarah was excited about her studies. She practiced hard, liked her teacher and thrived on the new worlds of sound with which she was becoming acquainted.

She was suddenly required to acquire a whole new technique and to practice two hours a day, including many scales and arpeggios, an etude and several pieces from long ago. She didn't mind this. However, she liked some popular pieces she played for her friends at school but knew they were not good enough for her teacher. She also missed playing her own compositions. On the piano rack in big letters was written, "DO NOT PLAY ANY OF YOUR OWN PIECES. THE PIANO MUST BE TREATED WITH RESPECT." Sarah had always treated the piano with respect, just as she did her other friends. She had never considered her own pieces a form of disrespect.

Sarah thrived on the discipline and lively spirit. She loved being told she was very talented and loved being around other dedicated, talented pianists. The studio held monthly recitals where students receive prizes.

But something was happening to Sarah. When she participated in local and state competitions, which she invariably won, she began to notice that the boisterous camaraderie of the fellow pianists from her studio was not reflected in anyone else's faces at the music gatherings.

In her senior year in high school, Sarah admitted only to herself that she was beginning to feel different at the piano. While she loved the exciting pieces by Liszt and Beethoven, her arms and shoulders had begun to ache. Her teacher told her just to relax them and take more frequent breaks. But the pain got worse, especially during her preparation for the state orchestra concerto competition. She went to a doctor and was given a shot of something called cortisone so that she could play the Mendelssohn concerto the next week in competition. She kept practicing but found herself bursting into tears occasionally. Her teacher called her each night to encourage her to keep her spirits up and to tell her she had a good chance of winning. Her arms still ached, she kept losing her concentration, and was nagged by fears that she would not get through the concerto. She did not

enjoy playing anymore, but Sarah was used to discipline, and was determined to keep going.

Sarah played and won. But something happened inside Sarah. Her mother's and teacher's plans for her to go to one of the best music schools in the country became less appealing. She no longer enjoyed making music and deep down inside she knew she was not "good enough."

Sarah got into a prestigious music school. The auditioners didn't seem to know that she wasn't good enough and that she hated the way the music sounded. She felt as if she had no power.

In the even more specialized, highly competitive environment of this major conservatory, Sarah was told yet again that she had to completely change her technique. As usual, she did not understand why. Her interest diminished and her fears of failure accelerated. Sarah's teacher began to have doubts about her ability to "make it" in music, as well as her apparent disinterest in music. It saddened him because he heard something very special in her playing, something that moved him and others almost to tears—no easy task in his long career of teaching.

Sarah no longer wanted to walk out on stage—she began to have too many memory slips. She liked some student teaching of children she had done to earn spending money. But since she felt she was not good enough in performance, she did not see how she dared to try to teach and perform in a college job some day. Alongside performing careers, that seemed to be the only option discussed among her peers. Her teachers continued to support her, but Sarah's dedication and dreams had eroded.

Sarah transferred to a small liberal arts college near home, got a degree in business, met Jack, married and had Evan several years later. In her 20s she kept busy with mothering, helping Jack in his business and volunteer activities. Then one day she went to a local community music school Kindermusik program she had heard of for Evan. The teacher explained the joyous experience of music. The room rang with the laughter of children making music—not perfectly crafted, stylistically correct music, but happy music. Sarah suddenly found herself weeping silently. That night after Evan was asleep, Sarah sat down at her long-neglected piano. She began quietly to play a piece she had loved so much as a child, her own piece.

Sarah was confused. This quiet love for what she was experiencing had little connection with the experiences she had had in her teens and early 20s with music. What she valued music for seemed in many ways at odds with the values of her remembered music world. But she was determined to discover again the love for music that had made life so much richer when she was young. She went to the phone and called the teacher who had been laughing so joyously with the young musicians that afternoon.

PRESENT VALUES

The first question I am always interested in as an audience member is—why are we here? What does “All One System” imply? We all keep coming up with the same theme—to examine the values that are at the very heart of our music world, the values which have been passed on for generations, and to ask whether those are the values we all want to share among ourselves, as well as with the outside world.

Survival is an all-too-obvious answer. However, survival usually goes hand-in-hand with good health. We may best ask today what state of health we are in, why, and how we can assure thriving health. For me, the real answer has to do with integrity, “*the state of being whole, entire or undiminished.*” Health of any entity depends upon this wholeness, this integrity. Do we have it?

Sarah is a composite of my experience teaching pianists for two decades—privately, in several liberal arts institutions, a major conservatory in America and in Europe and now a professional music school in grass-roots America. It was almost disturbing how easily Sarah’s life flowed out of my pen. I did not have to stop to think about the next step. The pattern was so familiar to me. A student I taught in the early ‘80s with a very similar profile ended her acquaintance with music in mid-stream at age 18 by taking 52 Excedrin. She lived to leave school, return home, get married and disappear quietly into the fabric of a less stressful middle American life. I often wonder what she is doing and whether she and music were ever reunited. She, like Sarah, felt she had no choice but to exit the world she had so loved. Hers was an extreme reaction to disjunct, confusing values. Its poignancy left an indelible mark on my memory.

Now let us examine the values in Sarah’s musical upbringing, positive and negative.

Positive Values—Good Intentions

- Recognition by parents and teachers of the worth of music in Sarah’s life.
- Willingness of parents and teachers to develop Sarah’s talent.
- Encouragement and support of Sarah to prepare for a career in music.
- Dedicated teachers doing their best at all points to help Sarah develop.

Negative Values—Confusing Signals

- Conflicting signals from same or different teachers regarding:
 - 1) Self-expression and creation vs. re-creation of music
 - 2) Personal musical affinities vs. the requirements of traditional, “classical” training.
 - 3) One technical approach vs. another

- 4) Competition/achievement through music vs. intrinsic satisfaction of making music (goal vs. process)
 - 5) Suffering vs. enjoyment as a means of growth
 - 6) Performing vs. teaching
 - 7) Teaching the young vs. teaching advanced students
- All of the above conflicting values resulting in:
 - 1) Thwarted development of creativity
 - 2) Elimination of personal musical tastes and affinities from music studies
 - 3) Unnecessary physical problems resulting from little understanding of the process of teaching technique
 - 4) Lowered self-esteem and feelings of hopelessness, worthlessness
 - 5) Unnecessary emotional stress
 - 6) Apparent limited career options
 - 7) Failure to channel talent into appropriate career area

What were the results of these values? The positive values resulted in Sarah's continuing with musical studies throughout her youth with determination and discipline. She gave it her all, and that was a great deal. The results of the negative values were serious confusion in many areas and consequent loss of physical and emotional well-being, not to mention music in her life. She had experienced the disorientation of numerous technical and musical value systems to such a degree that disconnecting was her only option.

TIMELESS VALUES

What can we conclude? I will now depart from deanspeak and deanthink and share with you my wildest dreams as a teacher. My examination of past experiences with students and numerous recent interviews with students, have led me to conclude that there is an urgent need for a system of values which permeates all areas of musical study, which unites all musicians in a quest for integrity. I will call them Timeless Values. I believe that if all instructors apply these basic values to students of all ages, we will have contributed to the integrity and good health of our music world. We will also not have ourselves to blame for the erosion of musical excellence in our culture.

I propose the following Timeless Values:

1. **That the student be viewed holistically so that all teaching promote the emotional, mental and physical well-being of the student.**
 Most music teachers have the best intentions but limited tools, save their own experience. It is possible to gain adequate knowledge and skills in these fields without time-consuming specialization. This holistic approach has already been incorporated into several music teaching fields, such as Kin-dermusik and Suzuki. Training in holistic well-being should be a necessary component of pedagogy.

- 2. That a universally accepted system of teaching technique be developed that incorporates rational principles of good coordination and body use, and thus prevents injury.**

There is a pervasive but unnecessary ignorance throughout the private teaching world of the nature of free, well-coordinated, injury-preventive technique. The knowledge is there for us in athletics, medicine and music pedagogy. We have not made use of it. Injury or dysfunction as an expected by-product of practicing is an unnecessary and tragic assumption. It has contributed significantly to the drop-out rate in the music field.

- 3. That teaching on all levels be equally valued.**

There is an ironic inversion of values in our country. Teaching older or more advanced students is perceived to be more prestigious. In truth, teaching the young or the beginner may well be the highest calling. Here is where the foundation, sound or shaky, is laid for the student's entire life in music. All teaching thereafter is either remedial or enhancing in nature. However, because of this inversion, music students often assume that teaching the young is an inferior calling.

- 4. That teachers not only teach how to perform but how to teach.**

These two should be inseparable. This involves understanding a cardinal rule of teaching—master one step at a time. Many students never understand nor experience mastery on any level because teachers are not clear in their own understanding of this process. Students often feel increasingly more out-of-control and ill-at-ease with their instruments and the music. If teachers train an understanding of this step-by-step process, the student not only knows what to do, but why she is doing it. The result will be a student who can teach not only herself but others as well.

- 5. That the multitudinous variety and functions of music, and even musical tastes, be incorporated into teaching.**

World, pop, jazz, folk, electronic, new age music, as well as improvisation and music technology, need to be viewed as exciting teaching tools rather than hindrances to music education. An open-minded awareness of and willingness to explore these facets will not only promote increased career options and better student/teacher relations, it will expand our own musical possibilities, creativity and enjoyment. It will keep us alive and growing.

- 6. That students learn to appreciate and articulate the intrinsic worth of music, not its competitive value.**

Equating achievement and winning with self-worth is an all-too-prevalent equation in musical training. Consequently, losing promotes loss of self-esteem. In addition, a clear knowledge of the benefits of musical study can only lead to better communication, enhanced value and higher retention rate in music. Another beneficial by-product will be skills in arts advocacy.

7. That the element of joy never be missing from the musical experience.

CONCLUDING REMARKS

The values that produce integrity are the same for the microcosm and the macrocosm, the computer chip and the aerial view of our planet. Both are worlds which must adhere to the same laws to survive and to maintain health. Values in private instruction should be no different from those in public school or community music schools. There are basic principles of integrity which permeate all teaching and learning. Bartok composed his six books of *Microcosmos* so that his students might one day understand and perform his concerti, musically as well as technically.

It is a great adventure, an immense voyage, this journey into musical values. Some of it is uncharted territory. On this journey we will need to examine not only our own motives and values as professional musicians, but those of non-professional musicians. We might best assume that there is no such creature as a "non-musician," only unawakened musicians. Our greatest hope may indeed lie in awakening the musician in every man and woman.

I believe the message that you hear today is clear. We on this panel believe that there is no question as to the necessity of developing a seamless system in private instruction. The development of that system is a mind-boggling challenge. However, in coming out of our sometimes self-imposed isolation, we may identify and build on the most positive aspects of our training and experience, those things which consistently promote good health. In doing so we can finally reassure ourselves that all of our students are receiving training imbued with integrity.

I conclude with a quote from a 38-year-old pianist who might not have had to disconnect from her musical identity for over a decade if she had known an integrated value system:

Sometimes I think music is impregnated within us and that like the Australian Dreamtime, there is no beginning or end in the knowledge of it . . . but only the eons of melodies and sounds holding hands and connecting us to the beginning and the end of time. I should never have let go. I should never have stepped out of the circle.

ENDNOTES

¹ Adrienne Rich, "Solfeggietto" from *Time's Power* (New York: W.W. Norton & Co., 1989), 3-4.

² Charles Dickens, *Works, Volume 18* (New York: Peter Fenelon Collins), 87.

CASE STUDY: EVERYMAN/EVERYWOMAN

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My case study is about a person who is really nameless and faceless, but who represents the majority of people who have studied music privately in this country. He or she attempts music lessons, is very unsuccessful and probably drops them after a year or so. It is estimated that about 20% of U.S. citizens are involved with private music instruction during their lives. This is a rather small number in terms of percentages, but it does represent between forty and fifty million people. We need to increase that percentage if our profession is to prosper.

In looking at Everyman/Everywoman, I have operated under a certain premise. This premise is that a great deal of the private instruction which the baby boomers received has not had a lasting impact on their lives. The lessons lasted only a short time, and the parents didn't really mind if other pursuits became priorities and peers couldn't quite understand why someone would want to play music when they could listen to eight-track tapes. I'm dating myself by mentioning a technology of the seventies. Most were taught to play music rather than enjoy or understand music. On top of that, many teachers had very definite ideas about what constituted real music.

It is this generation which will be asked to support the arts in the future. Their children are the next students we will be cycling through our system of private instruction. Will their brief successful or unsuccessful encounter with music between the ages of three and eighteen have any influence on the way they support the arts?

It occurred to me that the best way to approach and understand Everyman/Everywoman was to conduct a survey. Because I am a composer and not a researcher, what I have done is very non-scientific. If there are any researchers present, I must apologize in advance. In fact, I will openly admit that I deviously attempted to create a survey which supports my own viewpoints. This, of course, is strictly forbidden when one is digging for "honest" data.

The sample was quite small, so I will not publish an array of documents relating to this survey, but it is interesting because the questions are more important than the answers. These are questions we need to look at as we determine how successful we have been with private music instruction and how successful we might be in the future.

I chose a number of people at random and gave them a four-page survey. The following provides a very brief summary of the responses: Most people were born in the 1930s, '40s or '50s, and were between the ages of 41 and 61. Most were

female. It was certainly not broad enough to make a determination about anything to do with race. A broader survey would be needed for that.

The instruments studied were diverse, but the piano was the primary instrument. Length of study ranged from less than a year to fifteen years, though the majority had spent one to three years trying to learn how to play an instrument. Most were approximately ten years old during their study.

Why did study begin? Number One answer: parents wanted it to happen. We can probably all identify with this finding. Number Two answer: personal desire. Number Three answer: influence of a school band or choral program.

Why did the study end? The main reason was the feeling that no progress or slow progress was causing frustration. Some thought they simply had no talent. I had one response refer to "busy teen years," and several people indicated that they had just gotten tired of it.

Was all the study with one teacher? No, most of the study was with several teachers. This tells us something about how the progress of the student was monitored. It probably wasn't monitored at all.

Were both parents living during this period of study? All of the parents of those who responded were living.

If yes, were the parents married or divorced? Given the fact that the respondents were born before 1960, most parents were married. We would probably find very different results if we were to poll children of the sixties, seventies and eighties.

Was there parental encouragement? Everyone wrote of encouragement.

Were you forced to practice? Everyone was forced to practice.

Do you have siblings? If yes, did they study music privately? Those who had siblings, and there were quite a few, indicated that they had brothers and sisters who also studied an instrument. Again, the primary instrument was the piano.

What impression do you have of their experiences with private music instruction? The siblings had diverse musical experiences including singing in choirs and playing in a church. One of my favorite responses was, "We were not very musical, and had no real interest in music study. It was our parents' idea."

What was the gender and approximate age of your instructor? I was surprised to see that most had studied with male teachers. The teachers ranged from age 20 through 65, but most were between the ages of 50 and 60.

Do you recall anything about their teaching styles or teaching methods? Most felt that they had learned entirely by rote. Several mentioned frequent recitals, as well as frequent encouragement and enthusiasm from the teacher.

Do you recall any of the teacher's personality traits? This question seemed to spark strong memories as respondents wrote words like overbearing, no sense of humor and no sense of encouragement. Some indicated that their teachers had been patient, while others noted a lack of patience.

Was the teacher independent or affiliated with an institution? Most of the teachers were independent.

Did you continue any active participation with music after the lessons stopped? NO was the overwhelming answer.

Are there special musical memories of your high school/post high school years? There were a few. These included playing in church, touring with college groups and playing in a marching band.

Did you often attend concerts between the ages of 3 and 18? Very few had attended any concerts.

On the average, how many music performances do you currently attend per year? The response ranged from 6 to 48. Most attend six to ten events per year.

Do you think there is any correlation between your past music study and your current attitudes about music? My favorite answer had to be, "Fortunately, no." Most did not feel that it had affected their attitudes about music.

Do you think of yourself as an advocate for music and musicians? Most, if not all, indicated that they were advocates. They probably felt the need to say this given my involvement in the survey.

Do you have children? If yes, have you encouraged them to study music? Many have children, and those who do have encouraged them to study.

Has their experience been positive or negative? Most of their children had negative experiences. One person wrote, "Neither child was musical, and they really disliked taking lessons."

Do you consider yourself innately musical? Most felt they were not innately musical.

Do you frequently listen to music? In broad terms, what styles of music do you like most? Most did listen to music, and no single style seemed to be dominant.

There are many other questions that should be asked in order to develop a profile of Everyman/Everywoman, and I believe that this sort of thing should be

done on a much broader scale—a national survey. If we were able to obtain some concrete data, we would have a better basis for charting our future actions.

While this data would be invaluable, we must also turn our attention to some other aspects of our current situation. I believe that we are at a point where enormous changes must occur within the profession. We can no longer continue to isolate the performer/composer from the educator. Perhaps my background and my subsequent transformations will be of interest.

My entire musical training has been 100%—maybe even 150%—conservatory-based training. My feelings about music education were ambivalent from an early age. This continued through my Juilliard studies and even during my six years on the Juilliard faculty. I respected what I thought music educators were doing, but it seemed to have little or no connection to my world. My world consisted of instrumentalists, composers, singers and conductors—the people who were making the music. This is certainly a widely held viewpoint and orientation which is probably shared by most of your applied teachers.

In 1986, I became the Dean of the School of Music at the North Carolina School of the Arts. For those of you who don't know the school, it is a unique place which enrolls students from grade 7 through graduate school. The institution is exclusively involved with professional arts training, but it was there that I really saw the value of what I call "seamless learning." I came to feel, and I still feel very strongly, that what we do in our institutions is wrong—that our priorities are wrong.

We put so much emphasis on reaching the age of eighteen. Somehow, we collectively believe that once we get these students through high school, they can suddenly become serious about music. I think we are missing the point. All of us should realize that eighteen is too late to become serious about music, and we are fooling ourselves to think that our institutions can create musicians who have not had solid training during their early years.

While at the North Carolina School of the Arts, I came to believe that there is only one system—a fitting belief given the topic of this panel. We have very young students whom we need to nurture continually. Their talent does not suddenly change when they move from high school to college. Rather, we need to be concerned about the entire range of ages.

This is not a new idea. In fact, it is an old-fashioned idea. It was the way conservatories were meant to be when they started in Italy and France—a seamless continuum. Until we implement this philosophy and combine what we are doing in our pre-college and college departments, we will be missing the boat.

I still have a long way to go with my thinking. In 1990, I went to The Hartt School, and suddenly, my portfolio included a music education department. We have begun to implement the continuum concept at Hartt. It means getting people

away from thinking that they are too good or too advanced to teach little children—that teaching children is for other folks. It also means changing the system which currently pays teachers of children less money than those who teach on the pre-professional level. That level is not more important.

What I have been looking for is a way to connect applied music and music education, because, as I have said, I came out of an applied background that really provided no understanding of what the music education concepts were all about.

I have become especially interested in early childhood education, and in the work of John Feierabend, Edwin Gordon and Richard Grunow. These people, all major names in music education, are making extraordinary contributions to the development of our children. Their work leads me to believe that there is a chance for common ground between the applied and music education fields.

Some new thinking is necessary in order to make these connections. I am not talking about new knowledge. Rather, we should focus on devising new applications for the existing knowledge.

We have millions of people in the Everyman/Everywoman mode. We have the need for seamless, continuous education, and we have a need for the common ground on which to build better connections between music education and applied music. How can these ideas be combined to improve private music instruction?

I have put together five factors which I feel are crucial to successful private music instruction. They are as follows:

1. **A student must have innate musicality.** Edwin Gordon has greatly enhanced our understanding of musicality and music aptitude through his work. He believes that we are all born with various levels of music aptitude which, if left undeveloped, will decrease and eventually atrophy. For this reason, I am suggesting that we develop some efforts to make the testing of children standard throughout our national education systems.
2. **There must be experiential learning by age nine.** It has been proven that if children are not given some sort of musical stimulation by age nine, their music aptitude will have diminished and will remain greatly diminished for the rest of their lives. Children who have some sort of interaction with music by age nine, maintain or increase their musical aptitude. Even a playful parent who bounces a child on their knee and sings to them is helping that child's development. Therefore, it is critically important that early childhood music education becomes a high priority for all of us.
3. **Parental influence is a major factor.** If a child's parents have had a positive experience with private music instruction, there is a good chance that the parents will have a positive attitude and influence on the student.

4. **The quality of instruction is important as well.** This is an obvious factor which needs further discussion in a moment.
5. **The interest of the student is critical.** Is someone simply not interested in private study? Are they more interested in other pursuits? Do they have other strengths on which they should capitalize?

If you believe that these five factors are vital to successful private instruction at an early age, then the following items need to be addressed by our individual institutions and the Association.

1. **Nationwide data collection.** We need to know what percentage of the population is involved with private music instruction. We also need to know why or why not in order to get a handle on what we are attempting to do. The effectiveness of our current and past instruction must be analyzed. We need to know where we stand.
2. **Broad testing of music aptitude.** If we find students with high music aptitudes, we can develop ways to nurture them. It is said that 40% of all the children in the U.S. with high music aptitudes go through their entire school experience without ever being noticed or touched by music. Broad testing might also allow a teacher to know a little bit more about the way their student learns and what they have experienced in order to adjust their teaching. Ultimately, the experience would be better for both teacher and student.
3. **Inclusion of pedagogical studies in all applied curricula at all levels.** This must be accomplished throughout the nation, or we will be perpetuating the current, problematic system. Little progress will be made bridging music education and applied music until curricular reforms occur.
4. **Development of pedagogy programs for those interested in private teaching.** We must stop guiding less talented students, especially pianists, into teaching when it appears that they will not succeed as soloists. Our best students should be encouraged to train as private teachers.
5. **Teacher certification for private music instruction should be required with attention given to specific developmental stages.** We do this for classroom teaching. Why should private teachers not be judged in a similar way?
6. **National efforts to increase the availability of early childhood education programs in both music and movement involving both children and parents.** A widespread effort to promote early childhood music and movement classes would enhance the overall music aptitude of our future artists, arts consumers and arts advocates.

In summary, I think our education system has to recognize that music experiences from birth through age eighteen are all part of one system, and higher education belongs to the same system. We must remove the arbitrary barriers which exist between high school and college. Applied music and music education can no longer be opponents, and they must come together in the private music instruction arena. It is clear that music education skills must be integrated into applied teaching as soon as possible.

We need to understand the music aptitude of our students, and we need early and prolonged stimulation of our children's music aptitudes. Pedagogy must become a major aspect of our institutional programs. Until changes are made, we will continue to mass-produce Everymen/Everywomen.

On the whole, applied teaching has been on the low road. Our young people deserve more than that. They need instruction which is personalized for their stage of musical and intellectual development. It must connect to their environment—their 21st-century lives.

We can institute these changes, and we must institute them if our musical systems are to survive in the future.

One final thought—compliments of John Cage. We need to ponder this statement as we examine how effective our efforts have been to date. "Which is more musical, a truck passing by a factory or a truck passing by a music school?"

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CASE STUDY: ERIKA

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I shall present my views regarding the development of musical-cultural values from ages 3–18 by introducing you to Erika, a fictitious African-American female. My brief “case study” is based loosely on gleanings from informal interviews with a group of African-American parents at Mt. Zion Congregational Church in Cleveland, all of whom also belonged to Jack and Jill—an African-American middle-class organization. I will first introduce you to Erika and her experiences with music through college. Then, we’ll look at the resultant attitudes toward music Erika has developed by age 30.

I’ll then summarize what could have been different in order to achieve outcomes with more positive views of music. Finally, I’ll share with you a list of recommended values to be incorporated into an “all one system” approach to teaching performers.

Erika is an African-American female who grew up in a medium-sized (population of 400,000) Midwestern city. This city had a large state university with a well-regarded music school and a major symphony orchestra. Her parents were both educators—her father was a university professor and her mother was an elementary school principal. Her family moved to an integrated middle-class neighborhood when she was four years old.

Erika’s mother was an early childhood education specialist and wanted her daughter exposed to music as early as possible. Her mother enrolled Erika in Dalcroze Eurhythmics classes at age 3, and at age 4 she began Suzuki violin lessons. Although Erika was considered to be very gifted in music, her parents also enrolled her in dance lessons, an art class for preschool children, and she participated in a Jack and Jill drama group. It was important to her parents that Erika be exposed to the cultural arts. They were not interested in her focusing on one area of the arts, but in her having the broadest experiential base possible. Further, her parents felt that her experiences in the arts would result in her becoming a “cultured” adult.

Erika enjoyed her violin lessons—even though she did not particularly like to practice—and made rapid progress on the instrument. Miss Michelle, her violin teacher, endeavored to make violin playing fun and to instill in her students a love for making music. By the time she entered school, Erika was playing on the advanced intermediate level. She attended a magnet school in which the emphasis was on the traditional, academic subjects. She had only 40 minutes of general music and 40 minutes of art each week. While her teachers thought it was wonderful that she played so beautifully at such a young age, she was generally viewed as an anomaly by the teachers in the school.

Her classmates were very fond of Erika. Because of her outgoing personality, she had many, many friends and, although she watched very little television at home and only was allowed to listen to serious music, she was introduced to the pulsating rhythms of rock music on MTV as she visited in her friends' homes; and she loved it. She began to ask why she could not watch MTV or play rock music at home. Her parents reminded her that they only listened to "good" music in their home.

During the middle school and high school years, Erika continued to study the violin. By this time she had changed teachers and was studying with Professor Brillante, a faculty member at the University. He had been recommended to her parents after a member of the orchestra heard Erika perform in a competition. Professor Brillante had a reputation for producing outstanding young violinists. Under Professor Brillante's tutelage, her violin lessons seemed to be less enjoyable and the repertoire she played was not as interesting. Erika also participated in a wide variety of activities. In addition to being concertmaster of the local youth orchestra, she ran track, participated in the debate team, and was active in the student council among other activities. She also had a very active social life. Her practice time was limited to about one hour per day and, although she attended concerts of the local orchestra with her parents, she preferred the live concerts of her favorite rock stars; with few exceptions they were much more engaging to her.

Erika entered her senior year in high school with a grade-point average which placed her at the top of her class. She was heavily recruited by the most selective colleges and universities in the country, and was named a National Merit semi-finalist. She also won an opportunity to perform a concerto with the youth orchestra.

Although she was obviously very musically gifted, her parents, teachers, and counselors discouraged her from pursuing a career in music. They collectively felt that a career in music would not be challenging or rewarding to a person with her combination of superior intelligence, excellent interpersonal skills, and maturity. Her violin teacher neither encouraged nor discouraged her. He simply stated that she would have to focus totally on the violin if she were to pursue a career in music.

Because of a desire to be in a predominantly African-American setting, she decided to attend Spelman College with a double major in English and political science. She continued her violin study and also played in the Atlanta University Center Orchestra through her freshman year only. For the remainder of her three years, she attended concerts occasionally, but did not actively participate in any musical activities or take any courses in music. She continued to play the violin but only intermittently and never for other people.

Today as a corporate lawyer in a large Midwestern city, Erika rarely attends orchestra or chamber music concerts. The concerts she does attend are those on which African-American artists are featured. An active member of the Junior League, her volunteer activities—which are numerous—are concentrated on social service agencies—especially those serving indigent and minority children. Although at the subconscious level she often yearns to play the violin, her feelings about serious music are, for the most part, neutral, and at times even negative.

What might have been different? Erika's parents might have emphasized the inherent value of music and art as opposed to linking it to status or class (being a learned and "cultured" individual). They also might have de-emphasized qualitative judgments about music ("classical" music is "good" and popular music is "bad"), and introduced their daughter to a broad range of different musics.

Erika's second violin teacher, Professor Brilliante, might have shown more interest in her overall development. He could have occasionally asked about her other activities in order to ascertain—to some extent—what her other interests were. How many of us have known or had teachers who pronounced that lessons were to be devoted to technique and repertoire only. Yet, other than parents, a music teacher probably spends more concentrated time with a student each week than any other individual. If Professor Brilliante had been aware of her fascination with MTV, he might have introduced her to such groups as the Kronos, Uptown, or Turtle Island quartets (that is assuming, of course, that he was familiar with and valued their work). What is most striking about Erika's relationship with Professor Brilliante is not so much what he did do or imparted to her but what he did *not* do or impart to her.

Ideally, Erika would view serious music as one of the many styles of musics in American culture. She would feel comfortable listening to a variety of musics without being compelled to judge qualitatively the type of music but rather the quality of the content by discerning that which communicates effectively or moves people. What about the issue (or, better stated, reality) of cultural diversity?

After all, Erika is an African-American female. Does the fact that she is a minority have an impact on the values she developed? At the risk of being called a "p.c. monger," let me emphasize a few points for your contemplation. For one of her Jack and Jill meetings, Erika was asked to do a presentation (with recordings) on African-American concert artists. When she asked Professor Brilliante for reference information, he was indignant and stated that he did not know any African-American concert artists and that the race of the concert artist was irrelevant to him. While it was very relevant to Erika, she dropped the subject and never mentioned it to him again. Fortunately, her church organist was a member of the National Association of Negro Musicians and gave her a publication about local African-American concert artists as well as other valuable information.

Erika's choice of colleges is a reflection of the impact ethnicity had on her values. She had been one of only a handful of African Americans in her classes since pre-school. Although she was very popular and excelled academically, it was her perception that her proficiency on the violin was viewed as peculiar (as I mentioned, an anomaly by her teachers and classmates) because she was African American. She felt that it was much easier for them to accept her intellectual ability and outstanding performance on the track team than her excellence on the violin. Her Jack and Jill peers, on the other hand, accepted her excellence on the violin and encouraged and supported her efforts. They were present "en masse" at all her performances. Her decision to attend an historically black college is understandable within this context.

Clearly, Professor Brillante did not succeed in positively influencing Erika's musical-cultural values. Ironically, it was his impression that he was, in fact, positively shaping her musical values. He assumed that because she was from a very "cultured" middle-class family there would be tacit acceptance of his values by Erika. After all, she did everything he had told her, and her playing was technically and stylistically correct. Because it was difficult for him to imagine that her cultural values would be any different from his (both of his parents were teachers and their backgrounds were very similar, in his mind) his approach to teaching her was based on a set of inaccurate assumptions.

What implications does this case study have for the preparation of future performers/teachers? What are my recommendations to achieve an "all one system" approach to music study? There are five:

1. If, indeed, Harold Hodgkinson's forecast that by the year 2000 one-third of our nation will be composed of people of color, should not music students be encouraged and challenged to look outside their own cultural system? One method to accomplish this might be through a study of American musical cultures (Appalachian, African-American, Native American, Early American). Of course, non-western music courses would also be useful. The purpose here is to introduce music students to a broad spectrum of musical styles (hopefully to open their minds)—by the way, 20th-century music could also be included—many of which can be "good." The goal is to produce a flexibly intelligent musician who is conversant with several of these styles.
2. Since music teachers do not, in fact, teach an instrument but, rather, the most complex organism on the earth—the human being—to play an instrument, a holistic approach to teaching seems appropriate (body, mind, spirit). How many pedagogy courses include information about human development, kinesthetics, etc.?
3. We should encourage our students to view themselves as musicians/communicators. The ability to communicate effectively through music requires

being able to combine the intuitive with the intellect. In order to achieve this, performance studies need to be better integrated with theoretical/historical studies.

4. We should encourage our students to perform in non-conventional venues (public services). The notion that these kinds of performances in schools, hospitals, nursing homes, etc. have intrinsic value should be advanced.
5. Our students should be encouraged to appreciate and to explore music technology and to be cognizant of the implications for the future. (In the future, this will probably be a given). In fact, the very nature of musical instruction will be affected by such technology as interactive video, for example.

Finally, I trust that we as music professionals will recognize that an all-one-system approach to music instruction is, in every sense, an all-win situation. In fact, it may be one of the means through which we, as President Werner so aptly stated yesterday, "take charge of our own destiny."

The challenges facing the arts as we approach the millennium are numerous. This session represents a first step by NASM toward identifying these challenges and transforming them into opportunities. My hope is that the candid and honest discussion about these issues by the Association and its members does not end with this session today. Thank you.

STRATEGIC APPROACHES TO FACULTY RESOURCES

DEVELOPING FACULTY RESOURCES

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NASM has provided members with the document *Sourcebook for Futures Planning*. The *Sourcebook* provides guidance for the analysis of faculty values and other assistance for the study of the music unit and the context in which it operates. Supplement II, Part II—Strategic Planning: Faculty Issues—is the most relevant today, though it discusses background activities and we will not be deriving our discussion directly from it. A separate workshop on the use of the *Sourcebook* materials was presented at this meeting.

Three roundtables at this annual meeting will focus on issues of strategic planning and administrative procedures as they affect faculty at various career stages. This session will deal with the critical, early period beginning with the faculty search and hire, continuing through career development, and ending with the tenure decision.

STRATEGIC PLANNING

It will be beneficial to review quickly what strategic planning is supposed to accomplish by considering a useful visual model that summarizes a number of complex processes (see Fig. 1).

The three rings or circles represent (A) the mission and goals of the institution; (B) those forces that are both outside of and outside of the control of the music unit; and (C) the strengths and weaknesses of the music in resources, faculty, facilities, equipment and so forth. The strategic planning process seeks to develop a plan which is empowered by the most effective convergence of these factors called here simply “The Fit” (D).

From this we can easily derive a model showing the relationship of the plan to human resources both collective and individual (see Fig. 2). Here the circles or rings represent (A) the mission and goals of the unit which are embodied in the strategic plan; (B) the other human resources (including students) of both the music unit and the institution; and (C) the attributes and contribution of the individual faculty member.

Fig. 1. The Strategic Plan Model

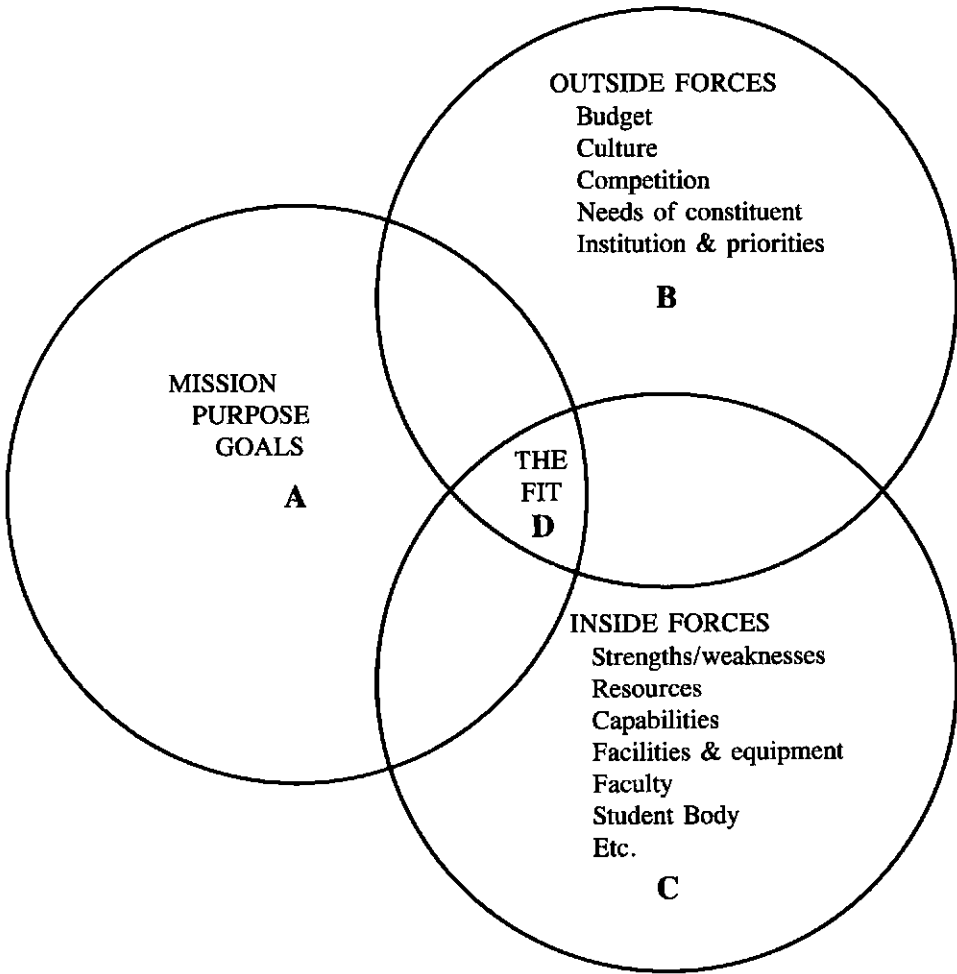
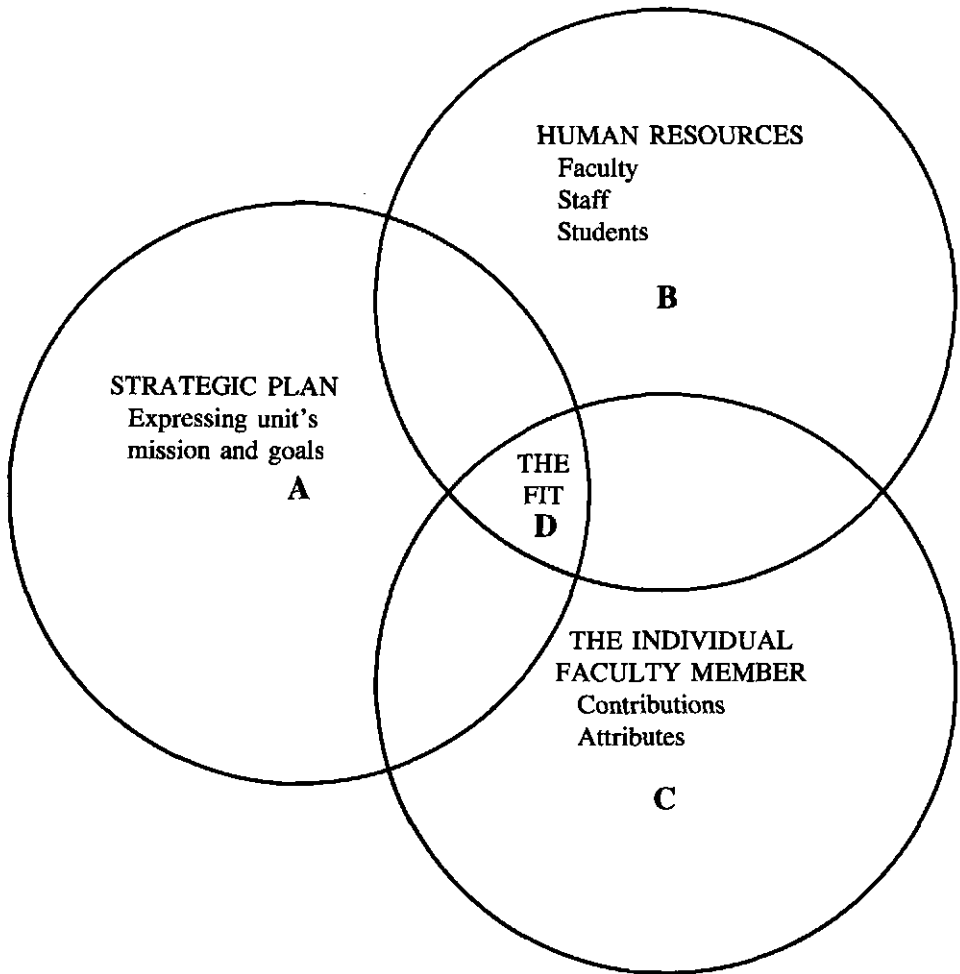


Fig. 2. The Faculty Model



The central point of the model (D), created by the overlapping of the three circles, represents the fit of this individual with the other of the factors represented by the model. If you conceive of the circles as interlocking rings, it is also easy to visualize the potential for lesser and greater degrees of effective interaction. As the ring representing the individual faculty member draws toward a greater overlap at the center of the model and enlarges the size of the inner circle (the fit) we have a model of effective interaction of the individual with the plan as well as with the contribution of others of the human resources of the unit. As the ring representing the individual faculty member pulls away from the center and reduces the size of the inner circle, it represents a reduction in the effectiveness of the faculty member's contribution to the unit and its efforts to realize the strategic plan.

Note too that the ring representing the faculty member's contribution can be visualized in two ways to be pulling almost completely away from the other rings. First, if we take the fully expanded ring to represent the overall activities and contribution of the faculty member, the ring can be seen to shrink in size to represent underproductivity or poor work. But, the ring can also be visualized as pulling away from the other two rings without diminishing in size at all. In this way the model demonstrates the difference between merely working with faculty to be productive, to keep the ring fully expanded as it were, and working with the faculty member as a human resource who is part of a strategic plan. The latter requires a focus on both keeping the ring fully expanded and optimizing "The Fit." Simply put, our discussion is to explore how to maximize, perhaps better optimize the size of that area of convergence, the fit that represents that portion of the faculty member's contribution which is specifically focused on the goals and objectives of the unit. To do this we will explore the processes associated with the early career and the strategic planning issues associated with them.

Although we are not primarily concerned with the drafting of the strategic plan itself, strategic planning begins with a faculty effort which does concern us: the process of assessing and defining faculty views and formulating a consensus about the future of the department. This may not be easy to accomplish, particularly if the faculty has been asked by the institution to plan strategically in the past but has seen no result from those efforts. "Disillusionment, cynicism, and feelings of powerlessness often result. If leaders have no intention of following through on plans, it may be wiser not to plan in the first place," reserving this exercise for a later, more promising, set of circumstances.²

The existence of a plan assumes the existence of a consensus. Developing that consensus requires extensive discussions in which values held dear to the faculty will contend and compete for hierarchical placement. Faculty members may prove to be somewhat balky about undertaking a process which carries with it the threat that the activities of the faculty are to be determined in any measure by the group or by the administrator. Many institutions have a tradition which places a premium

on the autonomy and freedom of the individual professor. Not infrequently this tradition, grounded in important principles, has in practice been extended to embrace indulgent behavior and to tacitly condone an assumed prerogative for the faculty largely to ignore campus priorities which are not consonant with their own. Our ability to plan and to implement the plan once drafted is contingent on faculty participation, cooperation, and active involvement in the realization of a plan for the unit as a whole. The blocks to fostering this willingness in the faculty are not insignificant. We may be aided at this particular moment historically by the difficult challenges facing most of our music units. As concern grows about the vitality of our discipline and the dependability of the resources required to support it, it becomes somewhat easier to engage the faculty as a whole in discussions about the future.

The institutions you represent have very different configurations, missions and traditions. We do share processes in common throughout the course of the career, and I am focusing my introductory remarks about each phase of the career around the processes through which the administrator guides the faculty career and expresses the intention of the strategic plan. This leaves to our floor discussions the issues surrounding the development and use of the strategic plan in specific institutional contexts. So I propose proceeding chronologically through the processes of the early career and considering them in two lights:

- 1) The mechanics and administrative functions (i.e. what must be done)
- 2) Performing these functions in the context of strategic planning and the issues that arise as a result.

I. CAREER DEVELOPMENT

The development of an academic career is a shared responsibility of the institution and the individual. The most intense and crucial period of interaction is the initial phase of the career, beginning with appointment and ending with the award or denial of continuing status through the granting of tenure.

Most of the institution's role in this partnership is carried out by the department in which the appointment is held. We begin with the premise that the music unit has developed its strategic plan, and we continue by presuming that the faculty and the administration are willing to be guided by it and are considering it in the conduct of the business of faculty.

The department's responsibility begins with the decision to recruit. Not a few problems in personnel administration derive from a lack of clarity about the desired outcome of the search. Even with the plan as a framework for decision making in the unit, it will be important to remind the faculty and the search committee

of the vision enshrined there and to come to agreement on the place this particular new faculty member is to play in that vision.

A critical issue in the initial phase of the career and the administration of human resources is the maintenance of consonance of purpose and standards. Those articulated when the position was defined and the selection made must be maintained throughout the entire cycle of selection, evaluation, reappointment and consideration for tenure.

Issues beyond the broad definition of the position require consideration. If the search is for a specialist, the issues may appear to be relatively obvious. An orchestra conductor is needed and this is a shared priority for the faculty. However, other duties may be necessary to develop an equitable workload. The importance of the secondary area of assignment needs to be clearly defined. For example, in the search for an orchestra conductor, a common secondary area would be performance, perhaps violin. How important is this secondary area deemed to be in the expectations held by the department? Will the candidate selected from a search process focused on conducting skill and program administration find that performance ability on the violin becomes a significant factor in the formal evaluation of his work and the eventual deliberations for the award of tenure? In the event there is no specific secondary area sought, it becomes even more important that the faculty share a clear understanding of the importance of the ancillary duties, how they are to be evaluated (including against what standards), and how success or failure in these activities is to be considered during the deliberations of reappointment and the award of tenure. In doing this the faculty must come to terms with its diverse expectations and define a position that will allow the eventual appointee a fair and reasonable chance of meeting the expectations of the faculty. To this good process we add the approach to strategic planning. The very useful and thought-provoking sections of the *Futures Sourcebook* dealing with the values continuum for faculty and curriculum suggest many of the issues which must be resolved in these discussions. For example, among the issues that transcend basic definitions of responsibilities are those related to the sometimes contending issues of product versus process. In considering the duties of our orchestra conductor, for instance, has the department developed a consensus about whether the best indication of the conductor's success is the quality of the final concert considered alone, or is measurable growth of the students in the ensemble an important indicator? The consideration is not trivial because every aspect of the conductor's activities, ranging from choice of repertoire and audition procedures to rehearsal techniques, will be heavily influenced by the personal values of the candidate selected.

The process involved in defining the position may well mirror the process through which the strategic plan was created. Whatever vestigial resistance to planning has not been overcome will likely surface again. Complaints that the

plan is limiting the creativity and breadth desired in conducting the search may arise, and considerable diplomacy will be required to steer the process.

The first outward manifestation of the faculty's deliberations is the job notice. The consensus reached by the faculty and the charge to the search committee should be readily in evidence in the advertisement. A Professor of Strings, an Artist-Teacher and an Artist-in-Residence are very different people for whom significantly different expectations are appropriate.

The NASM *Sourcebook for Futures Planning* has introduced a key concept in decision making: consideration of faculty values orientation. Thus, in addition to the technical mastery and appropriate education which is sought, the orientation of the prospective faculty member is to be an important factor in defining the faculty post and identifying candidates for the position. One of the challenges we are asked to address is how the goals and objectives for the music unit can be drafted in terms of faculty positions, capabilities, and attributes. An interesting aspect of that challenge is the drafting of a job notice which would convey those requisites. We are surely suggesting something quite different from the traditional job notice, one which speaks more directly to values than is customarily the case at present.

One could hope that only those individuals qualified by training and inclination would apply for a particular faculty position. Unfortunately, economic and cultural conditions are such that every search attracts many candidates who, anxious to desperate for a first faculty appointment, become as expert in packaging and marketing as they may be in their specialty. At the University of Nebraska-Lincoln, I saw the same candidate in three distinct searches—brass instruction, musicology and music education—in the same year. The position required the oversight of doctoral students so the submissions were all the more misdirected. These applications can be a distraction because not infrequently the particular attributes of a candidate spark opportunistic thinking among committee members which can deflect the commitment made to the original job description. Although it is important to remain flexible and open to excellent candidates who do not fit jot and dot with the original advertisement, the committee should pause to rethink the goals of the search and the related issues of assignment and standards rather than to insert an individual in the emerging pool of finalists because of the specific interest of a committee member or a narrow constituency of the faculty.

In addition, it will be important to adhere to the expectations developed in the early phase of the search, lest the unresolved conflicts within the faculty or within the search committee become manifest in the review of credentials, candidate selection, and even the interviews and auditions. Unfortunately, the debate then would center on the hapless candidate, whose fate would be determined by which side wins this skirmish rather than by his or her qualifications.³

Although it seems evident, in the interest of thoroughness I will note that the interview process in all of its dimensions should reinforce the purpose of the search and the qualities being sought. Candidate selection should include the customary review of qualifications, interviews and auditions, but built into the process should be discussions of the strategic plan (at least its purposes and goals if not the plan itself) with the music executive, the area heads in the faculty, and the faculty as a whole. Included in the discussions ought to be the role the candidate is desired to fill in realizing the plan over the course of his or her career, including the values orientation which is desired. The faculty commitment to the plan and the successful adaptation of the candidate can be strengthened in the process.

The final expression of the intent of the search process is the letter of offer. Traditions vary widely regarding the content of that letter. Some institutions merely offer an appointment to the faculty with relatively little, even no, specificity as to responsibilities. Other institutions require elaborate contractual statements covering several pages. For the purposes of using faculty resources as part of a strategic plan and the effective mentoring of faculty through the early stages of a career, a letter which at least broadly defines responsibilities and expectations in teaching, research and service offers a good basis for discussion and subsequent performance evaluations and reappointment deliberations. In addition to the customary and necessary references to bylaws or other documents which define responsibilities and standards of assessment, the letter should make reference to the contribution expected of the faculty member to the realization of the strategic plan. In the event of diverse responsibilities, the letter should specify the relative importance of the various responsibilities and their place in the evaluation of the candidate's work.⁴

All of this to consider and the candidate has not even begun his or her career. Although I am uneasy about taking time to review what may seem to be basic procedures grounded in common sense, one can observe wasted effort and personnel difficulties across most campuses, including grievances and lawsuits, that derive ultimately from the failure to consider the issues raised to this point. Thus, it seemed useful to begin here in anticipation of the processes to follow in evaluation, reappointment, faculty development and consideration for tenure. As you can see, the clarity called upon for sound administrative procedure is also an important element in the administration of the faculty career within the context of the strategic plan. To good strategic planning add the work of assessment, the evaluation of values, consideration of future issues and the need to project, even to speculate. Our attention is drawn to values-oriented issues as well as form and procedure.

II. THE SUPPORT OF FACULTY DURING THE PRE-TENURE PERIOD

What are the faculty challenges and tasks during this period of the career? Every new faculty member will experience the need to find his or her way in the academic community. This process is greatly enhanced by the efforts made by the music executive to:

- Make a personal commitment to help the new faculty member and convey this commitment to the individual.
- Discuss with the individual his or her needs and expectations.
- Discuss and help establish a supportive work environment for the individual.
- Look for and reinforce tangible signs of success.⁵

These recommendations, commonplace though they are, are in practice often slighted. In the pre-tenure period, sometimes ominously called the probationary period, the need for material assistance, clear evaluation, guidance, and personal support are primary considerations.

After the appointment is made, the junior faculty member is most influenced by the strategic plan by the allocation of resources—which should reflect the priorities and goals in the plan—and by the efforts made to encourage professional activity and growth through programs offered in faculty development.

The implications of resource allocations, both in the regular budget and in the reward system, are far reaching and are crucial for sustaining the strategic plan. This is particularly true when faculty cannot reasonably expect significant raises in salary and when operating funds are severely limited. The targeting of resources to the most productive, focused faculty and to the programs most central to the vision for the unit has a marked effect on morale and serves to advance the plan as effectively as the resource base might permit. Again, this seems a commonplace assertion, but I have been frequently surprised by the response to this suggestion by colleagues in administrative positions. The more difficult the financial condition of the institution becomes, the more powerful the effect of focusing resources to support the central vision of the department. All too often funds are allocated with the intention of keeping the peace or treating all programs equitably without regard to the consideration of the program quality or centrality. In addition to the management issues this raises, it also operates to impede the strategic use of resources and the thought processes associated with that approach. Although there is a finite limit to the benefits which can be derived from allocation on this model (all programs require at least some resources), if value-based allocations (value defined by centrality and merit) are not now being practiced, a great deal of flexibility can be found by instituting the practice, though not without dealing with protests from those whose activities drew support regardless of the importance of the work to the primary activities of the unit. It is important, of

course, that faculty have participated in establishing the priorities which are enshrined in the strategic plan and have, implicitly, at least, endorsed the allocations required for implementing it.

Almost as soon as it is labeled "The Strategic Plan," the implication arises that it is now static. In practice the plan should, in my opinion, be undergoing constant revision which occasionally may need to be codified in a document. Indeed, when I reflected on why I had been selected to lead this roundtable, I believe it was in response to the presentation I gave at the Seattle, Washington, meeting on establishing the climate for faculty development. There I presented the report of some five years of a faculty continually raising questions about its activities and the meaningfulness of its rituals of evaluation and reward.⁶

Developing and sustaining a climate in which these questions can be asked requires both a willingness to raise questions and the commitment of time on the part of the faculty. The majority, at least, must be willing to engage in general faculty meetings, serve on subcommittees and *ad hoc* committees which are reviewing assumptions and procedures, and take other necessary roles in sustaining a dynamic academic environment. Those faculty members whom we most earnestly need to engage in thoughtful consideration of their role in relations to others are likely to be the most resistant to taking the time required to create the comparatively dynamic atmosphere I am suggesting. However, the core of the faculty probably does contain a number of individuals who are not only willing, but eager to assess and to reconsider many aspects of the program. A basic challenge for the music executive must be the empowering of those faculty to take leadership roles in continually raising questions, assessing options and trying possibilities.

Among the problems which arise will be the resistance to altering approaches which have been successful in the past, the notion that the music department should not endeavor to be responsive to change precisely because it needs to serve as a bulwark against the decay of the arts in our culture, and plain apathy.

We should also anticipate that it is much, much easier and natural for the music executive and elected leaders from the faculty to engage in this kind of thinking than the majority of the faculty. We are charged with overseeing the good of the whole; it is the very essence of what we do. Some faculty do have the capacity to move easily between modes of thought, but many do not. Those who can easily see the relationship of their activities and values to the emerging sense of mission will be much more responsive than those who may forecast that strategic planning might tend to marginalize their activities. A key issue for the strategic plan as it relates to faculty resources must be the effort to engage as broad a representation of the faculty as possible and to encourage the viewing of the strategic plan as dynamic, not static. Certainly patience will be called for. Solace may be sought in a joke quoted in a source, now forgotten, which compared the effort of moving an academic institution and its programs to the effort required to move a cemetery.

The only way to do it is one plot at a time. Certainly developing a sense that the strategic plan is open to reassessment at any time should mitigate anxiety that the consideration of strategic planning will result in obstacles to other initiatives. Faculty development activities represent the tools to assist the faculty member in the effort to make the optimal contribution which is sought. Ideally a happy concordance exists between the resources offered in the faculty development programs of the institution and the needs of the faculty member as the early career develops. I speak here not only of those programs designed to re-energize and refocus faculty, but also of the programs which, at the institutional level, support faculty activities in teaching, research and service.

The need for research support is an obvious case. Patterns of institutional allocations do not always recognize the distinctive needs of the music faculty. It is, for example, generally understood that the historian, whether of music or Western civilization, is aided by access to a word processor and computer if not secretarial help. It is also understood that travel to national meetings is necessary in order for junior faculty to disseminate the results of research and to gain the national visibility which will be a requisite for the granting of tenure. To this same end, it is not uncommon to find programs which will provide subvention for publications in order to assist the faculty in publishing research which has a limited audience.

It is less common to find full recognition that for faculty in performance, the equivalent support may be an adequate inventory of instruments and music, perhaps including early-music instruments; support for local, regional and national travel to encourage the development of a record of concerts, recitals and master classes which will provide the visibility and reputation which will be tested during tenure deliberations; and support for rental and production costs for concerts at major public venues such as Carnegie Recital Hall. It may also be difficult to establish the equivalence of a recording with published material, particularly when the recording is not to be distributed by a major record label. The music executive is called upon to argue tirelessly for full recognition of the equivalency of research and creative activity and to assist the institution in understanding the mechanisms necessary to support the activities of the faculty in music units. A well defined strategic plan which has been endorsed by senior administrative officials is an excellent tool for carrying this case forward. When the institution is unable or unwilling to provide the necessary support, particularly for junior faculty, the music executive should consider allocating resources to the extent possible to underwrite these activities.

An important factor in using the faculty resource in the strategic plan is appropriate support to develop, advance and reinforce faculty participation and quality of effort. The effective use of faculty development programs requires that the chairman and faculty mentors take an active role in directing the attention of junior faculty to the resources which provide support for their activities. How evident

that seems; yet twenty years of observation suggests that there is little correlation between what is offered by the institution and the faculty's awareness and use of it. The glut of information and promotional material faculty receive is all too well known; many faculty are accustomed to giving this material only a cursory glance. Beyond this, in some cases faculty may perceive a stigma attached to utilizing the resources that might assist them—perhaps by thinking, for example, that only poor teachers attend sessions at the teaching and learning centers.

The careful and continuous assessment and mentoring of the faculty members includes much more than gauging how thick the respective files of the tenure dossier are getting. The pre-tenure period is a high-stress period often marked with the typical problems of this period of adult life, such as the birth of children, marriages and divorces, all aggravated by the high-stakes game being played out in the career plan. Individual personalities handle these matters with varying degrees of success.

To be sure, the music executive is not a professional counselor and should not intrude unduly into the life of the faculty member. However, if gifted faculty are a valuable resource, and they clearly are, the loss of a faculty member is not less keenly felt because the cause of the loss is related to travel support or to social difficulties. Merely extending the opportunity for conversations, arranging for casual social interactions among faculty, and simply expressing recognition of the problems and noting concern can offset a good measure of difficulty.

In summary, some of the essential concerns for the administration of the pre-tenure career and the utilization of the strategic plan are:

1. the provision of adequate support;
2. the allocation of resources in a way which clearly underlines the importance of merit and the intent of the strategic plan and encourages the active involvement with that plan;
3. the utilization of faculty development and other programs of support; and the extension involvement;
4. the acknowledgement of the human factors that require thoughtful consideration and perhaps discrete intervention.

All of these are necessary elements in the effort to utilize faculty resources effectively throughout the career, but they are especially necessary in the pre-tenure period, when vulnerabilities are the greatest and stress in the most pronounced.

In the context of strategic planning, we are asked to go beyond basic sound management practice to consider these issues in light of:

1. The values of the faculty, their needs and aspirations
2. The consideration of not only current issues and challenges, but the changes that seem to be close at hand and anticipation of long range trends.
3. That issues of faculty development deal not just with
 - a. fixing problems
 - b. re-energizing and making productive underutilized faculty.

These programs and faculty attitudes and expectations can be focused on using these tools to prepare for the near future and even the speculative future.

III. REAPPOINTMENT AND TENURE

Institutions take various approaches to the initial appointment, which may range from one to several years. Reappointment offers an important, formal opportunity to consult with the candidate about progress toward tenure. These processes are greatly enhanced if they contain a mechanism for faculty input into at least one or two of the reappointments. In terms of process, it is important and reassuring for the candidate to know about the attitudes the faculty is developing, but the review is also a very useful mechanism for preparing the faculty for the eventual vote on the tenure case and offers a way to engage them in the process of mentoring the candidate. Although it is time consuming for the faculty, there is no activity more important to securing the future of the department than the building of the faculty. Faculty review of the developing record ensures that the faculty will have knowledge of the contribution and the progress of the candidate; will have raised in a timely manner any concerns they may have about the candidate's work, giving the candidate time to address those concerns; will have heard the comments of their colleagues in a setting that allows for a formal response by other faculty; and will have the additional opportunity of considering those concerns while observing the candidate during the period until the next reappointment deliberation. Other junior faculty have a significant stake in the outcome of tenure decisions and should be involved in the consultations which precede the review and vote of the faculty on reappointment even though they may be precluded from voting by virtue of their rank. In the context of strategic planning, involvement in the review process will also serve to keep the intent of the strategic plan before the faculty.⁷

In the context of planning, a shared understanding of the purpose of the pre-tenure period is crucial. Many campuses have standards and guidelines or traditions which suggest that tenure is a target or destination reached by the publication of so many articles and books or equivalent artistic activity. The difficulty with this outlook is the tendency to regard the awarding of tenure as the completion of the effort. The early career should establish the pattern for a lifetime of contribution. The probationary period is better described as a time in which the candidate

makes manifest the qualities which are sought in faculty who are to receive permanent appointment. In addition to demonstrating effective teaching and a receptivity and understanding of the importance of service to the institution and profession, the candidate will have demonstrated convincingly an inclination, natural interest and self-motivation to pursue research and creative activity and to work to advance the department's plans. We would not be in such frequent conversation about tenured faculty as deadwood if review bodies considered the record of the probationary period as indicative rather than summative.

Annual evaluations and tenure deliberations offer the opportunity to re-examine and reinforce the candidate's contribution to the realization of the strategic plan. While they must contain clear statements about productivity and quality, the evaluations should also, I believe, address difficulties in interaction with colleagues, staff, students and administrators. There will be those who will strongly disagree with me. But the evaluation process should be formative and give lucid information about what should be done to improve performance and collegiality. I hasten to add that my intent in addressing issues of demeanor and collegiality is not predicated on the expectation that faculty will, to the essential elements of evaluation, add that of "personality." Rather, referring back to the model we discussed earlier and viewing the probationary period as a time in which the overall "fit" of the faculty member to the institution is assessed, an important part of that fit is establishing relationships with faculty colleagues which open the door to effective committee work, team and interdisciplinary teaching and other shared activities. So too, the ability to communicate with students in a way which facilitates learning is an aspect of performance which is adaptable and can be addressed. My confidence has been bolstered by some heartwarming successes in dealing with colleagues who, though very gifted, put off faculty, staff and students alike. Effective social interaction is a necessary attribute and should not be confused with the unessential but not infrequently influential characteristics of affability and charm which, though pleasant to share, are not suitable requisites for tenure.

The strategic planning focus also suggests that the evaluation should be forward looking. The new or changing interests of the faculty member, changes in the direction the department has undertaken, projected changes in the discipline and the resulting need for possible changes in teaching and research activities, and the impact of these and other factors of the career plan of the faculty member can be addressed. In summary, the process can concentrate on the issues of continuing to optimize "the fit" of the faculty member with the changing conditions of the music unit and the institution. We have already discussed what I believe should be the dynamic nature of the strategic plan. The faculty member's place in it is equally dynamic, in constant evolution and transformation.

The letter of reappointment is an important tool for facilitating growth and change during the pre-tenure period and also serves as a record of the counseling and mentoring which has been offered. From the consultations surrounding the

reappointment, the candidate can be directed to teaching and learning centers for the improvement of teaching, be encouraged to assume more service, be guided in developing a program of performance and/or publication, and be offered advice on maintaining balance during the stressful pre-tenured period. As was stipulated earlier, there should be consistency between the duties and standards outlined in the original letter of offer and each evaluation, letter of reappointment and ultimately in the deliberations for tenure.

In summary, the evaluation and reappointment processes are essential tools in the development of faculty as individuals and as effective contributors to the strategic plan. Sound administrative procedures which benefit the individual and protect the institution can also be effective means for supporting and advancing the unit's strategic plan.

IV. OBSTACLES TO THE EFFECTIVE UTILIZATION OF THE STRATEGIC PLAN IN ADMINISTERING FACULTY RESOURCES

We are asked to address those institutional and other factors which limit effective strategic planning. For many of us, the most threatening factor is the general economic climate and the resulting prognosis for the support and growth of higher education. The recent radical transformation of government support at the federal and state levels and the increasing strain on our systems for support of critical social needs make it difficult to imagine a time in the near future when we might add significant numbers to our faculties. A good number of us are in retrenchment or recovering from hard downturns. For many, the hope is no longer expansion; our most optimistic thoughts are of the restoration of lost resources. Competition for available resources is fierce, and the priorities of politicians and many campus administrators do not generally situate us well to make convincing claims for a share of what is available. Our programs fall increasingly outside the mainstream of institutional priorities as professional opportunities in music narrow and our discipline seems less relevant to our culture. It is no longer impossible for us, in our gloomiest moments, to envision following the fortunes of disciplines such as theology, classics, and philosophy which, once central to the interests of culture, now survive in relatively marginal terms.

Despite calls for a wholesale reassessment of the fostering and developing of new musicians by prescient leaders such as Paul Boylan of the University of Michigan, most faculties have done very little to develop avenues of access for students who, though musically active and gifted, lack traditional preparation.

A key factor in the resistance to change and the restructuring which must be undertaken is the focus of faculty on their disciplines at the expense of the needs of their institution and even their culture. It is generally acknowledged that the focus of faculty loyalty and interest has shifted from the institution to the discipline. The result is that faculty tend to be more responsive to the discipline and

the prestige it bestows than to the program and priorities of the institution and its needs for service. Most research institutions and institutions modeled on them reinforce this tendency by making the contribution to the discipline a key determinant in the award of permanent status. Effective teaching is presumed, adequate service expected, and the determining element is, on many campuses, the direct contribution to the discipline and the assurance of qualified scholars that the candidate has already made and bears the promise to continue to make an exceptional contribution to the discipline. In some measure, because of the deep inter-relatedness of the activities of professors in music units, we are less aware of some of these currents. When they are evident, they often are most pronounced among those faculty who have the strongest disciplinary focus in their fields, customarily the musicologists (of which I am one, I hasten to add), the theorist, and especially the composer.

Even though the narrowness of which I speak is somewhat less evident in the disciplines and sub-disciplines of the arts than elsewhere in the academy, we often must contend with the expectations that derive from this when tenure and promotion files are advanced from our departments for consideration by senior administrative officials and review boards. How many of us believe that we could get a file past institutional review, even if it carried a unanimous endorsement of the music faculty, if it stated that though the candidate had attained no genuine distinction in any particular area of inquiry or practice, he or she was, in composite attributes, an extremely valuable faculty member and should be granted tenure?

The effect of the traditions which reinforce the loyalty to the disciplines is to constrain the development of a faculty which may be just the faculty needed for the future. While today faculty are narrowly groomed and narrowly rewarded, the future calls for a faculty member whose adaptability, creativity, and intellectual breadth will be paramount considerations. Imagine the following advertisement:

Wanted: Assistant Professor of Music. Must have a record of effective teaching and provide evidence of potential for success in research and/or creative activity with indications that a significant contribution to the discipline will be made. A familiarity with and commitment to the traditional canon and practice of music is required as well as an appreciation and understanding of all musics and a commitment to their study. Must be flexible, adaptable to the point of being willing to abandon the current specialty one or more times in the course of the career and capable of attaining genuine distinction in this new area quite quickly.

Compared to current job descriptions with their specific list of expertise and narrow definitions of disciplines, this mock ad seems almost laughable. And yet, if not so much a description of the desirable characteristics of future candidates, it is, in many aspects, a retrospective look at the qualities that would define the most useful faculty members today. The qualities of adaptability, flexibility both in philosophy and practice, and enduring love of our heritage, combined with an openness to the changes which are moving at an increasing pace through our society

and culture and the ability to make an important, focused contribution on this ever-shifting discipline, have been increasingly necessary.

I would argue that institutions should give serious thought to providing tenure not solely to or through the discipline as expressed in the department but also through review and granting of tenure to the university faculty as "university professors." This is, of course, the case generally at small colleges and liberal arts institutions. But as institutions across the country have rushed to model as closely as possible on the traditionally prestigious research institutions, they have sometimes failed to consider the differences in the nature of their enterprises. They have adopted missions and goals which operate against their natural success in favor of developing qualities and personnel procedures that successfully build a campus quite different from the one in which they work. Faculty who can teach across the discipline, and across the disciplines broadly defined, are urgently needed.

I do not suggest that the generalist is the only model of the successful professor of the future. I do suggest that reappointment and tenure procedures which would allow faculty of this stripe to succeed in the institution should be developed as at least a parallel track. It seems wholly reasonable to assert that a panel of professors from across the campus could review and make recommendations on the merits of a case irrespective of the contribution made to a specific discipline.

I would offer, then, that one critical issue for strategic planning is the development of a campus culture which would allow for the building of a faculty which is not required to demonstrate narrow achievement as a qualification for selection, retention and promotion and assert that these individuals will be key to the future not only of music departments but of the university in general.

The final constraint I will address is the lack of flexibility, which not infrequently occurs at precisely the same time that maximum flexibility is required and the call for innovative thinking and new approaches is loudest. We are discussing reorienting our faculties and curricula in significant part because adequate resources are not available. Yet many attempts at reorientation to the changes in our culture, especially radical reorientation, require resources and flexibility to encourage and support retraining and retirement. Permanent resources may be scarce, but at the least some temporary or part-time faculty lines may be needed to bridge the time required to hire and orient faculty around the new model; and in all likelihood, significant expenditures in technology and operational support are necessary to bring on line a program which addresses current approaches to creativity and music making in our society. Indeed, it is virtually axiomatic that strategic planning is not effective in the midst of a crisis. The crisis needs to be dealt with before strategic planning can be undertaken. Planning is not an appropriate response for a short-term crisis.

SUMMARY STATEMENT

Our discussion has focused on an outcome statement called the strategic plan. Surely the culture of most departments will deflect any attempt to vest a document with sacred status. A strategic plan with the authority and influence of the sayings of Chairman Mao, carried by all faculty in pocket-size editions, has not been our subject. It is, after all, not the plan which is important but what the plan seeks to do. It would probably be useful only rarely to utter the words "strategic plan," but to speak in terms of the mission and goals described there. Our purpose has been to discuss making decisions, managing resources and working with people to an end which best meets the needs of the constituencies we serve and which offers a framework for our faculty to receive the greatest personal satisfaction. Many executives have operated from this base in their personal philosophy for years. There are significant benefits to sharing the process of development and implementation of that vision across the department, and those benefits become increasingly important as the resources available to us diminish and the grounding of our hopes for the future on expanded resources becomes less justified. I hope that this session has been useful to you and thank you for your part in increasing that likelihood.

ENDNOTES

¹ The initial model in this series of illustrations is adapted from an illustration in Bryan W. Barry, *The Strategic Planning Workbook for Non-Profit Organizations* (New York: Amherst H. Wilder Foundation, 1986). The remainder of the illustrations are extensions of the concept presented there.

² Barry, *Strategic Planning*, 15.

³ I observed this situation first-hand last year. A colleague at Nebraska was selected for an interview at a leading institution and withstood the rigors of the interview, apparently with notable success. As it developed, however, the process took an unexpected turn. It seemed his candidacy had resulted in a schism in the search committee, which could not agree between his candidacy and that of another, who, though he appeared to be a stronger player in some aspects, was not as diversified nor as gifted an educator. The search had specified the need for experience and expertise in several areas of responsibility, but clearly the committee had not reached consensus as to the relative importance of those responsibilities. Eventually, the search was abandoned by the department. It is difficult to estimate the enormity of the waste of effort by the faculty and staff on that campus and by every candidate for the position, especially the finalists. However, at the point the chairman abandoned the search, he was acting very prudently. It is easy to imagine the final skirmish in this battle of values and faculty wills taking place in the deliberations surrounding reappointment or tenure for the unfortunate who might have been appointed.

⁴ Although we are not primarily concerned with administrative procedures as such, one caveat is necessary. The letter should expressly state that the assignment is an *initial* statement of responsibilities and may be subject to change as the needs of the department require. Although it is generally recognized that an institution may assign faculty to any responsibility for which they may reasonably be deemed qualified, specific language can, evidently,

be held to be limiting the exercise of that prerogative. I had occasion to retrieve a letter of offer that was several decades old when a faculty member balked at an assignment which was needed to bring equity to his workload. Although he was known to have an advanced degree in this secondary discipline, he was insistent nonetheless. It was university counsel's opinion that if the letter of appointment stated only a specific and limited title with the appointment, such as Director of the University Chorus rather than Professor of Music, under current interpretations valid grounds for a grievance or eventual lawsuit could exist. Happily it emerged that, proud of the breadth of his education when first appointed, the individual had wished a title which not only did not exclude his secondary area of specialty, but specifically included it. You might note that the very care with which I am describing this situation suggests the litigious nature of this individual.

⁵ See John W. Creswell et al., *The Academic Chairperson's Handbook* (Lincoln: University of Nebraska Press, 1990), 47-57.

⁶ "Establishing the Climate for Faculty Development," in *Proceedings of the 65th Annual Meeting* (Reston, Va.: National Association of Schools of Music, 1990), 49-68.

⁷ The establishment of the framework for the dossier which will eventually become the tenure dossier by literally setting up the requisite number of files and maintaining them throughout the pre-tenure period is a useful approach. In that form, the faculty and the chair have the opportunity to observe the file as it develops and to identify emerging strengths and concerns. By the time the final tenure vote is due, the faculty have reviewed the file several times and need only review in detail material added since the last reappointment and consider the record as a whole in the context of tenure.

STRATEGIC APPROACHES TO FACULTY RESOURCES: END OF CAREER AND RETIREMENT

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The recent demise of a popular television series entitled “Thirty Something” probably indicates that American viewers had examined the qualities, values, challenges, and general life-styles of this age group to the point of satiation. It was time for the giant television maw to be fed with new ideas—ideas which undoubtedly would include the usual helpings of mayhem, murder, and other lurid themes. As I was preparing this paper, it occurred to me that a program having to do with “Sixty” or even “Seventy Something” might have provided us with a popular, if not scientific, basis for understanding the issues our senior faculty members face. Barring cooperation from the media, it seems we will have to make our own assessments of the psychological and cultural factors related to aging and employment.

It has been nearly twenty-five years since Congress enacted the Age Discrimination in Employment Act (ADEA). The act has been modified several times, most recently in 1986 as a part of the civil rights agenda. Tenured professors have been deferred from protection from this act until after December 31, 1993. Thus, effective on the first day of 1994, mandatory retirement of tenured faculty ends.

It has not taken long for the academic community to react. College and university presidents were polled in order to ascertain what effect the ending of mandatory retirement would have on their campuses. Eighty-five percent of the respondents predicted poor faculty performance as a result of the law. The presidents feared that schools would be forced to retain faculty members who were no longer competent to teach or conduct research because of their age. This in turn would mean that there would be less room for new faculty members with up-to-date training. There would be fewer openings for women and minorities. Institutions would be unable to achieve desired diversity, nor would they be able to renew and stimulate the intellectual life of the campus. Budgets would be affected because schools would not have the ability to replace retiring senior faculty (those whom we would expect to have higher salaries) with less experienced, less expensive, junior faculty.

The fundamental premise underlying these opinions assumes a relationship between age and productivity. Yet there is a growing body of research which points out that productivity is not necessarily age-related. The researchers tell us that, generally speaking, most people’s capacity to perform intellectually demanding work is not affected until they reach their late seventies, and that, indeed, they

may continue to demonstrate growth in performance well into their eighties and even nineties.¹

The potentially positive value of senior faculty is underscored by a study conducted by the American Association of Retired Persons (AARP) citing the characteristics of senior employees which employers generally like.² They include the following: (1) good attendance and punctuality; (2) commitment to quality; (3) loyalty and dedication to the company; (4) practical, not just theoretical knowledge; (5) solid experience; (6) a reliable performance record; (7) dependability; (8) the ability to get along with coworkers; and (9) emotional stability. It seems that mid-life and older workers bring a wealth of existing knowledge and skills to their work, having learned through life experience and not just through formal education.

Prompted by the expressions of alarm raised by the academic community, a study was conducted by Rees and Smith in which they forecast the effect of the lifting of the retirement ban on the mean age of retirement and on the age distribution in tenured faculty.³ The data for the study were drawn from a set of thirty-three cooperating institutions. (I must stress here that their data were not collected on music faculty, per se, unless they happened to be part of the arts and sciences component of the universities being sampled; thus we cannot generalize automatically.) The basic conclusion of the study was that the effects will be much smaller than have generally been predicted and, except in a few elite, private research universities, the alarm that was expressed initially by academic administrators is not warranted. They drew their conclusions based on data on the age distribution of the tenured faculty in the arts and sciences and the flows into, and out of, this faculty over periods of up to ten years. Because some states have already abolished mandatory retirement laws, the authors believed a type of natural experiment existed whereby results of the abolishment could be observed. They selected as many colleges and universities as they could find in what they call the "uncapped" states, those states where mandatory retirement had already ended. The final sample included fourteen liberal arts colleges and nineteen universities for a total of about 7800 faculty members.

The study reports that private universities have the highest mean retirement age, that being 66.8 years. Public universities have the next highest with a mean of 65.5 years, and liberal arts colleges have the lowest with a mean of 64.8 years. Interestingly, there is no appreciable difference in mean age at retirement between capped and uncapped public universities. Among the liberal arts colleges, the uncapped colleges had a lower mean retirement age by one full year. The study also reports that the first peak of retirements occur at about age 62 which is the time when candidates may first collect Social Security benefits. A second peak occurs at age 65, when full Social Security benefits can be collected. The final peak occurs at age 70 and is much larger in the private universities than in the

other institutions. Retirement was, on an average, about a year and a half higher in research universities than other schools.

The researchers also examined that relationship between entering S.A.T. scores of students and mean retirement age on the assumption that S.A.T. scores may serve as an indication of the general quality of an institution. Results showed that the higher the S.A.T. scores of the students, the longer the faculty members tended to stay prior to retirement. Rees and Smith concluded that, in general, tenured faculty members retire later when their jobs consist in large part of research and when they teach good students. Second, they concluded that, in selective liberal arts colleges and in public universities, the abolition of mandatory retirement has no perceptible effect on the mean age of retirement.

The researchers went on to project the age composition of tenured faculty in the arts and sciences in the year 2004. They found that the mean age of tenured faculty in presently capped institutions will rise only seven months or so from 1989 to 2004. Moreover, in every case the portion of the tenured faculty age 40 and under is projected to rise from 1989 to 2004. Thus, they concluded that the abolition of mandatory retirement will neither eliminate the room for new blood nor will it cause faculty members to postpone retirement significantly.

Largely because of the Rees and Smith study, the Committee on Mandatory Retirement in Higher Education of the National Research Council has reached the conclusion that there is no good reason to lobby Congress to amend the Age Discrimination in Employment Act to extend mandatory retirement beyond 1994 because they simply do not believe the problems will be severe enough to warrant the activity. To press for continued mandatory retirement would be counter to the clear civil rights approach of the ADEA, and probably would be an unsuccessful expenditure of time and effort.

Because many of us are thinking and planning ahead for faculty members who are nearing retirement age, it may be useful to review some of the possibilities that have been suggested in the literature and on campuses around the country as a means of dealing with the uncapping of retirement.

There has been much discussion of altering the way we handle tenure. At one extreme is talk of ending the tenure system altogether—surely an unlikely possibility at least in the near future—or perhaps ending tenure at age 65. Others have suggested regular post-tenure reviews of all faculty and replacement of tenure with term contracts. Under this scenario one might anticipate a series of, say, five-year contracts, each based on a successful review. Faculties and administrators alike have pointed out that reviews already consume a great deal of time and effort on most campuses. To add the regular review of tenured faculty to the schedule would prove an impossible burden to say nothing of the increased potential for litigation such a system would create. Some have thought that one

way around this would be to award tenure for a longer period, such as twenty years, after which term contracts might be used.

Yet institutions which contemplate an alteration in the tenure system must be aware that age cannot be used, by itself, as a convenient means of sorting out productivity in faculty members. The end of tenure would most likely be difficult to defend in age discrimination suits, and the idea of decoupling tenure almost certainly would represent a change of employment conditions that is age-related and, therefore, illegal.

Short of doing nothing on the theory that problem cases will be few, perhaps the most fruitful alternative is to remove barriers to retirement, so that those who wish to may examine the possibilities for themselves. It is often the case when faculty members initiate retirement planning conversations, that they express a desire to remain involved with the institution on a part-time basis after they retire. This may mean teaching a handful of applied students, advising one or two thesis writers, or teaching a class or two. It seems difficult for them to face the stark reality of complete separation from the institution, and sometimes it is difficult for the institution to face as well. This situation provides us with the opportunity to create a phased retirement, a tapering off program, to occur over a two- or three-year period. It is this possibility which has the best potential for being popular with faculty members.

In 1986, Sweden enacted a law which provided partial pension for workers from 60 to 64 if they reduced their work to part-time. Twenty percent, one-fifth of the work force, opted for the plan. Partial salary combined with partial pension is the most popular arrangement.

In the United States at least one company has developed a work option which requires twenty years of service and then allows employees to collect their pensions and work two days per week at forty percent of their pre-retirement salary.

It would be interesting to discover if colleges and universities could cut costs and improve productivity by creating similar phased retirement plans for faculty members over 55 or so. Some schools will continue full payments into the retirement plan until a person reaches 65. Others will make a lump sum contribution to an annuity. Merely sweetening the benefits or "buying out" the early retiree usually proves very costly and sometimes brings with it the uncomfortable feeling that we have rewarded the unproductive faculty person by paying him or her not to teach. Such an approach often creates morale problems among the productive faculty, although the system will probably continue to be used as a means of redressing earlier questionable hiring and tenure decisions.

In arranging a phased retirement, it undoubtedly works best to capitalize on the strengths of the retiree. For instance, conducting a major ensemble may require more energy and organization time than the person is willing or able to give. Is

it possible to continue other aspects of the teaching load—perhaps a conducting class or a music education techniques class? The portion of salary released might be used to hire a series of guest conductors through the phasing-out period. A side benefit is that it may provide the school a look at some possible candidates for the continuing position over a longer period than is the case in the usual search interview.

Some institutions have developed retirement furloughs as an incentive to early retirement. In one such plan, the decision to take an early retirement must be made before the 63rd birthday. Under this plan, the candidate agrees to retire by age 65 and receives a sabbatical at full pay for the year preceding retirement. Depending on the availability of funding to cover leave replacements, this may or may not be an interesting alternative.

Some careful attention to financial planning for all faculty, especially those who are thinking of retirement, is critical. Often those most disposed toward early retirement have been the least successful in competing for salary increases based on merit. They need to be advised properly by the human resource personnel on your campus. In addition, I would like to recommend a book to all of us, whether we contemplate early retirement or not: *The Faculty Member's One Hour Guide to Personal Finance and Investments* by Hunter Lewis and Frank Impala, Cambridge Associates, 1988.

One of the primary considerations of retirees is medical insurance coverage. Sometimes it is a sufficient incentive for a school to provide medical insurance for early retirees until they reach Medicare age which, I believe, is 65. Again, costs are growing in health benefits, but \$3000 in health insurance for one or two years may be a cost-effective investment to make. Other somewhat less expensive incentives respond to the early retirees' aversion to an abrupt severing of relationships with the school. They might include provision of office space close to their old departments, having access to secretarial support and computing facilities, library privileges, and perhaps free or reduced-price tickets to concerts and lectures. The ability to be near, to be able to have lunch, and to socialize with old colleagues is helpful.

In all such plans, it is important to remember that early retirement programs must be open to all who qualify in order to avoid charges of age discrimination. Institutions without funds for retirement incentives may wish to consider other methods which stress continued pressure for productivity. One possibility is to review teaching duties in your faculties to make sure that they are equitably shared among faculty of all ages, with senior faculty teaching their fair share of undergraduate or lower division courses. Another possibility is to enforce the minimal standard of productivity with discharge for cause as an option. Such plans may need to rely more on a compensation system which includes salary freezes, or even salary cuts, after warnings of decreased productivity.

The important thing is that we do not chart a plan which invites litigation. It probably is illegal to enact a rule that begins performance evaluation at the age of 50 or 60, and it could be interpreted that there is an intention to discriminate even if we talk about age. For instance, if we suggest that we need new blood, or if we put into place employment practices which affect older persons more than younger persons, we are at risk. Nevertheless, the fact is that many older faculty members may have plateaued and may need opportunities for meaningful development in order to make their later years as productive as possible.

For a number of years now, we have given a great deal of thought to helping younger faculty members develop. We have given them access to research funds; we have provided them leaves and sabbaticals before they achieve tenure so that they may get a head start on the scholarly research or the creative activities needed for advancement; often initial loads are light and committee work minimal. Perhaps in the face of the lifting of the mandatory retirement, we ought to extend more of these options to older faculty in an effort to spark new initiatives and even excitement for the job. While it is probably not possible to rekindle performance careers which have sputtered (a singer for instance), perhaps we can help to improve the senior professor's teaching ability. We probably need to assume that even someone fifty years old who has been teaching for twenty or more years may not have achieved the highest degree of excellence of which the person is capable. Can we find ways to help them reach new heights?

I have been taken with an article called "The Quest for Excellence in University Teaching" by Thomas W. Sherman and a group of his doctoral students at the Virginia Polytechnic Institute and State University. The article suggests that excellence in teaching is not some elusive, indefinable talent, but rather a skill to be developed and encouraged by administrators. The authors suggest that faculty members go through about four developmental stages in becoming effective teachers—a mode somewhat akin to the development stages in infancy or childhood described by Piaget.

The writers have combed the research in order to synthesize the ingredients most find essential to excellence in teaching. They fall into five categories: enthusiasm for the discipline; clarity; preparation/organization; the ability to be stimulating; and love of knowledge.

What this article suggests to me is that it is possible to develop clear vocabulary and evaluative procedures for each of these categories and that such an effort could help old and young alike to continue to improve their teaching ability throughout their careers. If we do this, perhaps we can spend less time on creating incentives to cause people to retire.

Martin Levine in his book, *Age Discrimination and the Mandatory Retirement Controversy*, has said

The age-work practice of using an impersonal rule to force retirement served to avoid personal responsibility. To avoid facing the harms and injustices of forced retirements, we have had our own quasi-myths—the gold watch that supposedly honored and rewarded the retired worker, and the Golden Years of retirement in which he would enjoy leisure and happiness. America today in rejecting forced retirement, seeks a world in which elders no longer need be forcibly cast aside to make room for the succeeding generation.

ENDNOTES

¹ Steve Scallen, "Preparing for the End of Mandatory Retirement," *Footnote* (Minneapolis) 3 (October 24, 1989).

² American Association of Retired Persons, *Workers Over 50: Old Myths, New Realities* (Washington: AARP, 1986).

³ Albert Rees and Sharon P. Smith, "The End of Mandatory Retirement for Tenured Faculty," *Science* 253 (August 23, 1991): 838-39.

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IMPROVISATION

IMPROVISATION IN BASIC MUSICIANSHIP

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I know what Rick Lawn does, and you do too, after his presentation. We call it *jazz improvisation*, whether it's dixieland, progressive or new wave, or whatever. But what do you call what I do? Putting a label on it is difficult and the use of antonyms is poor. If mine is "straight" improvisation, is his "gay"? If mine is "legitimate," is his "illegitimate"? If mine is "classical," is his "modern"? Probably the best label is to call mine *liturgical improvisation*. It's certainly much more than that but at least it puts it in some context.

Improvisation is a part of our great European heritage. Early performers began by ornamenting a single line or by adding voices in counterpoint. Improvisation, as opposed to written-down composition, has always been regarded as an important discipline in a musician's training. Baroque improvisateurs such as Bach and Handel, and their predecessors, peers and successors, brought the art of improvisation to a very high level of skill indeed. We find an organ concerto of Handel with a section marked Adagio and Fugue *ad libitum*, indicating that the performer was expected to improvise the movement. Baroque ornamentation, especially as it was practiced by the French, required improvisational skill.

Where does the music student fit in all of this? What is the relevance of improvisation to the educated musical experience? At its most pragmatic, improvisation is an enormously comforting skill for the musician. It is an instant solution when one is asked to "play something quick!" In a more sophisticated way, it is a skill which prompts creative speculation in analytical studies. It provides the opportunity for asking the question, "What if the composer had chosen *this* chord?" and then the ability to hear the change of choices. It provides the student with instant musical gratification and a singularity of personal expression—often a significant psychological safety valve when the pressures of formal studies may be too intense.

The skill of improvisation seems to me to be something like a peanut M&M candy. The internal core (the peanut) represents the sum total of the student's authority in scales, keys, chords, melodic contours, etc. This is then encased by a chocolate coating which represents the improvisateur's experience and knowledge of the history of music literature and his/her training. This whole is encased in

a thin candy shell which is the improvisateur's art—the ability to contain and express all these divergent ideas into a small but unified whole. Students who would be improvisateurs would do well to consider this model—beginning first with a thorough grounding in the essentials of music.

The most usual first steps of improvisation in education are in group piano classes, utilizing simple primary triads and five-finger noodling. In theory classes students are encouraged/required to demonstrate their ability to play simple chord progressions with or without melodic lines. It is not inconceivable for aural skills classes that a small step beyond sight-singing could lead to the improvisation of simple melodies either vocally or at a keyboard or guitar.

Training in improvisation requires an atmosphere of acceptance and mutual comfort (both on the part of the student and teacher) as well as a willingness to experiment while, at the same time, sufficient skill to prevent recognizable chaos. In the first stages the usual novice's defenses of rationalization and intellectualizing must be broken down. There is only one hard-and-fast rule in improvising: keep on going!

Large-scale, public-performance improvisation is something of a parlor trick—a continual recombination of various musical gestures, melodic fragments and harmonic progressions with the improvisateur acting somewhat as a chef does, combining flavors, textures, aromas, and other intangibles into aesthetically pleasing wholes.

Vocabularies for liturgical improvisation consist basically of three styles:

1. Common-practice style, including four-voice hymn and a two- or three-voice contrapuntal textures. While I can improvise fairly fluently in two or three contrapuntal voices, four-voice counterpoint can be very difficult indeed if the harmonic rhythm is not kept very slow.
2. The Romantic style, which may range from the chromatic to the ultra-chromatic and is basically homophonic (although there is the possibility of polyphony, particularly chromatic lines)
3. What might be called a "neo" style; i.e., using the elements of impressionism and expressionism, modal harmonies, and even some relatively dissonant voicings such as quartal and secundal harmony.

These styles may be combined and intermixed to create an almost unlimited kaleidoscope. Other inspirations may come from new age music, minimalism, eastern musics, or whatever.

Improvisation is a skill which must be practiced just as diligently and just as frequently as any other musical skill or any other body of literature. Some time spent just "noodling around" is helpful. Practice of free-form improvisation as well as the use of classical forms is important.

As is the case with most church organists who style themselves as improvisateurs, I do a great deal of it in public—providing a sort of “liturgical glue” which binds the parts of the service together. Some of the result is good music; much of it, however, is ephemeral and sometimes even trite. As one of my organ teachers, Dr. Vernon DeTar, once told me good-naturedly after hearing some of my work, “Jerry, what you do is not improvisation; it’s called *groping*.”

While I cannot demonstrate for you here what I do, I hope that if you find yourselves in Hot Springs, Arkansas, on a Sunday morning you will come by St. Luke’s Episcopal Church and hear an ardent student of the art of improvisation practicing his craft.

STUDENT HEALTH ISSUES

MUSIC EXECUTIVE RESPONSIBILITIES AND COMPREHENSIVE STUDENT HEALTH ISSUES

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Health is increasingly regarded as a serious issue in the arts community. Concerns about general well-being, professionally related injuries, and specific diseases have brought health issues into new focus. In addition, there is an increasing recognition of the importance of preventive health maintenance and its relationship to treatment. During the past decade, the unmet medical needs of performing artists have fostered the rise of a new medical subspecialty, performing arts medicine, and increased awareness of the connection between wellness and professional performance.

There have long been historic connections between the arts and medicine. The ancient Egyptians and Greeks viewed music and medicine as a unit. Apollo the Physician, referred to in early versions of the Hippocratic Oath, was an accomplished musician. Throughout the Middle Ages and Renaissance, musicians and physicians shared classes, discussions, and the same initial curriculum. In fact, before becoming a physician, a student first had to master the seven liberal arts, which included the study of music. Today many medical schools are devoting significant research efforts to understanding the processes of creativity and perception, as well as enriching medical education through the arts.

There are now many specialized centers in the United States that focus on performing arts medicine. Performers are increasingly willing to seek the advice of medical specialists, and physicians are showing a greater interest in the types of injuries and stresses long associated with artistic performance. However, there is much more to be done, both in treatment and prevention.

Educational institutions have a powerful impact on the development of their students. This may be particularly true of music and fine arts colleges' arts programs, which tend to have more intimate and personal relationships with their students.

The demands placed on the performer can be intense: the need for coordinated movement at high speed; physical and psychological endurance; precise timing; and the stress associated with striving for perfection while trying to please

teachers, conductors, other musicians, and an audience. While movement requires strength, endurance, speed, and coordination, typically a musician's practice regimen adequately addresses only speed and coordination. Add to this the endless variabilities of human form and function, and one can see the enormous complexities encountered in performing arts medicine. In many respects, performers may be considered athletes, given the physical requirements, intensive training, and environmental demands placed on them.

The neuromuscular complexity associated with high-level musicianship renders the instrumentalist susceptible to a variety of disabling problems, and as such, an inadequately managed injury can profoundly affect artistic performance. For example, small errors in the biomechanics of the arms or hand due to pain, joint stiffness, muscle weakness, altered sensation, or any other abnormality may have disastrous effects on rhythm and pitch. Performance anxiety, physical or emotional stress, poor nutrition, poor general health, and the effects of alcohol, drugs, and toxic materials may profoundly influence an arts student. However, the injuries, discomforts, and disabilities that artists experience are often preventable.

It is important to remember that college students have the same developmental, emotional, family and social issues as other young adults. Life events such as moving away from home, divorce, loss of close friend or family member, sexual or physical abuse, family alcoholism or other family dysfunctions are common and profoundly impact the abilities of student performers. Depression, anxiety, and stress-related illness may have disastrous consequences for their studies as music students.

PRIMARY STUDENT HEALTH AND WELLNESS ISSUES

The goals of preventive health maintenance, or wellness, are as follows: (1) to direct attention to biologic and psychosocial high-risk issues and to counsel students, faculty, and parents about them; (2) to educate students and faculty about preventive health, and thus instill good health behavior patterns while preparing students to be effective health care consumers; (3) to identify and treat physical health and psychosocial problems early. Factors which may contribute to the medical problems of music students include their general health, the extent to which talent has been nurtured or misdirected, physical and psychological characteristics of the individual, the demands of performance and the student's approach to it, and the extent of timely medical or psychological attention. Students need to receive health education regarding proper nutrition, risk factors for medical illness and musculoskeletal problems, basics of injury management and rehabilitation, substance abuse, eating disorders, and common mental health problems.

The most important health and wellness issue is access to appropriate health care. While this should be easily dealt with through the availability of student

health services on most college campuses, some students are unaware of the nature of services available, are misinformed about the costs of services, or are afraid that they will not get care which is sensitive to their needs as music students. Some music schools are not associated with a college campus that provides comprehensive student health services. Students may be fearful of a lack of sensitivity to their medical problems by faculty and possible consequences to their academic or professional advancement.

These comprehensive health services should provide general medical care and health maintenance, nutritional counseling, and complete mental health services. Such services may be available directly through a student health service, or by referral to a nearby medical center. Most colleges provide on-campus mental health or counseling services.

Music students need regular access to the services required for proper injury assessment, management, and rehabilitation. This might include an orthopedist or sports medicine specialist, physical therapist, and athletic trainer. Special emphasis should be placed on physical conditioning and training to help prevent injuries, and the early detection of orthopedic abnormalities or limitations which would predispose to injuries. There should be a periodic re-evaluation of a student's overall condition and rehabilitation of prior injuries.

Students need to feel the encouragement and support of their instructors and faculty in the use of these services. In addition, music educators need to be encouraged to identify each student's individual strengths and limitations, to convey these to the students, and to help guide adaptation. Music students should be provided an environment in which they feel able to communicate their physical and psychological concerns to their faculty.

It may be helpful for music executives and faculty to discuss their awareness of health issues with students' parents during orientation programs and to provide a resource person whom a parent may contact if they have a health-related concern. Many parents are increasingly aware of the impact and importance of medical issues for performing arts students and will value an organized health services program. Both parents and other students should be encouraged to help identify students who are suffering from physical or mental health problems and should be provided a clear mechanism through which to express their concern.

ROLE OF THE MUSIC EXECUTIVE

Music executives need to ensure that their students have access to and perceive the availability of comprehensive health services. Health-related issues need to be given a high profile with faculty, students, and parents. If nothing else, increasing awareness of health issues is important. Music executives may wish to contact directors of student health services; campus counseling or guidance

centers; departments of orthopedics, physical therapy, rehabilitation medicine, otolaryngology, and nutrition; or the athletic trainer to assess interest in performing arts medicine. Many of these individuals will have an interest in helping music students. Establishing close liaisons with these health professionals can significantly improve access to specific health care resources for music students. Larger schools of music may want to consider obtaining a part-time physical or occupational therapist to work with students. Often a university's athletic trainer and training facilities can be made available.

Music executives should consider establishing regular opportunities for faculty and students to participate in educational sessions about proper training and conditioning techniques, injury management, substance abuse, eating disorders, "safe sex," depression and other mental health problems. This could be accomplished through a health series, elective course work, or with printed materials. It may be helpful to establish a committee on health issues composed of faculty and students. Overall, music executives need to increase awareness of health issues by faculty and students in a manner that gives them ownership of a process which leads to improved health and wellness.

ETHICAL AND MORAL ISSUES

It is difficult to discuss health care problems without raising ethical and moral issues. Any young adult has a right to privacy, as well as the right to seek or not seek specific health care. It is important for music executives to be health advocates and role models for their students. Students can be firmly encouraged to utilize health care. They can be assured of access to care and provided health information without violating individual rights and privacy. Similarly, the specifics of some students' problems and treatments need to be kept outside the music school. No medical information should be shared by a health care professional without the permission of the student.

If a faculty member has a specific concern about a student's health, such as concerns about possible substance abuse or mental health problems, these concerns should be shared directly with the student. At the same time, the student needs to receive reassurances about confidentiality and information about available services. In some instances, it may be appropriate for the faculty member to share their concerns with parents, academic advisors, or administrators responsible for student affairs; however, the student should be informed prior to doing so.

Too often it is easiest to treat controversial health issues with benign neglect, in hope that the broader public discussion will provide the information and counseling that a student needs. This is particularly true of issues such as substance abuse, eating disorders, and Acquired Immunodeficiency Syndrome (AIDS). Music executives should maintain an awareness of current developments through contact

with local and national information sources, assure that faculty and students receive basic health education about these subjects, be connected to a counseling network, and have a basic plan and set of policies for dealing with controversial health problems should they arise. Remember, the best approach to controversial problems is through prevention.

ELEMENTS OF A WELLNESS PROGRAM

The specific elements of a wellness program include: (1) access to health care for the diagnosis and treatment of general medical, musculo-skeletal, vocal, and mental health problems; (2) health education with an emphasis on prevention; (3) health advocacy by faculty and students; (4) periodic review of potential sources of health problems by each individual school and performer; and (5) creation of a process whereby wellness issues become an active part of the life of the music school. Implementation of such a program requires a critical mass of interested and concerned faculty, identified administrative leadership, and student involvement.

In general, the health care needs of a school of music involve services which are readily available within the medical community. Often it is necessary to help health care professionals realize that they do not need dramatically new clinical skills to start serving music students. Encouragement by the music executive about their willingness to cooperate with health care providers to gradually establish services for music students is important. Many physicians have been music students and are avocational performers; as such it is natural for them to have an appreciation of the rigors of performance, and a desire to serve the needs of music students.

There are several organizations and activities which demonstrate the commitment of physicians to performing arts medicine. The Ninth Annual Symposium on Medical Problems of Musicians and Dancers was held this past summer in Aspen, Colorado. This symposium is directed toward health care professionals, musicians, dancers, and teachers who are interested in the diagnosis, treatment, and rehabilitation of health problems affecting performing artists. The quarterly journal *Medical Problems of Performing Artists* is now in its sixth year of publication. The International Arts-Medicine Association has started a Student Musician Pilot Project and is interested in expanding their program. Lastly, many health care institutions, such as the Miller Health Care Institute for Performing Artists, have been created and frequently conduct continuing education programs.

Music executives and faculty must not attempt to serve as health professionals, but they can maintain a basic understanding of health maintenance issues sufficient to inform their work as teachers and mentors. Schools of music are encouraged to develop means of working with health issues through direct education, counseling, and referral services.

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Organizations

Medical Problems of Performing Artists

Alice Brandfonbrener, M.D., Editor
Medical Program for Performing Artists
Northwestern Memorial Hospital
Superior and Fairbanks Court
Chicago, IL 60611
312-908-2787

The Cleveland Clinic Foundation
Department of Continuing Education
P.O. Box 94977
Cleveland, OH 44195
800-762-8173
Sponsor: Annual Symposium, Aspen, CO

The Miller Health Care Institute for Performing Artists
425 West 59th Street
New York, NY 10019
212-523-6200

International Arts-Medicine Association
3600 Market Street
Philadelphia, PA 19104

MUSIC AND THE LIBERAL ARTS

JUSTIFYING MUSIC IN THE LIBERAL ARTS SETTING

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INTRODUCTION

[*K. Scheffel:*] As indicated in the program for the annual meeting, this session is an open forum designed “to provide all participants with a maximum of interaction and discussion as well as with information and ideas of relevance.” To this end, included among the registration materials is a document with an Introduction and a set of nine Questions, written by an anonymous source, identified by us as having certain characteristics in common with the so-called “Reston hand.” Although this session is listed as being devised for institutions with fewer than fifty majors, it is equally important to note that this session welcomes and addresses liberal education. Lastly and importantly, the three of us would again encourage your active participation; you are, in truth, the most viable and expert resources for the information addressing the matters before us.

In addition to the Introduction provided, the panel has asked that I preface our discussion with some general remarks about liberal education. The curricular emphases of today, usually a three-part design, evolved gradually in this country. In the last quarter of the 18th century, one of our founding fathers, John Adams, philosophized:

I must study Politicks and War that my sons may have liberty to study Mathematicks and Philosophy. My sons ought to study Mathematicks and Philosophy, Geography, natural History and Naval Architecture, navigation, Commerce and Agriculture, in order to give their children a right to study Painting, Poetry, Musick, Architecture, Statuary, Tapestry and Porcelaine.¹

To be sure, the advent of the arts, and particularly music, in the college curriculum took several generations longer than Adams’ optimistic projections for his progeny.

It was not until 1875 that Harvard University appointed its first Professor of Music, John Knowles Paine.

As a generalization, it is probably safe to say that liberal arts institutions, taken collectively, have adamantly refused to define the term “liberal education” with any consistency. Conversely, each liberal arts institution of today devotes a great deal of thought and faculty energy to reviewing its mission, its priorities, and its overall objectives consistently and regularly. With many such institutions, but not all of them, a tripartite curricular structure is apparent, comprising a generous curriculum in general studies, a curriculum in at least one area or discipline in which depth of involvement can be achieved, and a generous inclusion of elective studies.

In 1878, the first major was designed at that German-styled research university in Baltimore, Johns Hopkins. For the next thirty to forty years, a variety of other major courses of study were introduced, including music and some of the other arts.

For the last decade, arduous and rigorous re-evaluation and reappraisal have characterized concerns about the make-up of the general studies component as it relates to the integrity of the college curriculum. In a report issued in 1985 by the Association of American Colleges, a minimum required program of study for all students would include nine elements basic to a coherent undergraduate education:

1. Inquiry, abstract logical thinking, critical analysis
2. Literacy: writing, reading, speaking, and listening
3. Understanding numerical data
4. Historical consciousness
5. Science
6. Values
7. Art—as both passive and active experiences
8. International and multicultural experiences
9. Study in depth²

Important for us, the report emphasizes the inculcation of thinking and understanding, the development of skills, and methods and processes, all of which inform a basic undergraduate education. Equally important, it refuses to detail specific courses or required subjects.

And finally, liberal education espouses one overarching goal: achieving a synthesis which stresses connections among all its disparate elements. In its most recent document, *The Challenge of Connecting Learning*, the American Association of Colleges suggested that the properly structured major

should not only convey what is central to a given discipline but also the synthesizing enterprise, the bringing of what one has learned in one context to another, from one community to another.³

An especially effective allegory for the quest for connections, understanding, and knowledge which would ideally typify the liberal arts today is found in the poem written by Walt Whitman in 1868:

A noiseless patient spider,
I mark'd where on a little promontory it stood isolated,
Mark'd how to explore the vacant vast surrounding,
It Launch'd forth filament, filament, filament, out of itself,
Ever unreeling them, ever tirelessly speeding them.
“And you O my soul where you stand,
Surrounded, detached, in measureless oceans of space,
Ceaselessly musing, venturing, throwing, seeking the spheres to connect them,
Till the bridge you will need be form'd, till the ductile anchor hold,
Till the gossamer thread you fling catch somewhere, O my soul.”

QUESTIONS AND DISCUSSION

1. What are primary issues about work in music that create increasing pressures for justification? What are the sources of concern—credit hour production, financial considerations, educational philosophy, institutional peer pressure, public relations, etc.?

[*K. Scheffel:*] Although the question tends to supply its own answers, which, in turn, are probably equally valid for the art and discipline of music in a variety of settings in addition to that of liberal education, it would be of interest to poll the group here about other sources of concern. Before I do that, it should be stated that educational philosophy and institutional peer pressure will be dealt with in later questions. On the other hand, the matter of financial considerations is at present so volatile, unpredictable, and essentially negative, it might be better to discuss hypothetical strategies for addressing the current economic climate with such questions as how to scale down programmatically or the number or character of faculty positions or both of these. Since liberal arts institutions are frequently tuition-driven and can often react fairly quickly to downturns in the economy, how do we today even justify the status quo? As we are all aware, problem-solving techniques and methods are available to us; here the *NASM Sourcebook* is a valuable resource.

For those here today, what are the sources of concern about work in music which create pressures for justification? Could I have a show of hands, highly held, on these issues?

Credit hour production	18
Financial consideration	Everyone
Educational philosophy	13–14
Institutional peer pressure?	10
Public relations?	12

Since the assignment of credit hours in the music program is often subject to such distinctive formulas which, by their own nature, tend to understate the work involved either by the student or the faculty member, equity with other disciplines is difficult to determine. I feel it is of value to present on an annual basis a variety of statistical charts in order to clarify student involvement, such as the number of students involved in all aspects of the curricular program in music, or the unduplicated number of students taught by the music faculty over a four-year period in comparison with the average full-time equivalent enrollment during the same period, or the total number of student contact hours the musical faculty spent with students, and so on. Certainly, the presence of a music minor program can encourage music credit-hour production. Further, it is advisable to pursue the application of credit for all worthy curricular experiences; at issue here is credit for applied music lessons, student recitals and music ensembles, any one or all of which may be denied credit at some liberal arts institutions. Moreover, interdisciplinary programs can offer opportunities for devising classes, in themselves worthy producers of credit: classes such as Women in Music, Japanese Music, Afro-American Music, for example. Through this last strategy, my experience of the last four or five years would indicate that more than ten percent of the collective load of a music faculty can be devoted to interdisciplinary studies, producing at the same time, a far greater percentage of credit hours.

2. How can music administrators and faculty better understand the antipathies and oppositions of liberal arts faculties? What are the sources of these antipathies and oppositions in the world of ideas?

[L. Newman:] This is a somewhat philosophical question, and the search for answers here might best be found in examining *both* the terminology (liberal arts, humanities, scientific, etc.) and in the changes in the history of universities which have created the antipathies and oppositions of liberal arts faculties. Very often, faculty members and administrators use terms which mean quite different things to each of them. Attitudes and theories of learning including particular forms and methods of scholarship, can become, in some important ways, out of kilter with changing social needs. When challenged to defend their being as music is often forced to do, many professors, like other human beings, feel endangered, and, motivated by doubt and fear, they respond with rigid, inflexible views belying uncharacteristic closed minds. These kinds of bipolar debates are unfortunate because a debate in which positions are simply stated and restated without further input or insight leads to stalemate and frustration. We live in an increasingly heterogeneous society, a pluralistic society. Musicians must contend with forces shaping this society and become involved with the ways their institutions are attempting to cope.

For example, if the university is discussing core curriculum, are musicians actively involved? This is important because it will affect musical programs, funding, the training of future audiences, and relevancy to broader society. Is

your institution actively courting the multicultural approach, and who on your faculty is able to speak intelligently of relations between cultures, and of recognizing both excellence and mediocrity in all?

In an era of deep change and still largely ungrasped social needs, I believe it is particularly important that the members of universities keep open minds as to the purposes of the institution of which they are a part. And musicians need to understand the depth of the cultural crisis America faces today. Like all members of the local community, the university has its obligation to the community of which it is a part. During long stretches of university history, the relationship between town and gown was that of privileged youth to common folk, high walls keeping them well apart. This was, of course, true in the Middle Ages.

Some time during the late Middle Ages, partly as a result of that remarkable "revival of learning" we call the Renaissance, a more secular form of knowledge came into prominence; and as this new concept of knowledge evoked strikingly different attitudes towards learning and the aims of education generally, it came to influence deeply the purpose of universities. This new concept of knowledge was essentially anthropocentric and derived its authority from human reason and not from God (as in the Middle Ages). This is what gave rise to that form of learning called the "humanities." And out of the notion of humanities grew the idea of liberal studies. University education until the end of the 19th century consisted largely of the humanities, directed toward providing students with "liberal" educations.

From 1870 to the 1960s, the overwhelming trend of American education was in one direction: from the old-fashioned "liberal education" to a new scientific type of education which stressed methodology. "Scientification" of universities seriously demeaned undergraduate education in several ways.

First, it contributed to the gigantic size of universities. Scientific knowledge is, of all kinds of knowledge, that which is most institutionalizable. Many forms of knowledge are not, or do not appear to be, acquirable through the scientific method. And this is true not only for poetry, music and art. Some of the most hallowed men in the history of science were, in their work methods and beliefs, appallingly "unscientific." These giants of science, like Beethoven, Picasso and Shelley in music, art, and poetry, all illuminate and enrich mankind by their creative works; but their meteoric appearance, which gives us new insights into human potential and the dimensions of the human mind, provides us with no clue whatever as to how they became what they became or what we might do to increase the frequency of the appearance of such phenomena. The training of geniuses is not, in fact, institutionalizable. We simply have to await their appearance.

Second, scientification created a false dichotomy, which conceals one of the great failings of modern universities. This false dichotomy is suggested by the two interpretations of higher learning between the "scientists" (who seek to

advance knowledge through scientific research) and the “humanist” or “arts” scholars (who presumably are committed to preserving and perpetuating the higher values of civilization). This is false because scientists seek to teach values no less than the humanists. Scientists take seriously and believe in the humanistic value of science. And no humanist can afford to ignore or denigrate those values which have done so much to help modern man to define his place in the world. If you look to modern scholarship in the traditional arts or humanities fields, one sees the same values of the scientific method very generally adopted and employed. The literacy critic dissects poetry with the same objective detachment using essentially the same analytical tools as the scientist. Corollaries to music are easy to see.

The real dichotomy in academia today is not between the arts and sciences, as if one accepted the precepts and values of the scientific method and the other did not. Both have largely accepted, and accommodated themselves to, those values. The real dichotomy is between the persons, in whatever field or art or science, who believe (a) that the prime purpose of universities is “educating” students to a kind of knowledge not based on the scientific method; and (b) those who believe it is to advance knowledge by making even greater use of university resources to exploit the scientific method. Most academics are, I suspect, in the latter camp. However laudable the values of the scientific method may be, they run counter to some of the deepest values in the history of Western education, and the mission statements of universities today reflect an attempt to weave together, or superimpose the scientific values upon the more traditional goals of a liberal education. It is important for music administrators to clearly understand the mission statement of their institution and use that statement to support the place of music there. Most antipathies and oppositions are little more than misunderstandings of a common goal and the result of having to defend a discipline which clearly bridges the scientific and humanistic. A much more sympathetic ear will be lent to those who obviously know and have thought about the mission of the institution.

The scientific method depends upon three basic elements: empiricism, objectivity, and verification. Old-fashioned “arts” and “humanities” scholars not only offered values directly opposed to this trio of scientific values, but they sought to teach them to their students. Rather than adopt empiricism, they stressed the spiritual, the nature of “good,” of “beauty,” not because they imagined they would ever answer the question definitively (only scientists insisted upon answers) but because they believed that every person who aspired to be educated should have thought deeply about these eternal problems. Thus they stressed the spiritual, the moral, the metaphysical. This satisfied a different kind of need—to explore and ponder the meaning of that which was haunting, precisely because it was not finite or tangible.

Many of our greatest writers and composers created not from the clinically detached point of view of the researcher, dispassionately tabulating and reporting

their results, but out of anger, or love, or deep conviction. The scientific value of objectivity is not, of course, incompatible with composition or performance, nor is deep passion and feeling absent from scientific activities. Music needs both the intangible and the objective. The intellect should be the educated man's medium of expression; and to limit it to the scientific method would curtail it severely.

Also, scientific method demands that all knowledge be verified by objective standards of proof. No one quarrels with the merit of this precept. But, as music educators we are often concerned with the moments in a person's lifetime when he or she becomes extraordinary, the moment when perfection is attained. And this moment is not the ordinary response, validated by thousands of other responses which are the same, but this does not in the least invalidate it. On the contrary, this gives it meaning; it shows that someone can do better than most others do and, in doing so, give hope and inspiration to others.

It is important to understand the terminology and objectives of the other members of your faculty and administration. Otherwise it will not be possible to talk about issues.

3. What is the nature of intellectual work in creating and performing music? What does the answer tell us about commonalities and contrasts between intellectual work in creating and performing music and intellectual work in the sciences, and particularly in the humanities?

[D. Lynch:] We often have to overcome biases held by scholars in other disciplines that perceive the creation and re-creation of music as merely "playing"—a skill that involves no intellectual effort. I teach organ in the Meredith College auditorium, a public place; sometimes colleagues from other departments will wander through and try to engage me in conversation. One such colleague, coming through as a student was attempting to play a Bach fugue from memory, apologized for interrupting, but said that she realized the student was "only playing." Though we do not want to deny the joy that obviously accompanies the creation and re-creation of great music, we do need to educate our fellow liberal artists that the same basic learning process which they understand well applies equally to music.

What are the components in the process of learning through which musicians go—and what is the process of learning in any discipline? First, we gather information. We have to read or write; that involves a certain amount of translation, and an assumption of literacy. We analyze that information; we place it in context; we comprehend it as bits of information before we do very much with it. We manipulate the components, involving the process of synthesis at many different levels, from micro through macro. We gradually arrive at a comprehensible whole. Then we have to study. We have to practice, refine, think some more, contextualize, and try to understand. Eventually, the result is a performance—the creation or re-creation of a unique product.

Though we have much in common with the learning process of all other disciplines, there are unique qualities of creating and performing music which make it difficult for other disciplines to understand the process. The repetitive nature of practice; the solitary nature of the learning process; the glory of the performance—all may cause distrust among colleagues in other disciplines. The learning process, involving the mentor system (private lesson), is rare in other disciplines. Our academic dean at Meredith, seeking to be helpful to me as I worked through this assignment, pointed out that when a music student graduates, she/he is perceived as a musician; when a student in any other of the “traditional” liberal arts graduates, she/he is not perceived as a historian, psychologist, biologist, linguist, or other specialist.

Our challenge is to emphasize the validity of the intellectual work in creating and performing music as equal to that of any other discipline. While we must not lose sight of the unique qualities of music and its exceptional ability to communicate at a level much higher than other disciplines, we still would do well to find commonalities wherever we can with the learning process of our colleagues in other disciplines.

4. Music-making is often criticized, especially by humanists, as mere technical study. To what extent can humanities study also be focused on technique, albeit different kinds of technique than music composition and performance?

[D. Lynch:] At Meredith, one of the most dreaded course is English 201, Major British Writers. An early assignment in that course requires the student to appear before the professor and recite, in Middle English, excerpts from Chaucer’s *Canterbury Tales*. Obviously, this kind of exercise involves a great deal of basic technique necessary for a true comprehension of the literature recited. The student must understand vocabulary, grammar, pronunciation; must develop basic memory and speaking skills; and ideally should be convincing in the actual performance.

In English, for example, the student must be able to spell, recognize words, know the parts of speech, conjugate verbs, diagram sentences, construct sentences and paragraphs. All these competencies may well be classified as mere technical skills. It seems to me that all disciplines require these technical skills, and that we may need to remind our colleagues from time to time of that.

We can all think of technical skills required in other disciplines. Many involve memorization, such as years, places, and events in history. Basic exercises in learning and manipulating data seem common to all areas of study. The answers to this question seem so obvious that we can surely discuss them without further prompting.

The point, then, is probably that all disciplines, including music, require basic technical skills which must be mastered in order to function in that discipline. But music, like all other disciplines, goes far beyond the mere acquisition of tech-

nique as it challenges and expands the limits of the human mind. The answers to this question seem obvious to all of us; we may need to remind our colleagues of these answers.

5. To what extent is liberal arts education defined by (a) fields of study, (b) the approach taken to any field of study? Is any discipline intrinsically “liberating” or can all disciplines be taught as mere techniques, ideologies, or hodies of information? What brings work in any discipline into the place where it contributes to the liberal arts ideal?

[K. Scheffel:] In my introduction, I referred to the ideals of liberal education as these relate to the general studies element, a set of skills, learnings, and understandings. In higher education it is probably impossible to avoid some sort of divisions in the curriculum, some kind of arrangement where disciplines accommodate each other. The question here is not structural, but rather, it is a matter of taking on a variety of responsibilities, stressing the educative ideals as objectives held in common. The quality of liberal education is dependent in the first instance on the quality and worthiness of liberally informed teaching. An example of this would be “writing across the curriculum.” Other overarching components across the curriculum might include foreign languages, reading in depth, critical analysis, inquiry, understanding, computer skills, numerical data, values, historical awareness, and multicultural literacy. On the other hand, certain elements of the specific disciplines in the arts and sciences might be more safely taught in specific courses. In the second instance, as previously discussed, no single type of thinking or philosophical basis is particular to any one discipline.

6. How can music study on its own terms be presented as important to a liberal education? How can we distinguish between studying music as an art on its own terms, and studying the humanities with music content? Having made the distinction, how can we show the importance of both, especially for music majors? How can we help faculty colleagues get beyond the idea that the only intellectual work is in terms of words and numbers?

[L. Newman:] “How can music study on its own terms be presented as important to a liberal education?” We might be asking, what is so unique about aesthetic experience that study of it is necessary in a liberal arts institution? Why not assume that it will be taken care of in the other subjects of the curriculum? Friedrich Schiller, in his *Letters on the Aesthetic Education of Man*, states that mankind is caught up in a war between reason and emotion, thought and feeling, and that it is the arts that mediate between these polar opposities. This is because the manipulation of images is rightly the special domain of the arts. That and the ability to free a symbol from its referent requires imagination. It is imagination which is the key to the distinctive domain of music study within the liberal arts curriculum. When a student learns to read musical notation, it is more than an exercise of transforming one symbol into another. It is the actual freeing of the symbol, the

note or rest, so that a sensory image can result, that makes music study different from study in other fields. Different, but certainly related, as formal aesthetics, music history, and music criticism have addressed over and over. But in light of the ambivalence the university system often feels about the arts in general, perhaps the arguments of connection made by music historians and music critics are too lofty, and what is needed is for the music educator to show how intimately music and the art of making music are connected with everyday life.

Very often arguments for the importance of music study in a liberal arts curriculum center on the unique character of the music experience and its potential for enrichment. This is all very good, but to put a slightly different slant on the argument, one might change the focus a little. Instead of extolling the virtues that result from the studying of music, try examining the deficits in the adult life of those who do not study music. What is it that the formally educated person in music can do that an uneducated one cannot? The person educated in music has a mental structure in place through which he then construes new musical experiences. The music education serves as a lens through which he processes new music experiences. For students, the music aesthetic experience antedates the encounter with music. But, how to perceive the aural stimuli, the formal properties, and the expressive properties of music is not a natural gift, but one which must be learned. And this involves a degree of performance training as well as perception or listening training. The issue of "how much performance training" brings us to the second part of this question.

"How can we distinguish between studying music as an art on its own terms, and studying the humanities with music content?" Generally, humanities courses with music content do not stress performance skills, but tend to emphasize the skills of perception, connection to other arts, history, or sociology, interpretation and listening. The goal is to achieve some measure of aesthetic literacy as part of the liberal arts experience, to produce a person educated in music enough to participate, either directly or vicariously, in the music world.

Studying music as an art on its own terms is something we are all familiar with, which involves making music, listening to music, and talking about music. Talking about music in conjunction with making it or listening to it provides the most potentially powerful educative process. Because of the nonverbal nature of music, music teachers use words considerably less than teachers in other disciplines. More time is spent focused on specific technical skills, and there is much more feedback from the student than in the traditional humanities course. Also, because of the nature of music, there is much more modelling going on than in the traditional classroom. Students learn by modelling their skills after those of their teacher. Successful teaching of music is dependent on attracting skillful, competent role models to music teaching whose close contact with students results in a new generation of skillful, competent role models.

“Having made the distinction, how can we show the importance of both, especially for music majors?” Music majors often need to be convinced that music performance is a complex process, one which needs both performance skills and the knowledge necessary to perform with perception and understanding. Technical skills can be learned effectively through modelling and repetition. Listening, in order to copy style, is also an effective teaching tool, and one that might be used to interest music students in broader humanities courses. Often the differences or similarities in performances of the same piece can be used to stimulate interest in a broader subject, such as a specific era and why the music of such a time sounds like it does, or what it was about a particular performer that made his performance of the piece so radically different from others. Humanities courses with music content are important to the music major for context.

“How can we help faculty colleagues get beyond the idea that the only intellectual work is in terms of words and numbers?” Sometimes I think that this problem is one of self-inflicted paranoia: colleagues in other disciplines might be more happy to work with us and listen to us if we stopped verbalizing about the “mystery” of music and treated it like a second language for them. Almost anyone can learn a second language, and the levels of achievement in that second language will be quite diverse. Normally, however, a native speaker of that language welcomes the attempts made to speak his language.

Faculty colleagues are quite receptive to reviewing, analyzing, critiquing, and judging work in another language, either in the original or in translation. Most will admit that something is always lost in translation and that it is somewhat more difficult to judge in translation. If one treats music as another language, those who have learned music well as a second language will have no difficulty giving credence to musical work. If your colleague has not learned music as a second language, but accepts the premise that it is a language, he will rely on translation (literature about music, others comments, etc.) and admit that his judgments are on a lower level than one who knows the language well. But he will accept it as intellectual work.

Many schools have produced “equivalency” documents which attempt to equate musical activities and achievements with traditional research standards. I suppose that some institutions have demanded this, but my preference would be to provide, instead, a document which educated non-musicians about the kind and quality of activities music faculty engage in.

7. What are the most common arguments made in the liberal arts setting against music and the needs of music study? How can these arguments be countered intellectually, statistically, promotionally, and in terms of the curriculum?

[L. Newman:] “What are the most common arguments made in the liberal arts setting against music and the needs of music study?”

- (1) Too expensive. One-on-one teaching. Applied music teacher may teach the same 18 students all year.
- (2) Credit hour production is low. One applied teacher may produce only 36 hours/semester.
- (3) Teaching of a "skill" is for vocational schools.
- (4) Teaching a kind of aesthetic appreciation is fine for a liberal arts school, but teaching applied music should be left to conservatories and schools of music.
- (5) Other liberal arts schools have allowed music performance to flourish on a strictly amateur basis, and only teach history, theory, and appreciation courses.
- (6) Ensembles have functioned just fine as clubs, under Campus Life.
- (7) Music is already part of our humanities core curriculum.
- (8) Maintenance cost of music majors is higher than other disciplines (lesson fees, accompanists, etc.)

"How can these arguments be countered intellectually, statistically, promotionally, and in terms of the curriculum?"

- (1) It is expensive. Acknowledge this. But each student is tuition-producing, and if there is a demand for music in the curriculum, this needs to be brought to the attention of those recruiting students. Students, or their parents, often choose a liberal arts school because of the breadth of the curriculum and the greater educational opportunities.
- (2) Credit hour production is low for applied music areas. But often it is quite high for the general music courses or humanities courses. If the general courses are unsuccessful, it may be that you need to re-evaluate the text, the approach, or the faculty member assigned to teach these courses.
- (3) The "technical" skill aspect of music education is only part of the whole, just as it is in other disciplines. Developing a greater working vocabulary is important when learning French. Computer skills can be applied to many other areas. Addition and subtraction are skills. English courses hone writing skills.
- (4) Many talented students choose liberal arts institutions over conservatories and schools of music because they value the ideals of a liberally educated person.
- (5) Often the students who allow such amateur ensembles to flourish are themselves already very well trained. Ensembles which receive professional guidance from trained musicians do not preclude amateur ensembles.
- (6) Same argument as above. This is no reason to eliminate the other. But, the desire to try something better, make better music, etc., might have to be explained in terms of "search for excellence."

- (7) Humanities courses with music content are valuable—but not the answer in totality. Who is teaching these courses with music content? Our most skillful teachers? Graduate assistants?
- (8) The cost is higher, yes. But outreach into the university community and the community at large is also important, and music is one of the most successful tools in this area.

8. What can music units do to be proactive in building a climate of understanding for music study among colleagues stating devotion to the liberal arts ideal, especially in light of the fact the music study is expensive in comparison with study in most other disciplines?

[K. Scheffel:] Some of our previous discussion has already addressed this issue. As an illustration, one slightly removed from the context of the art and discipline of music in academe, and in a somewhat anecdotal manner: a recent issue of the *American Journal of Physics* presented the conclusions of a study by Sheila Tobias and Lynne S. Abel, in which fourteen Cornell University science and engineering professors enrolled in a five-day seminar on the poetry of Chaucer and Wordsworth. Particularly fascinating here are the comments of five of the science and engineering experts, now students:

1. “Nothing on the board, no diagrams, no key words, no outline, no nothing. I found it very hard to follow a lecture that was just words and more words. What was most important? What was not? . . . And the furious writing going on around me. What the hell did [the other students] find to write down that was so interesting?”
2. “The Chaucer [book] looked like, felt like a text in science. There was an introduction, notes, guides, advance summaries. Best of all, the book starts with Section I and proceeds to Section II. The Wordsworth, on the other hand, comprised two full volumes of poems [printed] in no apparent order. And the first assignment was on page 127.”
3. “I was impressed by the closeness of the lecturers’ readings . . . , the way they move from the local details in a single poem to the global picture of the poet’s work We in science and especially in engineering rarely reflect on the global scheme Perhaps we suffer from a tyranny of technique.”
4. “The humanist seems to judge the value of, say, an interpretation of a poem not on the interpretation itself but rather on the defense of the interpretation Engineers cannot work that way. The size of a beam must be selected correctly. If not, the bridge may collapse.”
5. “For me, the most difficult part was in coming to terms with the ambiguities in poetry. I am used to reading for what is on the surface, not for what is hidden.”⁵

As I stated earlier, the quality of liberal education does indeed depend on the quality and worthiness of liberally informed teaching. But just as significant is the need to interact with colleagues from other disciplines in a manner which will foster mutual understanding and respect for the integrity of our differences.

One way of encouraging a mutuality of effort and the development of a climate of understanding for music study is through the powerful alternative of interdisciplinary studies, such subjects as area and period studies, women's studies, ethnic studies, American studies, East Asian studies, and a host of others, all of which by definition require the simultaneous comprehension of a variety of fields of knowledge and experience. Music has a rightful place in many interdisciplinary formats. To enter this arena of ideas, a faculty member in music might well begin by attending classes in another discipline; faculty development funding can assist, if needed, the gaining of the professor's experience, skills, and expertise. Such interdisciplinary studies could offer the student an attractive bridge between the art and discipline of music and career preparation, especially when interdisciplinary studies focus on more contemporary enterprises: music and business, music and technology, and others. In other words, reality itself, and liberal education as well, are truly interdisciplinary and interconnected.

9. How can music executives be better prepared to argue philosophically for their cause? How can they become more effective debaters? How can they accomplish what they need for their music programs without isolating themselves from the liberal arts ideal?

[D. Lynch:] It seems to me that it is important for us to *understand* the liberal arts ideal. We must insist that music continue to be thought of as one of the basic liberal arts, as it has been included throughout the history of higher education. Important components of the liberal arts ideal, as I understand it, are balance, exposure to many ways of thinking, accumulation of relevant knowledge, challenges to the human mind, acceptance of differences as valid, and rejection of easy solutions and sure-fix formulas (fundamentalism).

At the same time, we must be concerned for the character and mission of our own organization (the institution, its sponsoring agency, the various administrative units, individual faculty, students, alumni, friends in the community, the general public). We must make certain that the mission of our own music program is consonant with the mission of the institution as a whole, and that we musicians are entirely supportive of the institutional mission. We must be staunch defenders of those qualities which attracted us to the institution at the outset, and carry that same defense to the unique characteristics of our discipline. We must be passionate in our defense of both the institution and our own unique, wonderful discipline of music.

At the same time, we must keep an open mind and be willing, even eager, to discuss new ideas (whether or not they seem threatening to our own program).

It is important to seek common ground; to note differences and defend distinctives of each discipline. In these discussions, we must contribute, never stonewall, as we seek solutions to common problems.

We have heard some wonderfully stimulating suggestions today—from my two colleagues, and especially from those attending the session. If we can implement even a few of these ideas in our own programs, we should be successful indeed. Thank you all for attending and for participating.

ENDNOTES

¹ L.H. Butterfield and Marc Friedlaender, eds., *Adams Family Correspondence*, III (Cambridge: Harvard University Press, 1973), 342.

² Association of American Colleges, *Integrity in the College Curriculum: A Report to the Academic Community* (Washington, D.C.: Association of American Colleges, 1985), 15–24.

³ Association of American Colleges, *Liberal Learning and the Arts and Sciences Major: The Challenge of Connecting Learning*, I (Washington, D.C.: Association of American Colleges, 1991), 15.

⁴ Malcolm Cowley, ed., *The Complete Poetry and Prose of Walt Whitman I* (New York: Pellegrini & Cudahy, 1948), 391.

⁵ Sheila Tobias and Lynne S. Abel, “Poetry for Physicists,” *American Journal of Physics* 58/9 (September, 1990): 816–821.

MEETING OF REGION ONE

MUSIC ENGINEERING IS NOT AN OXYMORON

KEN C. POHLMANN

University of Miami

The University of Miami's School of Music was the first university to offer a four-year degree in Music Engineering Technology. Installed in 1975 by former associate dean Ted Crager, the curriculum has evolved to meet changing needs in the professional field. In particular, the engineering component of the degree has expanded to more carefully balance music, perhaps the most abstract of art forms, with the literal, problem-solving profession of engineering. This is particularly true in the School's recently approved degree, Master of Science in Audio Engineering.

Today the composition, arranging, recording, production, and performing of music is intertwined with technology. Popular music is very dependent on technology tricks to help manufacture a pleasing commercial product. Songs are recorded in studios with 24- or 48-track recorders, using an overdub process with electronic instruments such as synthesizers and samplers. Signal processing such as equalization, compression, limiting, flanging, phasing, noise gating, time stretching and shrinking are all routinely employed. In particular, considerable effort is often expended on vocal and drum tracks.

Similarly, the recording of classical music is very dependent on production techniques to turn a perhaps mediocre performance into an excellent recording. For example, many takes are often recorded and loaded onto the hard disk of a workstation, where phrases or individual notes may be cut and pasted, cloned, trimmed and lengthened, time compressed or expanded. In fact, a typical classical recording contains well over 100 edits. The ability to produce technically "perfect" recordings clearly has a profound impact on the art of live music-making where wrong notes and bad nights are inevitable.

Whether good or evil, the application of technology has been eagerly embraced by both popular and classical musicians and producers. The music engineer is instrumental in the process, because only through his musical background can he employ his technical arsenal to make astute musical decisions, in much the same way that an instrumentalist uses his instrument to make music. However, music production is only a small part of the music engineering profession. More advanced practitioners take advantage of the digital signal processing power of

computers to write sophisticated algorithms with a wide variety of applications to music. For example, DSP systems can be used to remove clicks and noise from old recordings, accomplishing restoration that was formerly impossible. Another example is the software programs commonly used to simulate the acoustics of performing spaces. Long before ground-breaking, a music engineer can test the acoustics of the finished structure through modelling software. Still more advanced music engineers use computers as research tools. For example, viewing music as information, it is desirable to reduce the data rate required to convey that information without a loss in fidelity. Thus data reduction techniques are being developed to extend the playing time of current digital audio media, and permit introduction of new media. Whereas a simple reduction in digital wordlength, for example, from 16 to 8 bits, would provide a 2:1 data reduction, the noise floor is greatly increased. By applying psychoacoustic principles such as amplitude and temporal masking, more substantial reduction ratios of 4:1 or more can achieve nearly inaudible data reduction.

Whether functioning as an operator of equipment, a programmer of more advanced processing algorithms, or a researcher developing new generations of audio hardware and software, the music engineer must never forget to test the musicality of his or her engineering decisions.

For a few lucky listeners, music is heard primarily in concert halls and opera houses. For others, music must be conveyed through compact discs, radio, and other media. But in either case, whether a music engineer designed the concert hall's acoustics or the compact disc player's digital-to-analog converter, he or she is the medium through which the music signal must pass. With continued progress in the field of music engineering education, we can ensure that music engineers will continue to enhance, and never diminish, our enjoyment of music.

MEETING OF REGION SIX

MUSIC EXECUTIVES' LEADERSHIP IN ADVOCACY FOR K-12 ARTS EDUCATION

RICHARD COLWELL

Boston University

Last spring when I accepted the invitation to come to Orlando, the profession seemed confused over the distinction between arts advocacy and statements of purpose. Sam Hope and Ralph Smith had written eloquently in an effort to distinguish among the roles of arts advocacy, arts policy and arts philosophy and curriculum but had not been completely successful. Music educators were the most confused. (Perhaps it is easier to confuse a music educator.) In their defense, school music was being threatened at that time by the backlash from economic policies of the Reagan administration and was being drawn into a politicized educational reform movement which had forced many of music's traditional allies into defending their own turf. 1991 has been an "advocacy" year for music educators. Assorted materials have been published by the National Commission on Music Education, culminating in *Growing Up Complete: the Imperative for Music Education*. The reform movement has taught music education that education is not perceived as a concept or an idea; the perception is that education consists of bits and pieces called courses and experiences taught under the assumption that if assembled, they will result in an educated and productive American citizenry.

Advocacy statements enjoin Americans to be aware and concerned about women's issues, environmental issues, the homeless and world peace. Advocacy statements argue why. Little emphasis is on the what, when, or how. For example, to advocate women's issues, examples are portrayed of discrimination, of stereotyping, of harassment and assault and, perhaps worst of all, of ignoring the ideas and worth of females. The objective of advocacy is to portray vividly a problem as a natural crisis. Only superficial attention is given to programs that give hope of correcting discrimination or recognizing the contributions and worth of females. Advocacy's effort is to stop the disease and/or cure it. The role of advocacy is played by amateurs, by aficionados, and by those controlling the bully pulpit.

Advocates for music in the schools are asking, "Why should music be taught to all students in the public schools?" The answer has many variations, some more convincing than others. Wynton Marsalis has offered, "Our nation really suffers

from a cultural problem more than a scientific one. Whether we're behind the Japanese people is secondary. Our culture is dying from the inside." I like Somerset Maugham's insightful comment on one of music education's cliches: "Art for art's sake makes no more sense than gin for gin's sake."

Although I continue to believe that chief executive officers of schools of music should reflect on their role in the advocacy movement, the almost unbelievable pace of history this summer and fall compels us to think about the role of music leaders who understand the recent changes affecting American culture and can lead us toward a just society. These changes include:

1. The need for new programs
2. Interest of the business community in education
3. Nationalism
4. The triumph of capitalism
5. Confusion about multicultural education
6. Bush's America 2000

As far fetched as these topics appear to be, each has a direct impact on American education.

Reinhold Neibuhr said that man's capacity for good makes democracy possible; his capacity for evil makes it indispensable. Man's capacity for music makes education possible; the importance of teaching values makes this education indispensable.

Schools of music have measurably advanced music during the past two decades. Performances of your ensembles are stunning, some of you support composers who are at their prime, and your graduates move immediately into prestigious positions in Europe and the United States. You are leaders in supporting fine ensembles, but much more has to be done. America is not the democracy you and I would like.

NEED FOR PROGRAMS

Leaders implement carefully thought-out *programs* that move a culture or society toward desired goals. Gorbachev could identify problems, he knew what had to be changed, but today's turmoil in the USSR is due to the lack of a program which matched his vision. President Bush and leaders on our own campuses suffer from fuzzy thinking in areas that affect us. Bush wants few changes in American society. He has made clever ventures in the Middle East and in arms reduction, but these successes have been primarily due to his brilliant management of situations occasioned by external events. I need not describe to you Bush's anopsia

about the national debt. Blaming a lack of consumer confidence sounds strikingly similar to Jimmy Carter's national malaise.

Schools of music are characterized by clever in-house maneuvers and a similar lack of programmatic vision for themselves and for society.

NATIONALISM

Within college faculty, there exists a tribalism that is not conducive to solving problems or supporting cohesive programs. Musicologists are one tribe, but there are other tribes within a school. Tribes also exist in the public schools and are evident in Congress by party-line votes. The struggle represented by tribalism is about legitimacy. In universities, it is for legitimacy of subject matter, both relevant and arcane. The struggle for legitimacy is also reflected in the identity crisis that exists among faculty and students. Rather than identifying with the school, students and faculty identify with the orchestra, the opera, or the graduate chorale. We look inward when it is painful to venture out.

THE TRIUMPH OF CAPITALISM

The importance of capitalism and business in education has escalated rapidly. We have had two industrial revolutions and we are now into the third, each based on capitalism. The machine revolution (steam engines and cotton gins) affected education in both the what and the how; the science/marketing revolution was led by the building of railroads, and at this time we became aware of the state's role in education. High tech is the third industrial revolution, demanding very specific skills of our graduates. The rationale for our existence requires that we understand Max Weber when he says the unifying thread of capitalism has become society's moral and religious basis. Most of us would agree that business culture is providing the foundation for the country's civil religion. Recently, Pope John Paul II in his encyclical *Centesimus Annus*, embraced market capitalism, making the puzzle complete. The Pope's only caveat is that even capitalistic man must be good.¹

The similarities between business and education are shallow. The idea of modeling schools on what works in business is alarming. For one thing, the morality of today's corporate America is not what most Americans value.

In American business, rewards are not shared equally. There is nothing analogous to rewards for working together to build a program, or recognition of faculty for graduating students who have been well advised and who have completed a program where faculty interaction and sharing contributed to the student's education. Cooperation is as important as competition. Breakthroughs in science and education are usually team efforts.

Stone in the *Harvard Business Review* informs us that 80 percent of businessmen do not worry about the academic achievement of students; their worry is whether students obtain in school a good work ethic, a pleasant demeanor, and reliability.² Hard work, integrity, the dress code, and discipline are the educational goals of business. That objective may explain why the public sees discipline as the number one problem in the public schools.

Third, traditional capitalism treasures economic freedom rather than economic equality, a concept creating a dissonance with educational philosophy.

In our society and in business, power has replaced achievement as the ultimate goal. Bush's nomination of Clarence Thomas was solely a power play. This display of physical power was not related to any moral authority. Today power exists without authority and power exists without legitimacy. The interesting question for leaders is, why did achievement become irrelevant?

MULTICULTURAL EDUCATION

Although the study of culture remains the responsibility of social science, multiculturalism is influencing schools of music. We should, of course, help all those who wish to use music in their classes, but multiculturalism has presented no compelling reason to modify one's philosophy of music instruction. Requests for multicultural music are not coming from students. It is analogous to the minorities in the United Soviet Socialist Commonwealth, Yugoslavia, and other emerging states. These people do not want a culture imposed upon them; cultures evolve. A viable culture needs to be inclusive, intellectually alive, and without formulas about the content of education.

AMERICA 2000

Bush's America 2000 is a metaphor, similar to educational metaphors being used by Canada and Great Britain, conveying an image of a new millennium. There is hope that all the sins of school folk can be forgiven and we can begin anew. America 2000 is a New Year's Resolution for education. Although the next century should provide an opportunity for other professions to be born again, I have not noticed promises in the political arena, or from business and industry. Political parties could undergo total reform; there are social-political issues as pressing as the maladies in education, for example immigration, health care, fairness in taxation, foreign aid, homelessness, crime. The list can be extended to make quite a parlor game. American society's focus on education makes sense as Education (capital E) intrudes into all human activities. With effective education, AIDS would be rare, the town rascals would understand that crime does not pay and the lazy youngster would have at least one marketable skill and a burning desire to work.

There is nothing dishonest about promoting America 2000 in education; the politicians, the bureaucrats and the lay people who support the metaphor would like to have better schools and better educated graduates. The politicians, however, are not really serious about their proposals. A metaphor has many purposes. In politics, metaphors are used for negotiating, to create an image (there is sometimes more reality in an image than in a word)³ or to initiate discussion on a proposal. The proposals that are being generated presently and circulated among educators are written by scholars who never despair. Thank God for them. The beginnings of decades and centuries seem to bring hope. The change anticipated with the coming of the year 1000 was more serious, however, than that being proposed today. In 999 citizens thought the year 1000 would herald one of three things: (1) the world would end, (2) there would be a second coming, or (3) educators would return to the basics and adopt the quadrivium as the Middle Ages curriculum.

America 2000 is a great symbol, less precise than golden arches, but symbols are more powerful than reality. The symbolism, as opposed to the reality, becomes clear when we ask the questions: Do we need ten years of research on the curricula for the five basics—history, math, science, English and geography? Do we need ten years to build new educational facilities? Do we need ten years to rid ourselves of the present incompetent teachers and to replace them with the new? Does ten years represent the amount of time needed for the development of new technology, or ten years to wean teachers and the public away from their present understanding of the role of schooling in society? Admittedly we might need ten years to pass a curricular change through all of the university committees.

If America 2000 is primarily rhetoric, it can have two purposes: (1) to send a signal to leaders of the education profession who have enthusiasm and street smarts for improving schools that change is possible and (2) as a ruse or decoy to prevent those opposed to any change from organizing their defenses and employing all of those “lowering of standards,” “everyone else is doing it,” “local control” arguments that have worked to deflect change in the past. Just possibly the decoy tactic is the primary goal, giving not only the leaders in the field, but central office personnel who staff the educational bureaucracy, time to develop a more efficient educational system.

My belief is that the central office personnel in the bureaucracies at the state and federal level will never develop an innovative educational program; not that they are not bright enough, they are. These bureaucrats have been selected from the ranks of outstanding teachers and administrators. Bureaucracies, however, are not structured for change. Bureaucracies do not innovate. Since the most basic human instinct is survival, insuring continuation of one’s own position in an organization is of the highest priority. Continuation of positions and jobs is best assured if there are few changes. Our bureaucracies differ from a Soviet-style bureaucracy in that they have integrity and cohesiveness; NASM even has personality. Time is a precious commodity in organizations, and little time is available for creative

thought. Bureaucracies are not good or bad; they are simply necessary with large projects. Universities and even schools of music have become bureaucracies. Balzac said that a bureaucracy is a giant mechanism operated by pygmies. Perhaps.

Despite the negatives, bureaucracies are important in the twenty-first century. For example, site-based management and the efforts to reduce central administrative personnel may promote an unevenness in education which the public and the courts may not find acceptable. I like local control, but the unevenness in the quality of some college graduates tempers my enthusiasm.

The situation in which we find ourselves is interesting. Political leaders have found that education may be the solution to many of the intractable social problems that I have mentioned, problems that accompany a technological society. No other solution seems to work. Politicians also recognize the role of education in a world governed by the rules of free trade in the capitalistic society. In 1991 politicians have told the public about the importance of education. Thus, with education *perceived* to be the answer, the city, state, and national politicians are obligated to hype an educational system that is ranked among the best in the industrialized world. These politicians have two problems, however; no one is quite sure how good U.S., British, or Japanese education is. We have comparisons in a few subjects based on international test results, but there has been no serious appraisal of any educational system in relationship to standards or goals. Are German conservatories better than yours? Secondly, most of us do not perceive a problem with our local school. As long as children obtain the same education as their parents did and from the same kindly teachers, schools are OK. Bad schools and poor teachers are in faraway places. With this perception the politicians do have a dilemma. They cannot spend money to fix a problem in education unless the public thinks education is broken and needs to be fixed. Thus, in the '90s politicians find it necessary to publicize a hypothetical problem and convince the public that education is not as good as it seems. America 2000 and the reform movement has become, not only in the U.S. but in other countries as well, a type of strip tease, an exercise in fantasy, what you think you see isn't real. The political task is to inform the public that they deserve something better without assuming responsibility yourself. Creating this perception of mediocrity and suggestions for improvement, however, must be done without offending present teachers, administrators, and bureaucrats, as their support in the change process is needed. The suggestions for America 2000 must be those that can be supported by a bureaucracy which itself is incapable of making significant change. How is that for a dilemma?

America 2000 does not privatize schooling, cut class size in half, fight teenage promiscuity, counteract television-based views of reality, guarantee to raise students' self esteem, bring back good manners, or whatever else people want the schools to do.

Bush faces a crisis because he does not have the options that were available to Reagan and Carter. Budget deficits devastate the middle class. For example, the standards of living in most American families would have dropped sooner without a second income. To maintain their standard of living, middle-class Americans put off having children and when they did they had fewer children. These actions to stave off an unacceptable social condition can only be used once. One has only one spouse to put to work, and the years that one can delay a family are finite. The limits for many families have been reached. According to last week's *Washington Post*, as many as 25% of Black women may never marry. These women have to raise their families on one income. The smoke and mirrors game has come to an end.

Simultaneously, the educational system has failed. There is no longer a large supply of teachers who will make any lousy system work, even at the sacrifice of their own personal lives. Historically, teachers have expected few rewards and little recognition. They have tolerated poor management, no leadership, and inadequate facilities. These teachers were bright, creative individuals who viewed education as a noble calling. Teaching is not alone. The postal system collapsed in the 1960s or early '70s when the mailmen who would trudge through sleet, snow and the dead of night retired. Their replacements wanted a decent wage and a vehicle to drive on their city mail routes. Medical interns may work long hours, seven days a week, but the medical profession changed when physicians joined in clinics that have regular hours and a separate staff of doctors for the inconvenient times. Physicians now take lengthy vacations and have time for golf and the stock market. A few colleges and schools still have suffering heroes today, heroes who would not or could not leave; faculty members who resist curricular change; but despite them the traditional role of teaching is changing.

Magicians using shell game principles have taught us that diversionary tactics are one way of accomplishing a goal. When one's attention is diverted elsewhere, substitutions can be made and rabbits are pulled out of sleeves and hats. The military services and boxers learn to feint and to use complicated deceptive tactics. One of these feints has been to shift the blame for failure on the public schools from parents to students, to teachers and finally to principals and the schools. Another is to confuse the public as to whether the support for education is the responsibility of the federal government, the state, or the local school board. Another diversionary tactic is to promote multicultural education. It is so obviously a feint that I am surprised it works. First, there are no serious objectives for multicultural education. Second, education is being prodded by evaluators and curriculum designers toward a homogeneous hue, not an education that respects and honors differences. In a technological world, education is going to be of similar technological color and technology knows few cultural differences. For example, all airplane pilots must speak English, our educational research journals are being published in fewer languages each year, two or three sufficing in most fields,

authors have to know or have access to Word Perfect 5.0 to submit a manuscript, CNN is watched and understood worldwide and the content of the school curriculum is becoming sufficiently similar that it is possible for an international organization to test in 50 or 60 countries students' knowledge of mathematics, literature, geography, science, and physical education. Colleges employ similar feints. Committees and procedures become the excuse for inaction. At times academic freedom is a handy feint.

America 2000 assures us that education will now have an important political dimension. Although Sam Hope has been warning us about the importance of politics, we have accepted political intrusion without a whimper. Teachers' unions have fostered the mix of politics and education. In Massachusetts the teachers' union recommends half the membership of the boards that govern university curricula. The William Grant Foundation compiled responses to America 2000 in a publication called *Voices from the Field* and found 28 voices critical, 2 supportive. Education is becoming politicized in a manner and to a degree without precedent. For example, choice is not a centerpiece of Bush's plan; the federal government can do almost nothing about choice. His opponents, however, with the help of the media are highlighting choice. The political arena is a high-stakes game, and many educators are inexperienced at developing and articulating federal education policy and foreign policy. As you know, to avoid the Helms amendment to the NEA appropriations bill (which the Senate accepted), House leaders swapped the amendment for lowering grazing fees on federal lands.

While political posturing about education is under way, opportunities exist. You could (1) improve students' and teachers' personal leadership skills, (2) provide students with the knowledge to become discerning about seminal issues and continually set higher standards for themselves and their colleagues about issues that matter, (3) encourage an understanding of professional criticism on topics of major consequence, and (4) teach students to think through problems both analytically and intuitively.

Lorraine Hansberry in *A Raisin in the Sun* makes her strongest point when Walter's wife accuses him of saying the same things over and over as he attempts to portray the situation of the black in America in 1959. Teachers and administrators also get in ruts in thought and action. That's understandable. Teaching and administration are repetitive jobs; teaching the same material in the same way year after year may be the best approach, but this repetition narrows thinking. A teacher sells relevant knowledge and self development like an artist sells experiences.

Robert Frost wrote:

What brought the kindred spider to that height
Then steered the white moth in the night
What but design of darkness to appal
If design govern in a thing so small.⁴

Frost is describing an occurrence on one of his morning walks when he came across a white heal-all, a flower that is normally blue. Adding to this anomaly was a white spider hanging from the flower and holding a trapped white moth. Frost ponders about such serendipity, such unlikely juxtaposition of elements, which functions to appal design of darkness, "If design govern in a thing so small."

Is there a design to leadership?

To illustrate the importance of leadership in business, a study completed in 1987 by Wallace and others is frequently cited. In this study 6.8 million dollars was spent on nine software development contracts. Only two percent of the software was ever used as delivered. 47% was delivered but never used. 29% was paid for but not delivered, 19% was used but extensively reworked or later abandoned and an additional 3% was used after changes were made.⁵ Somewhere in that business there was a glitch in leadership. These percentages may not surprise educators. The lack of leadership is not restricted to new technology; my example could have been of unused textbooks, unused curricula, and unused knowledge and ideas. 5.6% of public school teachers left the teaching profession at the end of the 1987-1988 school year. The percentage of drop-outs among first year teachers approaches 50%. 7% give salary as their reason; 26% reported that inadequate support from administration is their main area of dissatisfaction.

Napoleon said, "The art of choosing men is not nearly as difficult as the art of enabling those one has chosen to attain their full worth." Enabling faculty to attain their full worth is a prime objective.

To do this, five qualities seem important. (1) Leaders must have a vision, but vision alone is insufficient. There must also be action taken by decisive authority. (2) Leaders must relate that vision to the realities of the situation, to the resources, personnel, and the culture's degree of acceptance of that vision; education is the bridge between tradition and vision—à Metternich and à Castlereagh. If you remember your history, at the Congress of Vienna, Metternich could envision only the Austro-Hungarian Empire while Castlereagh's ideas for a new Europe were too advanced for the average British citizen to accept. (3) Leaders must be ethical and have a service orientation. These ethics involve courage, consistence, fairness, honesty, industry, enthusiasm, and a knowledge of work and play. (4) Leaders must know themselves, their strengths and weaknesses, and (5) they must have self discipline, self confidence and a good self concept.

George Will begins his baseball book emphasizing that failure is not an indicator of lack of success. The best batters fail 65 percent of the time. The best pitchers are successful only two-thirds of the time. Good teaching and administration are like that. We make lots of mistakes as we reach out to students and faculty and reach out to attain challenging goals. An immediate task for us is to convince our public that 100% educational success is important only on the most basic objectives. 100% success on wearing seatbelts or on the dangers of smoking may be desirable but 100% on challenging and important educational goals is not feasible. When students do their best, there are more falls than successes. Focusing on minimum competency, characteristic of too many programs, results in a lack of challenges for most of our students.

Each of us struggles continually against mediocrity; our standards for ourselves and others are too often measures of central tendency. Demonstrating leadership, whether moral, diplomatic or economic, means having an attitude or a mindset.

Leaders analyze human resistance to new ideas. Five are prominent. First, we have neurotic behavior left over from our childhood. We learned ways of coping with the world as youngsters and these ways are always with us. For kids, hiding, stalling, crying, and even lying worked. We are neurotic about criticism because as children we learned to avoid it, yet criticism is expected of and by leaders. Criticism is like Newton's third law of motion that for every action, there is an equal and opposite reaction; with humans, for every initiative, for every decision, for every result, there is dissension and an argument as to why another result of another decision would have been better.

Second, there are systematic resistances. Systems, including bureaucracies, essentially do not change. I need not tell you about this.

Third, there is a collectivity of individuals that operates beyond logic and can bring change to a halt. Take the recent case of Jaime Escalante of *Stand and Deliver* fame. His department unanimously voted him out as chair of the department. He was too divergent for them.

Fourth, there are always issues of turf, issues which historically must stem from the border disputes between Persia and Babylonia.

Fifth, there is also insecurity in adventure. Although vision is the hallmark of the arts and it is the artist who creates the symbols for tomorrow and is judged on innovation, artistic vision does not extend to collegiate programs.

Three leaders recently died: Sochiro, who headed the Honda Motor company; Paul Brown, coach of the Cleveland Browns; and Joseph Papp. Sochiro was always an outsider, a fiery maverick. He infuriated the bureaucrats of Japan's powerful Ministry of International Trade and Industry who ordered him to keep making motorcycles. In their long-range thinking, they had drawn up plans for Japan to

have only a handful of automakers. Consequently, Sochiro believed that government officials are an obstacle to innovation. He was bored with his own formal education and finally withdrew from a technical school saying that a diploma was worth less than a movie ticket. Later when one of his bright engineers failed on a project he said, "I hate college graduates, they only use their heads."

Paul Brown was an equal radical—he introduced intelligence tests for players, a year-round coaching staff, face guards on helmets, diagrammed pass patterns and a system of using guards as messengers to send in plays.

Joseph Papp, the arts radical, started with nothing but his "moral authority and a big mouth." Obituaries in the weekly news magazines credited him with the following: he took his theater to schools and the streets, he cast blacks in Shakespeare and Chekhov, he showcased angry young playwrights whose raging about Vietnam, drugs and AIDS made conservative audiences squirm. *A Chorus Line* and *Hair* made millions, allowing Papp to brawl with New York's most powerful politicians. He never got past high school but he could recite every Shakespearean soliloquy. He was awakened to the arts in the public schools, he played Scrooge in a school Christmas pageant at the age of eight and discovered Shakespeare while memorizing a speech from *Julius Caesar* in junior high school. He was a most creative catalyst, battling Walter Kerr, Robert Moses, CBS, and Congress' restrictions on the National Endowment for the Arts. Mostly he fought for new ideas, new theatrical energies, and new writers. William Henry III said that Papp was a radical with passion yet his passion was a deeply conservative idea: that art, culture and tradition should form a central force in the life of every human being.

Leadership operates best in societies free of bureaucracy. There has to be the possibility of myth and excitement in a culture, of change and opportunity. Schools and institutions have become so bureaucratic and regulation bound that it is difficult for individuals to conceive of rising above the published job descriptions or what it entails to change. Affirmative action committees, capricious grading committees, the council of assistant and associate deans, policy committees, and accrediting agencies all represent a sort of status quo.

Leaders ready to assume responsibility for more than a growing department must realize that a domestic agenda will emerge at the national and local levels and that agenda cannot be business oriented. You must be responsible for more than your school; you must set the cultural agenda in music. It should be clear by now that it will not be any national or state arts or education agency. Recognize those students who have had a quality high school music program. Recognition could come through awarding of college credit, preferred admission, choice in housing, the best advisor or a free beanie to wear during first year orientation week. We cannot continue to widen the gulf between the high school and the college campus.

Admit that good secondary programs can produce results. Do not insist that all applicants to your institution prove their mettle through a series of examinations and performances in all areas. Bridge the gap by coordinating with high schools on curriculum, objectives and standards. Recognize good schools. Public school teachers presently attempt to infer college performance standards for entrance auditions, but they do not know what you think the musically educated high school student should know and be able to do.

Ask the opinions of public school and community music leaders, use them as consultants to your office, have them serve on accrediting boards, and use high school students as soloists on your concerts.

Music leaders are selective, working with and recognizing those primary and secondary schools which meet or are trying to meet your standards.

Your university could set the example. If you believe in required high school music, perhaps every graduate of your college should study music. If you believe that music should be elective in high schools with more than performance offerings, you should offer basic music or music appreciation courses that are sufficiently attractive that most of the university student body elects to participate.

If you believe that every student should have an opportunity to study music but that it should not be required (the preference of most Americans), you should insure that your own curricula allow for electives. We do not set a good example with college curricula that have few electives and then complain that there is no time in the high school day for music electives. To the high school principal, four years of English, four of math, three of social science is just as compelling as your arguments for extensive cores of music history, theory, applied music and ensembles.

If you believe that the success of public school programs depends upon the teacher, every effort should be made to insure that those individuals with strong qualifications for teaching are encouraged into the music education curriculum.

If you believe that music is a life-long activity, you should provide ensembles for not only the campus student body but for your alums and the community.

If you believe that there must be political action groups for music, there is a responsibility to encourage these activities. You have more status in the community than any other music teacher. Activists are rewarded by recognition from the leaders—the stars of the profession, you. Advocacy is fast becoming a profession unto itself and soon they will not want you.

If you believe that rapid social change might mean that some of your students should be educated differently, provision should be made for one or more high-risk tracks in your curriculum. Leaders risk failure to accomplish important goals. There is less risk taken, except in budgetary matters, within schools of music than

in any other unit on campus. Rules in schools of music are made to catch the 5% who might slip through, not for the benefit of the 95%.

Thus we need:

1. Directors who believe in a domestic agenda.
2. Directors who rise above the occasional paranoia among faculty.
3. Directors who understand more than a business model.
4. Directors respected for their knowledge and skill.
5. Directors who are strong personal examples of democratic leaders.
6. Directors with charisma.
7. Directors who understand the role of failure.
8. Directors with a vision for programs and a willingness to act.
9. Directors who lead from personal, not delegated, authority.
10. Directors who set priorities among the many worthwhile goals.
11. Directors who understand the political relationship of music to national and state goals.
12. Directors who believe in and have a touch of magic.
13. Individuals who lead by example.
14. Directors who understand the relationship of contemporary society to their school of music.

America 2000 and other changes are more than a tease to the American public. Instability provides an unparalleled opportunity for administrators who are leaders. May NASM promote a National Association of Music Leaders—individuals who have the energy to strive to reach beyond a balanced budget and a contented faculty, individuals who cherish the excitement of a better America and who willingly reach for the brass ring.

ENDNOTES

¹ See Kenneth J. Craycraft, "The Pope Embraces Market Economics," *World and I*, November 1991, 481-495.

² Nan Stone, "Does Business Have Any Business in Education?" *Harvard Business Review*, March-April 1991, 46.

³ Joseph Campbell with Bill Moyers, *The Power of Myth* (New York: Doubleday, 1988), 61.

⁴ Robert Frost, "Design" in *Collected Poems of Robert Frost* (Garden City Publishing Co., 1942), p. 396.

⁵ Wallace and others, "A United Methodology for Developing Systems" (New York: McGraw-Hill, 1987), cited in Koestenbaum, *Better Leadership* (San Francisco: Jussey Press, 1991), p. 82.

MEETING OF REGION SEVEN

VALUES, CULTURAL DIVERSITY AND NEW TECHNOLOGY: SHAPING THE MUSIC SCHOOL OF THE 21ST CENTURY

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An analysis of the relationships between value and cultural systems and how new technology has become a key component of this interaction. Using this framework, plus the hypothesis that value and cultural systems have an impact on shaping the direction of music schools, the author will explore a "personal vision" of how these elements could come together to shape music schools in the 21st century.

When I wrote this paragraph last spring, little did I realize that this simple paragraph would lead me into unexplored regions (for me) and force me to examine some key issues facing music schools today. I do not claim to have definitive answers, nor do I present these ideas as finished products. Rather, I would like to share with you the results of my thinking at the present time. In doing so, what probably frustrates me the most is that the amount being written is so overwhelming, there is not time to digest even a small portion of this literature. I will say, however, that this journey has taken me from the basic concepts of culture to research on Chinese value surveys, and from a study on "Contextualism and Autonomy in Aesthetics" to an article in the International Council of Fine Arts Deans *Forum*.¹ Hopefully, something from these efforts will assist you in your own struggle with these issues.

In examining these matters, I was struck by how specific key factors seem primary in influencing the future of music schools. George Keller reinforced my thinking in his remarks this morning, by exploring the six key issues that he feels will have a major impact on our future.² We can sit in our offices and say that these will not affect us, but if we do not find ways to deal with these forces, I am afraid we will be swept along with them. Some of these issues are so overwhelming we are essentially helpless, but for others, such as cultural diversity and new technology, we can at least try to understand the issue and incorporate them into our visions for the future.

MULTICULTURALISM AND VALUE SYSTEMS

Multiculturalism has literally dozens of definitions, but the one thread that is found throughout the literature is the concept of cultural democracy. I wonder if many of us would really disagree with this as a basic concept. So why are so many of us having trouble with multiculturalism? I feel it is because the real issues underlying this movement are tied to fundamental philosophical concepts surrounding culture, values and educational frameworks that are basic to many of us and to American music schools. For music schools, I suspect the real problem is because music schools are often based on a very different value system than those found in the multicultural movement. Music schools often see their role not as one of "cultural democracy" but rather as one which is to transmit a specific cultural framework based on a European tradition, develop what is often referred to as cultured individuals and deal almost exclusively with the "ideal" of European culture. In short, we have two fundamentally different value systems involved with this issue.

Going beyond this, the multicultural movement appears to be defining culture in a different manner than music schools. Raymond Williams has reduced all definitions of culture to four general concepts:

1. "A developed state of mind—as a person of culture"
2. "The process of this development/cultural interests"
3. "The means of these processes—as in culture as 'the arts' and humane intellectual works"
4. "The anthropological and extended sociological use to indicate 'the whole way of life' of a distinct people or other social group"³

I would suggest that music schools deal primarily (or at least conceptually) with the first three definitions, while the multiculturalism movement is emphasizing the fourth—culture as a series of lived practices. Thus even in the fundamental definitions of culture we find a difference between the multicultural movement and music schools.

To confuse the issue even further, the question arises whether a culture should be the foundation of a music school or should music schools deal with various cultures? Two men who have become focal points in debates of this type (although not necessarily for music) are E.D. Hirsch, who is best known for his book, *Cultural Literacy: What Every American Needs to Know*, and Allan Bloom, who wrote *Closing of the American Mind*.⁴ Hirsch calls for a form of American "cultural literacy" and Bloom calls for emphasizing "literacy" on "things national, together with an identification of culture with standards, or values." As Rockett states, "Both Hirsch and Bloom are concerned frankly with serving primarily what they regard to be the collective us—American interest through indoctrinating youth

with national values.’’⁵ While the issue for music schools is not necessarily what every American should know, Hirsch and Bloom do reflect an attitude that I suspect is common in American music schools: namely, we seek to indoctrinate students with a specific value/culture system. Maybe someone should write a book and entitle it—*Western Art Music: What Every Music Student Needs to Know*.

NEW TECHNOLOGY

Adding to the confusion of value systems and cultural diversity is the matter of new technology, an issue that is so overpowering none of us can ignore it. I would suggest that technology is both creating a new culture/value system and at the same time changing our views of culture or even cultures themselves as we know them. This trend seems to be so powerful, that we need to deal with it whether we agree with it or not.

We must become more aware that new technology is introducing a new culture into the educational structure. Thus, even if music schools wanted to keep the Western Art Music traditions and ignore the multicultural issue, the “new culture of technology” is being forced upon us and is possibly modifying current culture/value systems that we might want to maintain. Although technology is essentially culturally neutral, it has created a new culture that is not based on ethnic/geographic backgrounds, the traditional foundation of cultures. Essentially, much of what is being created as a result of technology is not grounded in the traditions of a people, but is being created independent of the “series of lived” practices of a group of individuals. If true, this new cultural type, which is not ethnic/tribal based, could challenge the values, the culture if you will, of our traditional world—even to the point of new, unexplored ways of creating and performing music.

In addition, we also must consider the impact of technology on the interaction of value and culture systems and consider the possibility that a new dimension is being added, or more likely that traditions of current cultures are being altered. It is very possible that we also could be modifying the ways cultures are perceived or at least many of the elements of these cultures. The mobility of society, the impact of communication (including the sound reproductions of music) and many other technological advances all have an impact on musical and cultural traditions. This is especially true for the aural traditions of music.

THE FUTURE

The factors outlined by George Keller this morning all point to the fact that we must consider change. What, then, will the music school of the 21st century be like? Naturally, many people want to think that music schools will essentially

be the same as they are today, as change is difficult to consider. All you have to do, however, is look around, and it can be predicted that music schools as we know them will be much different. It is my view that if music schools remain the same, they will be the same with no students or at best, not really serving the needs of the students who do attend. Now granted, there will be some specialized schools that will retain a conservatory model. But those that are multi-purpose schools, that are not dealing strictly with the potential concert artists or professional musicians, will need to carefully examine their values systems—all the way from the cultural framework on which they are based to their responsibility to students going into a highly diverse world.

The movements of multiculturalism and the advances of technology are like two freight trains speeding down parallel tracks in the same direction. The multicultural movement is fueled by various social, political and religious issues of immense proportions. On a parallel track is technology, being fueled by itself, by economics and by society's desire for more and better products. Unfortunately, some music schools in America appear to be on the same tracks, although in some cases they are either ignoring the oncoming trains or going in the opposite direction on a collision course.

Let me suggest some ideas we need to consider if we are to head off that collision. First, given the role of technology in creating music, can we continue to concentrate primarily on educating acoustic performers? Second, what will the impact of sound reproduction be on the musical world in the 21st century? Third, if by definition, technology is an applied science and designed to achieve a practical purpose, what will it mean for the learning process? Fourth, we will need to understand more fully the impact technology is having on pre-college development of potential students. Fifth, we need to broaden our perspective of music (regardless of culture) realizing that combinations of sounds not yet created can communicate to human beings in ways not yet dreamed of. We need to worry less about a synthesizer creating an exact duplication of an acoustic instrument and worry more about how we can find new creative ways to express the human experience.

In turning to the issue of music and culture, I hope we will become music schools, not primarily schools of Western Art Music. To this end, I suggest we consider the following issues. First, quite often we do not separate what it takes to develop a musician from learning musical styles. Many of the same skills are necessary regardless of the musical style or culture. Second, we need to go beyond the political, social and other agendas that are driving the multicultural movement and focus on the issues from the perspective of diverse musical cultures, and our students need to be knowledgeable in dealing with music in these different cultures. And finally, we need to teach values found in music, not necessarily choose the music and assume it has value. It would then be possible to incorporate music from different cultures into a curriculum, without losing the concept of musical

values. We need to remember that music is a human experience, closely tied to a variety of values systems.

There is a statement etched on the outside of a library wall in Warren, Pennsylvania, that states: "HISTORY—the story of the human race in conflict with nature and with its own elemental passions, but ever aspiring." I hope when the history books are written in the 22nd century, they will say that music schools in the United States found ways to help students to see the elemental passions of the human race through music—however, whenever or wherever that music is created, performed or experienced.

ENDNOTES

¹ Michael Harris Bond, "Finding Universal Dimensions of Individual Variation in Multicultural Studies of Values: The Rokeach and Chinese Value Surveys," *Journal of Personality and Social Psychology* 55 (1988) 1009–1015; Lucian Krukowski, "Contextualism and Autonomy in Aesthetics," *Journal of Aesthetic Education* 24 (Spring, 1990) 123–134; Donald Harris, "Some Thoughts on Teacher Education in a Multi-Cultural Context," *ICFAD Forum*, (June, 1991) 1, 3–5.

² George Keller presented the keynote speech at this conference in which he listed six discontinuities of today—cultural, technological, demographic, social, economic and educational.

³ Raymond Williams, *Culture* (London: Fontana Press, 1981).

⁴ Will Rockett, "Anarchy and Art, Anthropology and Aesthetics: The Role of Culture and Aesthetics in Values Education." Paper presented at Southern Humanities Council Conference, St. Petersburg, FL, 1990.

⁵ E.D. Hirsch, Jr., *Cultural Literacy: What Every American Needs to Know* (Boston: Houghton Mifflin Company, 1987); Allan Bloom, *The Closing of the American Mind* (New York: Simon & Schuster, 1987).

MEETING OF REGION EIGHT

PERCEIVING MUSIC: PERSONAL EVALUATION OF QUALITY IN MUSIC

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Dr. David Williams originally asked me to speak on the future of music. I told him that I really didn't want to do that since all I have heard and read in years past about the future of music has been wrong.

I would prefer to speak to you about judging quality in music.

By what process does a person evaluate the artistic merits of a creative work? How do you decide the quality of a painting, of a play, of a novel, of a musical composition? How does one evaluate anything? People evaluate by what they perceive something is supposed to be. Let me repeat, people evaluate by what they perceive something is supposed to be.

The problem is that all people believe that their perception is correct; this is human nature, while history usually proves the majority of perceptions to be incorrect. What genetic, environmental, Freudian, parental, geographic, religious or prejudicial factors control our likes and dislikes?

Our perceptions dictate not only our process of evaluation, but our course of action. The Nazi geo-politicians and Stalin perceived the world in terms of labor and raw materials and this demanded territory. Gorbachev perceives the world as "markets are more valuable than territory, information more powerful than military hardware." These two diverse perceptions of the metaphysics of global power will dictate diverse directions and methods. Schweitzer viewed the world as a challenge to reduce human suffering. Teilhard de Chardin viewed the world as a struggle between the forces of good and evil. Individual perceptions dictate diverse responses.

How do you perceive music; what do you want it to be? Schenker said that there are two kinds of people in the world, those who like good music and those who don't. He said that the difference between the two groups is that those who like good music can hear polyphony and those who don't cannot. He added that for those who can't hear polyphony, music can never be anything more than a song, a dance, or a march. After years of listening and thinking, I believe his thesis has some merit.

All of you fit into the first category. This raises the question of how other musicians perceive or evaluate quality in good music, or as I prefer, music with artistic intent.

I think that there are two constants in all great music: direction and originality. Direction is always evident in great music; lesser efforts always wander. Great music is never a succession of acceptable progressions but a journey of sound to somewhere.

Music was the last of the fine arts to become art, much later than painting and sculpture, and it didn't become an art until the invention or discovery of motivic development.

Beethoven was the first to reach its potential summit; he was the master of "going somewhere." In a Beethoven symphony by score page 12 listeners know that we are on our way and know when we get there, and the trip was sublime. The worst musical experience is to just float in a still pond of sound. Beethoven was the first to combine direction with, as Furtwangler called it, a "sense of the catastrophic"—what a powerful aural experience.

Now to the second constant or yardstick, originality. I use the word *originality*; Bernard Rogers always used the word *honesty*. In fact, Rogers never spoke of good or bad, but of honest and dishonest music. He seemed to classify all original music, whether one likes it or not, as honest music and music that was not original (rewrites of other composers' originality) as dishonest.

I cannot abide the music of the Grand Ole Opry types with their fake cowboy hats and sequins; but the real country music of Stone County, Arkansas, written and played by people in old overalls on instruments that they built, is absolutely wonderful. Honest or dishonest, that's the yardstick. How about the four boys from Liverpool who sang in an Alabama accent and stole everything original from Little Richard—honest or dishonest?

In evaluating music, and new music in particular, as to originality, the process always brings us to style. Personal style is the single most sought-after and hoped-for ingredient in art by an artist. Style is that special ingredient that distinguishes a work as belonging to a specific artist. Few aspiring artists ever achieve a personal style, but almost all successful ones do.

What constitutes personal style? When an artist creates elements in his art that are expressly his own, be it thumb prints or slips of the chisel, and these elements are always recognized as related to that artist, a personal style has been created. An artist can have a personal style without being successful, but almost no artist has been successful without one (the "almost" takes care of such composers as Bruch, Cappuzzi, and Herbert L. Clark, whose successes were not in composition but in concertante or virtuoso performance writing).

I witnessed a standing ovation a year ago for a difficult new work at a major new music convention that was a rewrite of Mahler's 5th and 8th Symphonies. Why the standing ovation? In evaluating the quality of the composition the majority in attendance preferred familiarity over originality. Creation and re-creation are two entirely different activities.

Re-creation is always more readily accepted than creation. The best work that year was not performed at the convention; and if it had been, it would not have had the acceptance that the Mahler re-write received. This does not bother me at all; it has always been this way.

One of our well-known conductors asked in an article about eight years ago, "Where are the young march composers?" (I assume to challenge Sousa and King.) That is the same as saying, where are the young men who will fly the Atlantic alone in a single engine plane. The answer is, it won't ever happen again; it has already been done. One cannot re-invent the light bulb. My like question would be, where are the young composers who will write great new Protestant hymns? The answer to my own question is, it has already been done and can't be done again in that form. If new marches and hymns are written, they cannot be in the style, form, melodic and harmonic usage of the old standards and still be creative work.

Creativity and difference are not synonymous; just being different or strange does not constitute artistic creativity. Originality does not create art, but art cannot be created without originality. Being different is the easiest thing in the world, but creating something new and viable is difficult and is an entirely different process.

Dr. Williams originally asked me to speak about the future of music. I can tell you one truth about the future of music, and that has to do with the music that will last. I know what music will last. It will be music that touches the heart.

MEETING OF REGION NINE

POLICIES AND PROCEDURES IN MUSIC FACULTY RECOGNITION DECISIONS IN NASM REGION 9 INSTITUTIONS

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INTRODUCTION

Decisions affecting faculty personnel are often some of the most difficult and critical decisions faced by administrators in higher education. Evaluative decisions in faculty recognition involving retention, tenure, merit salary increases, and promotion, in addition to affecting individual faculty, may also strongly impact academic programs.

Faculty evaluation is perhaps the most difficult task that confronts the music executive on an ongoing basis. Administrative decisions based upon various formal and informal evaluative and monitoring policies and procedures have a lasting effect on students, departmental and overall institutional quality, and the professional and personal lives of those who are being evaluated.¹

The degree to which music executives, as well as their respective music units, have input within the faculty recognition process may vary greatly from one institution to another. Typically, however, chairs of academic disciplines are involved either directly or indirectly in the faculty recognition process.

But even in those institutions in which the evaluation process is not formalized, chairpersons cannot escape the role of evaluator. Wittingly or unwittingly, they enact this role in all their functions: appointing committees, assigning courses, allocating resources, recommending promotion and tenure, and setting or recommending annual salaries.²

Recent draconian cuts in higher education (particularly within the arts) emphasize the importance of viable decisions within the area of faculty recognition. Therefore, it is essential that administration and faculty in higher education implement equitable and clearly defined policies and procedures within the faculty recognition process.

Although faculty recognition may vary somewhat from one institution to another, the broad categories of teaching, research, and service are predominantly used for evaluating criteria in the recognition process. Decisions involving faculty recognition in music, although commonly addressing the areas of teaching, research, and service in the faculty evaluation process, often include creativity as another dimension among the traditional categories for evaluation.

STATEMENT OF THE PROBLEM

There is a substantial body of literature devoted to faculty recognition in higher education. In addition, an increasing amount of literature has recently addressed various aspects of the faculty recognition process in music.

Currently, however, there are no commonly accepted models or standards for policies and procedures involving faculty recognition decisions in music. As a result, what typically guides decisions in music faculty recognition by upper administration, the music executive, and music faculty of an institution may not be clearly understood by all involved in the recognition process. Although a flexible decision making process in faculty recognition may be desirable and even advantageous in some instances, it may also create problems for those who are currently being evaluated. This is a particularly acute issue in evaluating the multitude of diverse roles that are required by many music faculty in higher education.

Decisions in faculty recognition are becoming increasingly more difficult as the expectations for increased diversity within many music faculty in higher education continues. As a result, there is a need for updated research in faculty evaluation to provide timely information for the demands of an ever-changing profession.

PURPOSE OF THE STUDY

The purpose of this study was to examine existing faculty recognition policies and procedures in Region IX NASM-accredited institutions. Information obtained in this study focused upon (1) the extent to which the music executive, music faculty and institution's administration are involved in matters of faculty recognition in music; (2) the importance of teaching, research, creativity, and service in evaluating the diverse roles of music faculty; and (3) the degree of importance varied sources of information and criteria occupy within the process of faculty recognition in music.

SIGNIFICANCE OF THE RESEARCH

Faculty recognition in higher education has been the subject of substantial research. However, the reshaping of academic curricula, institutional mission statements, and the inevitable change of faculty and administration within institutions of higher education necessitates current research regarding policies and procedures in faculty recognition. This is particularly important within the academic discipline of music, in which faculty are often required to function in very diverse roles within their division or department.

The results from this study will provide current information that may help guide those individuals in higher education who are in some way responsible for decisions in retention, tenure, merit and promotion.

DEFINITION OF TERMS

Within the context of this study, the following definitions are employed:

Faculty Recognition Process—refers to policies and procedures that are made regarding retention, tenure, merit and promotion of faculty in music units in higher education.

Music Unit—refers to a department, division or school of music in Region IX NASM member institutions.

DELIMITATIONS OF THE STUDY

1. Only institutions of higher learning that are accredited by NASM and are situated within the states of Region IX (Arkansas, Oklahoma, Louisiana, and Texas) were surveyed in this study.

DISCUSSION AND REVIEW OF RELATED LITERATURE

Due to a variety of factors, many institutions of higher education are faced with shrinking budgets. A sluggish economy, reduced tax base, and declining tuition income contribute to an uncertain future for all institutions. Declining institutional enrollments (institution-wide), reallocation of faculty, resources, staff reductions, and the elimination of entire academic programs have cast a cloud of uncertainty over many schools, departments and divisions of music in higher education.

On many campuses a large percentage of faculty members hired during the boom of the 1960s are tenured and have risen to the higher levels of the salary

schedule. As a result, there is less flexibility to adjust salary expenditures to reduced budgetary allocations.

Younger faculty sense the precarious position of being non-tenured during a time of economic uncertainty. At the same time, institutions, faced with an aging professorate, are interested in protecting talented and promising young faculty members in light of the impending retirement of senior faculty.

A search of ERIC and *Dissertations Abstracts International* yielded over 170 articles and books since 1980 related to the evaluation of faculty in higher education. An ever increasing number of articles on evaluating music faculty demonstrates the vital concern that this issue has for those within the profession.

Given the financial climate of many institutions, effective evaluation of faculty assumes particular significance for music executives, faculty, and administrators. K. Edward Renner states:

Departments are more likely to put forward for promotion and tenure weak candidates for fear of losing the position altogether, thus requiring administrators to be more vigilant and to rely on authority rather than the collegial process . . . Deans who are under pressure for reallocation must examine every personnel decision within the context of competing factions and conflict.³

Certainly the tenure of faculty, since its inception in 1915, has been criticized as protecting indolent and incompetent faculty. One hopes, however, that Dr. Renner's statement of the likelihood of weak candidates being tenured out of fear of losing a position does not become fact.

The evaluation process seemingly is a waste of time and energy to many faculty who are intrinsically rather than extrinsically motivated. These faculty, self-driven, do not need a controlling mechanism, neither carrots nor sticks to spur them on to greater productivity.⁴ These academics have loyalty to both their institution and the academic discipline.⁵ The absence of direct supervision and the autonomy afforded by the profession is an important factor in the satisfaction of many faculty.

Others perceive the evaluation of faculty as a fruitless labor of frustration, disappointment, and humiliation. Staff perception of what actually happens, who is promoted and on what criteria, does not necessarily reflect the reality, but it influences their perception of the university's values.⁶ Respondents in a study of faculty evaluation procedures of twenty institutions in the northeast United States were candid in admitting that the criteria for promotion and tenure are typically codified in cryptic terms and are otherwise largely left to informal institutional lore.⁷

Administrators seem to value flexibility in the application of evaluative criteria. The result can be the perception on the part of faculty that what administrators call "flexibility" is in fact simply a lack of objectivity.⁸ Faculty suspicion and distrust of the abilities of administrators to assess them accurately and fairly may

frequently be coupled with an absence of clear institutional policies and guidelines for evaluating faculty.⁹ Many faculty have the perception that administrators place a higher value on research and publications than effective teaching when evaluating faculty for retention, tenure, promotion, or merit. The findings of Fred Silander seem to support that fact.

A wide variety of differentials in compensation exist. . . . Research faculty are often treated differently from those who are primarily teachers. Faculty members who publish do better than those who do not. Degrees also make a difference. . . . Administrators need to examine such differentials in their organizations to determine whether they are appropriate and consistent with organizational goals.¹⁰

Faculty should have a hand in developing the procedure and criteria by which they will be evaluated. Care should be taken to relate evaluative criteria to the overall purposes of the institution and the college or department and should be subject to periodic review.¹¹

The Department of Education at Eastern Washington University developed a flexible and innovative system of merit pay whereby faculty "contract" with the merit committee for a certain type and level of additional achievement. This is similar to a contract for a grade or certain types of learning which might be encountered in an undergraduate classroom.¹² This system has apparently received wide acceptance from faculty and administration alike.

Yvonna S. Lincoln writes that the problem of evaluating faculty for tenure and promotion is that there is confusion about the rationale at the basis of the process.¹³ A dichotomy exists between how faculty and administration value collegial contribution. Lincoln suggests that evaluation for promotion should be in the realm of peer evaluation. It pertains solely to disciplinary value as viewed by colleagues in the music unit. On the other hand, evaluation for tenure has to do with the worth of the faculty member as to meeting institutional expectations. Lincoln states that the realm of institutional expectations is best evaluated by administrators.¹⁴

The two means of evaluating faculty must be balanced. However, balanced judgements of departmental standards and institutional standards may not be effective because the standards of the music unit and the institution may in fact be different.

According to Hipp there are seven "sources of evidence" possible for the evaluation of a music faculty member:

1. Administrative Evaluation
2. Student Evaluation
3. Colleague Evaluation
4. Self-evaluation

5. Assessments of Students' Progress
6. Alumni Evaluation
7. Outside Opinions.¹⁵

Research and writings have emphasized the importance of effective policies and procedures in the faculty recognition process. Although much has been written about the evaluation of faculty, there is a paucity of information regarding existing practices in music faculty recognition among institutions of higher education.

METHODOLOGY

Subjects

The subjects for this study were music units in higher education institutions in Region IX of the National Association of Schools of Music. The chief music executive of each institution supplied the information on behalf of his/her music unit.

Materials

The study was designed as a descriptive research study. The survey questionnaire for the study was designed by the investigators using a model presented by Dillman.¹⁶ Before the final survey questionnaire was sent out, a total of ten pilot questionnaires were completed by individuals who are or have served as Chairs of Music at NASM-accredited institutions. In addition, five pilot questionnaires were completed by individuals who hold administrative positions in higher education (Deans and Vice Presidents of Academic Affairs). The information obtained from the pilot study resulted in significant improvements and modifications on the final questionnaire. The final survey questionnaire covered the following:

- Section I. Demographic Information (5 questions)
- Section II. The Institution and Faculty Recognition (14 questions)
- Section III. Music Unit Policies and Procedures (19 questions)
- Section IV. Evaluating the Diverse Roles of music faculty (6 parts, 15 questions)
- Section V. Sources and Criteria Used for Decisions in Faculty Recognition in Music (4 parts, 34 questions)

Procedure

A total of 74 questionnaires were sent to music executives at Region IX NASM institutions. A coding system was used to identify participants who had not responded within three weeks of the first mailing. The coding system consisted of requesting that respondents place their name and the name of their institution on the outside flap of the return envelope. The names of respondents were recorded on a form for tracking survey returns. Names of respondents were not recorded

on the returned survey instruments. The results of this survey were reported in aggregate form only, protecting the privacy of individual respondents. Those participants identified as not having returned the original survey were sent a reminder letter with an additional survey and also were contacted by telephone.

ANALYSIS OF DATA AND FINDINGS

Responses to the eighty-seven item survey questionnaire were received from 60 institutions (81 percent of the 1991 Region IX NASM member institutions). Incomplete or incorrectly completed questionnaires resulted in 55 (74 percent) of the NASM Region IX institutions being represented in this study. The data was analyzed by means of the "Statistical Analysis System" (SPSS) utilizing summaries based upon frequencies, means, and percentages.

RESULTS

Demographic Information

Section I of the questionnaire yielded the following demographic results from the responding institutions:

1. Description of institution
 - 43.6% Four-Year College/University with a Bachelor's as the Terminal Music Degree
 - 32.7% College/University with a Master's as the Terminal Music Degree
 - 10.9% College/University with a Doctorate as the Terminal Music Degree
 - 12.8% Other
2. Type of institution
 - 63.6% Public Institutions
 - 36.4% Private Institutions
3. Faculty at institution employed under a union contract
 - 0%
4. Faculty employed under a union contract in which the music executive is a member of the same bargaining unit as the faculty
 - 5.9% No
 - 0.0% Yes
 - 94.1% Not Applicable
5. Approximate number of music majors in institution
 - 32.7% 0 - 50
 - 29.2% 51 - 100
 - 20.0% 101 - 200

- 12.7% 201 - 400
- 1.8% 401 - 600
- 1.8% 601 - 700
- 1.8% Over 700

The Institution and Faculty Recognition

Section II of the questionnaire was concerned with the extent to which the institution is involved with faculty recognition in music. The results were as follows:

- 6. Percentage of institutions that include the fine arts or music in their mission statement
60%

Percentage of music units which must follow written criteria (outside of the music unit) regarding faculty recognition matters in:

- 7. Retention
81.5%
- 8. Tenure
94.4%
- 9. Merit Salary Increases
61.1%
- 10. Promotion
96.3%
- 11. Percentage of institutions in which administration (outside of the music unit) specifies in letters of appointment the criteria used in faculty recognition
40.4%
- 12. Percentage of institutions (outside of the music unit) that have clearly defined percentages for each evaluative criteria used in the faculty recognition process
18.9%

The percentage of the decisions forwarded from the music unit that were supported by the administration (outside of the music unit) during the past 5 years in:

- 13. Retention

Number of Respondents	Mean Percentage
38	93.2%

14. Tenure		
Number of Respondents		Mean Percentage
38		86.5%
15. Merit Salary Increases		
Number of Respondents		Mean Percentage
33		58.9%
16. Promotion		
Number of Respondents		Mean Percentage
43		81.3%

The percentage of importance the present administration (outside of music) assigns towards the following areas within the total evaluative process of faculty recognition in music:

17. Teaching		
Number of Respondents		Mean Percentage
49		61.1
18. Research/Creativity/Performance		
Number of Respondents		Mean Percentage
44		25.1%
19. Service to the Institution/Community/Profession		
Number of Respondents		Mean Percentage
43		16.3%

Music Unit Policies and Procedures

Section III of the questionnaire was concerned with the extent to which the music unit is involved with faculty recognition.

The results were as follows:

- 20. Percentage of music units that have a written mission statement
86.8%
 - 21. Percentage of institutions in which music faculty participate in formulating policies and procedures in faculty recognition
81.5%
- Percentage of institutions in which the music unit has written criteria regarding faculty recognition matters in:
- 22. Retention
46.3%
 - 23. Tenure
56.6%

24. Merit Salary Increases
32.5%
25. Promotion
57.4%
26. Percentage of music units that have clearly defined percentages or measures that are used in each of the categories of faculty recognition
26.4%
27. Percentage of music units that specify in letters of appointment the criteria by which faculty are evaluated
17.0%
(11.3% of those responding allow faculty input concerning the contents of the appointment letter.)
28. Percentage of music executives responsible for making faculty recognition recommendations in
- | Retention | Tenure | Merit Salary Increases | Promotion |
|-----------|--------|------------------------|-----------|
| 96.3% | 96.2% | 74.1% | 92.6% |
29. Percentage of music units that contain faculty recognition committees which make recommendations involving faculty recognition to the music executive
62.0%
- Percentage of music units in which the following are eligible to serve on the music faculty recognition committee include
- Full Professors Only
19.2%
- Associate and Full Professors
23.1%
- Assistant, Associate, and Full Professors
23.1%
- All Tenured Ranks
46.2%
- Tenured and Non-Tenured Faculty
36.8%
- Representatives From Other Disciplines
3.8%
- Other
3.8%

30. Percentage of music units in which faculty recognition committees make recommendations to the music executive in	
Retention	Mean Percentage of recommendations music executives agreed with
76.2%	96.6%
31. Tenure	Mean Percentage of recommendations music executives agreed with
85.7%	97.6%
32. Merit Salary Increases	Mean Percentage of recommendations music executives agreed with
35.0%	48.6%
33. Promotion	Mean Percentage of recommendations music executives agreed with
73.1%	96.5%

Percentage of importance that music executives assign to the following categories used in faculty recognition:

- 34. Teaching
Mean Percentage
63.7%
- 35. Research/Creativity/Performance
Mean Percentage
22.2%
- 36. Service to the Institution/Community/Profession
Mean Percentage
15.8%
- 37. The percentage of institutions in which the following participate in determining the criteria used in music faculty recognition
 - Central Administration
61.8%
 - Music Executive
21.8%
 - Music Faculty Recognition Committee
21.8%
 - General Music Faculty
36.4%
 - Other
18.2%

38. The percentage of institutions in which the following participate in determining the weight each criterion is given in music faculty recognition Central Administration
54.5%
- Music Executive
41.8%
- Music Faculty Recognition Committee
18.2%
- General Music Faculty
18.2%
- Other
29.1%

Evaluating the Diverse Roles of Music Faculty

Section IV of the questionnaire was concerned with the criteria used in evaluating the diverse roles of music faculty.

The results were as follows:

39. Percentage of institutions in which music faculty are evaluated according to the broad categories of teaching, research/creative activities and service to the institution/community/ profession
96.3%
40. Percentage of music executives who perceive that the administration outside of music assigns different emphasis to the evaluative areas of faculty recognition than the music unit
37.0%
41. Music executive perceptions regarding the rank order ("1" being the highest to "4" being the lowest) that administration (outside of the music unit) assigns to the evaluative categories used in faculty recognition with

<u>Primary Duties</u>	<u>Rank</u>	<u>Category</u>	<u>Percentage Rated For Rank Listed</u>
Applied Music Faculty	1	TEACHING	(84.3%)
	4	RESEARCH (Publications, Presentations)	(44.9%)
	2	CREATIVITY (Performance, Composition)	(52.9%)

	3	SERVICE TO THE INSTITUTION/ COMMUNITY/ PROFESSION	(42.0%)
Ensemble Director	1	TEACHING	(70.0%)
	4	RESEARCH (Publications, Presentations)	(58.3%)
	2	CREATIVITY (Performance, Composition)	(60.0%)
	3	SERVICE TO THE INSTITUTION/ COMMUNITY/ PROFESSION	(40.8%)
Classroom Teacher	1	TEACHING	(84.3%)
	2	RESEARCH (Publications, Presentations)	(46.9%)
	4	CREATIVITY (Performance, Composition)	(26.5%)
	3	SERVICE TO THE INSTITUTION/ COMMUNITY/ PROFESSION	(38.8%)
Various Combinations of Applied, Ensemble, and/or Classroom	1	TEACHING	(79.2%)
	4	RESEARCH (Publications, Presentations)	(38.3%)
	2	CREATIVITY (Performance, Composition)	(54.2%)
	3	SERVICE TO THE INSTITUTION/ COMMUNITY/ PROFESSION	(39.0%)

42. Music executive perceptions regarding the rank order (“1” being the highest to “4” being the lowest) that they assigned to the evaluative categories used in faculty recognition with

<u>Primary Duties</u>	<u>Rank</u>	<u>Category</u>	<u>Percentage Rated For Rank Listed</u>
Applied Music Faculty	1	TEACHING	(92.3%)
	4	RESEARCH (Publications, Presentations)	(62.0%)
	2	CREATIVITY (Performance, Composition)	(78.8%)
	3	SERVICE TO THE INSTITUTION/ COMMUNITY/ PROFESSION	(62.3%)
Ensemble Director	1	TEACHING	(90.6%)
	4	RESEARCH (Publications, Presentations)	(68.6%)
	2	CREATIVITY (Performance, Composition)	(67.9%)
	3	SERVICE TO THE INSTITUTION/ COMMUNITY/ PROFESSION	(56.6%)
Classroom Teacher	1	TEACHING	(90.6%)
	2	RESEARCH (Publications, Presentations)	(49.0%)
	3	CREATIVITY (Performance, Composition)	(25.0%)
	4	SERVICE TO THE INSTITUTION/ COMMUNITY/ PROFESSION	(34.6%)

Various Combinations of Applied, Ensemble, and/or Classroom	1	TEACHING	(84.0%)
	4	RESEARCH (Publications, Presentations)	(46.9%)
	2	CREATIVITY (Performance, Composition)	(70.0%)
	3	SERVICE TO THE INSTITUTION/ COMMUNITY/ PROFESSION	(45.1%)

43. Music executive perceptions regarding the rank order ("1" being the highest to "4" being the lowest) that music faculty assign to the evaluative categories used in faculty recognition with

<u>Primary Duties</u>	<u>Rank</u>	<u>Category</u>	<u>Percentage Rated For Rank Listed</u>
Applied Music Faculty	1	TEACHING	(84.3%)
	4	RESEARCH (Publications, Presentations)	(62.5%)
	2	CREATIVITY (Performance, Composition)	(74.5%)
	3	SERVICE TO THE INSTITUTION/ COMMUNITY/ PROFESSION	(60.8%)
Ensemble Director	1	TEACHING	(76.5)
	4	RESEARCH (Publications, Presentations)	(70.8%)
	2	CREATIVITY (Performance, Composition)	(64.7%).
	3	SERVICE TO THE INSTITUTION/ COMMUNITY/ PROFESSION	(58.8%)

Classroom Teacher	1	TEACHING	(92.2%)
	3	RESEARCH (Publications, Presentations)	(24.5%)
	2	CREATIVITY Performance, Composition)	(46.0%)
	4	SERVICE TO THE INSTITUTION/ COMMUNITY/ PROFESSION	(39.2%)
Various Combinations of Applied, Ensemble, and/or Classroom	1	TEACHING	(87.8%)
	4	RESEARCH (Publications, Presentations)	(51.1%)
	2	CREATIVITY (Performance, Composition)	(63.3%)
	3	SERVICE TO THE INSTITUTION/ COMMUNITY/ PROFESSION	(46.9%)

44. The percentage of institutions in which the following use separate written criteria regarding music faculty recognition for applied, ensemble, and classroom teaching music faculty:

Administration Outside of Music

9.5%

Music Executive

27.3%

Music Faculty Recognition Committee

16.4%

Other

5.5%

Sources and Criteria Used in Music Faculty Recognition

Section V of the questionnaire was concerned with the degree to which sources of information and specific criteria are used in arriving at decisions in music faculty recognition. The results were as follows:

45. The following were listed as sources of information commonly used as evidence for decisions in music faculty recognition. Respondents indicated the degree to which they felt these sources were important by indicating on a Likert Scale with "1" being "Very Important" to "5" being "Not Important."

<u>Sources of Information</u>	<u>Mean listed in Rank Order</u>
1. music executive	1.11
2. student evaluation system	2.00
3. colleagues	2.11
4. classroom observation	2.15
5. self-generated report	2.51
6. administration (outside of music)	2.54
7. self-evaluation	2.67
8. music faculty recognition committee	2.69
9. former student's progress	2.85
10. outside professional sources	3.20
11. alumni	3.72

46. When asked to indicate in rank order of importance (with "1" being the most important) the top five sources of information critical in faculty recognition in music the results were

<u>Sources of Information</u>	<u>Mean Percentage listed by comparative ranking of each source</u>
1. music executive	27.8%
2. student evaluation system	17.0%
3. classroom observation	20.8%
4. colleagues	18.9%
5. administration outside of music	11.5%

47. The following were listed as criteria commonly used as evidence for decisions in music faculty recognition. Respondents indicated the degree to which they felt these sources were important by indicating on a Likert Scale (with "1" being "Very Important" to "5" being "Not Important").

<u>Criteria</u>	<u>Mean listed in Rank Order</u>
1. teaching effectiveness	1.11
2. creativity (performance or composition)	1.49

3. contribution to student growth and development	1.64
4. service to the music unit	1.74
5. interpersonal relationship with faculty	1.94
6. course development	2.02
7. student evaluations	2.08
8. service to the institution, community and profession	2.13
9. doctorate degree	2.22
10. service to the profession	2.24
11. specialization area	2.46
12. research (publications/presentations)	2.48
13. public service	2.67

48. When asked to indicate in rank order of importance (with "1" being the most important) the top five criteria critical in faculty recognition in music the results were

<u>Sources of Information</u>	<u>Mean Percentage listed by comparative ranking of each source</u>
1. teaching effectiveness	63.5%
2. creativity (performance or composition)	28.8%
3. doctorate degree	20.8%
4. interpersonal relationship with faculty	18.9%
5. course development	11.5%

CONCLUSIONS

The data from this study represents 74 percent of the 1991 Region IX NASM member institutions. Although a very high percentage of institutions responded to the research study, caution must be observed in generalizing the following conclusions to all institutions and situations. The following conclusions can be made from the data of this study:

1. A majority (60%) of the institutions include the fine arts or music in their mission statement.
2. A significant majority of music units must follow written criteria from outside of the music unit regarding retention (81.5%), tenure (94.4%), merit salary increases (61.1%) and promotion (96.3%).
3. Less than half (40.4%) of the institutions report that administration specifies in letters of appointment the criteria used in faculty recognition. In addition, a very small percentage (18.9%) of institutions have clearly defined percentages for each evaluative criteria used in faculty recognition.

4. A significant majority of music executives report that their institution's administration has been very supportive in supporting faculty recognition recommendations forwarded from the music unit during the past 5 years.
5. The importance of teaching reflects the highest mean percentage (61.1%) of emphasis the administration assigns within the total evaluative process of faculty recognition in music. This is followed by research/creativity/performance (25.1%) and service to the institution/community/professions (16.3%).
6. The vast majority of music units (86.8%) have written mission statements and (81.5%) report that music faculty within their institution participate in formulating policies and procedures in faculty recognition.
7. Separate written criteria for retention, tenure, merit salary increases, and promotion are not the norm for most music units throughout Region IX. In addition, a significant majority of music units (73.6%) do not have clearly defined percentages or measures that are used in each of the faculty recognition categories.
8. Only 17% of the music units in Region IX specify in letters of appointment the criteria in which faculty are to be evaluated by in the faculty recognition process.
9. The vast majority of music executives are responsible for making recommendations in the faculty recognition process (96% regarding retention, 96% regarding tenure, 92% regarding promotion, and 74% regarding merit salary increases).
10. The majority of music units (62%) have faculty recognition committees with the largest percentage (46.2%) of the committee members consisting of faculty from all tenured ranks within the unit.
11. A significant majority of music faculty recognition committees make recommendations regarding retention (76.2%), tenure (85.7%), and promotion (73.1%). However, only 35% of the music faculty recognition committees make recommendations involving merit salary increases.
12. Music executives overwhelmingly support recommendations (over 96%) from music faculty recognition committees in matters of retention, tenure and promotion. This percentage of support drops dramatically in merit salary increase recommendations with only 48.6% of the music executives supporting recommendations in this area from music faculty recognition committees.

13. Music executives assign a significantly higher percentage of importance to teaching (63.7%) than they do in research/creativity/performance activities (22.2%) or service to the institution/community/profession (15.8%).
14. 61.8% of the music executives report that their institution's central administration participates in determining the criteria used in music faculty recognition. A much smaller percentage of general music faculty (36.4%), music faculty recognition committees (21.8%), and music executives (21.8%) participate in determining criteria used in music faculty recognition.
15. The weight given each criterion in music faculty recognition is most commonly determined by central administration (54.5%) and the music executive (41.8%).
16. The broad categories of teaching, research/creative activities and service to the institution, community and profession are used within the vast majority (96.3%) of the Region IX NASM institutions. It is, however, the perception of 37% of the music executives that administration outside of music assigns different emphasis to the evaluative areas of faculty recognition than does the music unit.
17. Music executives rank in order of importance the evaluative areas of faculty recognition for applied music faculty, ensemble directors, and various combinations of applied, ensemble, and/or classroom as follows: (1) teaching; (2) creativity (performance, composition); (3) service (to the institution, community, and profession; and (4) research (publications, presentations). In addition, music executives perceive that institutional administration and music faculty rank faculty in a similar manner. Music executives rank teaching the most important area of evaluation for classroom teachers and perceive the same ranking from institutional administration and music faculty. There is, however, a difference of opinion regarding the rank order in the other evaluative areas with the music executive, institutional administration and faculty within the music unit.
18. Separate written criteria specifically addressing the primary area of responsibility of music faculty are used by only 27.3% of music executives, 16.4% of music faculty recognition committees and 9.5% of the institutional administration.
19. Music executives identify a definite hierarchy for sources of information and criteria used in music faculty recognition.

RECOMMENDATIONS

Continued research into policies and procedures in music faculty recognition provides valuable information on existing practices and trends within institutions of higher education. Recommendations concerning the use of this information and suggestions for further study are as follows:

1. Music units are well advised to have written documents which specifically address the sources and criteria deemed most important in faculty recognition in music. These documents may greatly assist all those involved as well as affected in the process of music faculty recognition.
2. Music units may want to consider developing guidelines which articulate the emphasis that sources and criteria are to have in addressing the various roles and expectations of individual faculty within the music unit.
3. Music units may want to develop clearly defined percentages or measures which can be utilized with sources and criteria used in music faculty recognition decisions. A significant majority of decisions regarding retention, tenure and promotion of music faculty are supported by music executives and upper administration in this study. However, recommendations to music executives involving merit salary raises for individual music faculty are not as highly supported.
4. Music executives may want to establish clearly defined procedures which address the diversity of faculty roles within the music unit in the evaluative areas of the faculty recognition process.
5. Descriptive statistics reported in this regional study may provide meaningful information that might be used to support or implement a change in existing policies or procedures currently used by institutions in higher education in the process of faculty recognition in music.
6. An analysis of the cross tabulation of demographic data to the remaining survey questions in the study may provide useful information pertaining to differences and similarities in music faculty recognition policies and procedures within like institutions.
7. A study which specifically addresses the manner in which music performance fits within the evaluative area of "research/creativity" and the means by which performance may be validated in higher education could greatly assist those evaluating this activity, particularly administrators outside the discipline of music.
8. Continued research into all areas of the faculty recognition process throughout institutions in higher education could greatly benefit those within the profession.

ENDNOTES

- ¹ William Hipp, *Evaluating Music Faculty* (Princeton, New Jersey: Prestige Publication, 1983), 1.
- ² Allan Tucker, *Chairing the Academic Department* (New York: MacMillan Publishing Company, 1984), 21.
- ³ K. Edward Renner, "Academic Decision Making: Faculty Appointments and Reappointments," *Research in Higher Education* 26/4 (1987), 364.
- ⁴ Ingrid Moses, "Promotion of Academic Staff: Reward and Incentive," *Higher Education*, 15/1-2 (1986), 135.
- ⁵ *Ibid*, 139.
- ⁶ *Ibid*, 140.
- ⁷ Perry A. Zirkel, "Faculty Review in the Promotion and Tenure Process Beyond the Departmental Level," *Planning for Higher Education* 13/4 (1985), 16.
- ⁸ Thomas L. Saaty and Vasudevan Remanujam, "An Objective Approach to Faculty Promotion and Tenure by the Analytic Hierarchy Process," *Research in Higher Education* 18/3 (1983), 313.
- ⁹ Hipp, 3.
- ¹⁰ Fred Silander, "Faculty Compensation Policies," *New Directions in Higher Education* No. 41 (Issues in Faculty Personnel Policies) 52/3 (March 1983), 25-26.
- ¹¹ Hipp, 3.
- ¹² Richard Miller, "Merit Pay in United States Post Secondary Institutions," *Higher Education* 17/2 (1988), 223.
- ¹³ Yvonna S. Lincoln, "The Structure of Promotion and Tenure Decisions in Institutions of Higher Education: A Policy Analysis," *The Review of Higher Education* 6/3 (Spring 1983) 218.
- ¹⁴ *Ibid*, 222.
- ¹⁵ Hipp, 5-9.
- ¹⁶ D. A. Dillman, *Mail and Telephone Surveys: The Total Design Method*: (New York: Wiley, 1978).

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

First General Session Sunday, November 24, 1991

President Robert Werner called the meeting to order at 1:05 p.m. and welcomed those assembled. He introduced Robert Bays, Past President of NASM, 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 recognized another past president of NASM, Robert Glidden. He then 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 Thayer, Chairman, Commission on Non-Degree-Granting Accreditation
Julius Erlenbach, Chairman, Nominating Committee
Samuel Hope, Executive Director
David Bading, Editor 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. He welcomed representatives of eight institutions that had joined NASM in 1991:

Atlantic Union College
Bucks County Community College
Jefferson College
Mississippi State University
North Carolina Agricultural and Technical State University
Southern Utah University
University of Alabama at Birmingham
Washington Conservatory of Music, Inc.

Treasurer William Hipp was next recognized to give the Treasurer's Report. Mr. Hipp reported that NASM was enjoying a solid financial situation. There was \$377,000 in the reserve fund, which he noted was well on the way to the goal of \$500,000 in reserve.

Motion: (William Hipp, University of Miami/Dale Bengtson, Anderson University) to accept the Treasurer's Report. **Passed.**

President Werner recognized the chairmen of the three accrediting commissions in turn to give their commission reports. Reports were delivered by Robert Thayer, Chairman of the Commission on Non-Degree-Granting Accreditation; William Hipp, Chairman *pro tempore* of the Commission on Community/Junior College Accreditation; and Harold Best, Chairman of the Commission on Accreditation. Each gave a brief summary of actions taken by his respective commission during the past week and announced that the full report of Commission actions would be mailed with the next newsletter. [*The reports of the Commissions appear separately in these Proceedings.*]

President Werner next recognized Executive Director Samuel Hope, who introduced the NASM staff members present: Nadine Flint, David Bading, Chira Kirkland, Lisa Collins, Margaret O'Connor, and Karen Moynahan. Mr. Hope asked attendees to give attention to the questionnaire on future annual meetings they had received at registration. He also called attention to the open hearings to be held on various subjects. Mr. Hope expressed NASM's appreciation to the many accreditation volunteers in NASM and also 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 22, 1991, and were therefore in effect. He announced that the remaining proposed changes awaited membership approval and would be voted on in two sections: the first containing changes to the Bylaws and Code of Ethics, and the second containing changes to accreditation standards.

Motion: (Quentin Quereau, Case Western Reserve University/Birgitte Moyer, College of Notre Dame) to approve the proposed changes to the Bylaws and Code of Ethics. **Passed.**

Motion: (Elaine Walter, The Catholic University of America/Joyce Bolden, Alcorn State University) to approve the proposed changes to the Standards for Accredited Institutional Membership. **Passed.**

President Werner next delivered the President's Report, the text of which appears separately in these *Proceedings*.

Finally, President Werner introduced Julius Erlenbach, Chairman of the Nominating Committee, who introduced the candidates for office in the Association. Mr. Erlenbach also introduced the Chairman and two members of the 1992 Nominating Committee, who had been elected by the Board of Directors the previous Friday:

Chairman—Elaine Walter, The Catholic University of America

Members—David Lynch, Meredith College

Manny Alvarez, University of South Carolina

Noting that the general election of officers would take place the following day, Mr. Erlenbach issued a final call for write-in nominations.

The session was recessed about 2:00 p.m.

Second General Session Monday, November 25, 1991

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

Robert Hause and Barry Magee, Phi Mu Alpha Sinfonia

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 formal complaints had come before the Ethics Committee in the past year. She noted, however, that some concerns over ethical matters had been referred to the Executive Director. 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.

Secretary Helen Laird took a few moments to present President Werner with a plaque expressing NASM's deep appreciation for his past three years as President. President Werner thanked the membership for their support.

Executive Director Samuel Hope was asked to give his report. Mr. Hope referred the membership to his written report contained in their registration materials and indicated that he would like to elaborate with a few remarks. He thanked the membership for their participation in open hearings and the futures project. Speaking of the frustration encountered nationally when arts policy becomes a search for power, he commended NASM members for rejecting an egocentric approach. Helping each other is what we're all about, he said.

President Werner recognized Julius Erlenbach, 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 George Keller, Senior Fellow at the University of Pennsylvania, who delivered an address to the Association. Mr. Keller elaborated on a number of discontinuities in American life that were indicative of unprecedented change. These discontinuities covered such areas as demographics, sociology, culture, economics, technology, and education. Against this backdrop, Mr. Keller offered some observations about music from the layman's perspective. He considered music to be the most fragmented field in American culture, with little bridge-building between various styles. He wondered why the general public was not taught to read music.

Mr. Keller then gave some suggestions for music educators. These included: (1) start music teaching at an early age, (2) incorporate world cultures, (3) give the public tools for evaluating what is good in music, (4) become more entrepreneurial, and (5) consider restructuring the "conceptual boxes" in which music is presently studied and practiced.

The session was adjourned at 1:10 p.m.

Third General Session Tuesday, November 26, 1991

President Werner called the session to order at 11:35 a.m.

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 those who were completing terms of service within NASM. They included Robert Glidden, Stephen Jay, David Boe, Paul Boylan, David Swanzy, John Mount, Richard Evans, Lonny Sweet, Sister Mary Hueller, Julius Erlenbach, Shirley Howell, Jimmie James Jr., Marvin Lamb, and Elaine Walter. He then proceeded to announce the results of the previous day's election of officers and asked the new officers to stand. They included:

President: Frederick Miller

Vice President: Harold Best

Member, Commission on Non-Degree-Granting Accreditation: Peter Gerschefski

Chairman, Commission on Community/Junior College Accreditation: Robert Tillotson

Member, Commission on Community/Junior College Accreditation: Lynn Asper

Members, Commission on Accreditation: Jo Ann Domb, Richard Evans, Carl Harris Jr., David Kuehn, Dorothy Payne, and George Umberson
Members, Nominating Committee: Warren Hatfield and Don Moses
Member, Committee on Ethics: John Mount

After thanking the NASM staff for its work before and during the Annual Meeting, President Werner declared the Sixty-seventh Annual Meeting of NASM adjourned at 11:55 a.m.

Respectfully submitted,
Helen Laird
Temple University

REPORT OF THE PRESIDENT

This year we meet at a time when higher education is experiencing some of its most difficult challenges in many years. Almost all of us here today, whether from state institutions or private, have been encountering serious financial problems at the same time we were preparing for the demographic realities of a significantly smaller pool of traditional students during the mid-1990s. We have felt the double impact of economic recession and the constant rise in the Higher Education Price Index, whose increases have been even greater than the national cost-of-living increases reported in the Consumer Price Index. With state and private revenues falling, a "bottom-line" mentality has gripped our institutions, our legislators, and our corporate support. In such times, no values are safe from attack.

Of all the pressures that face us today, to me the most alarming is the increasingly negative public perception of higher education expressed both in terms of indifference or disinterest, and through hyperpolitical rhetoric or such books as "Prof Scam." These attacks are staged by those who would like to sound the death knell of universities and colleges as we know them, and turn educational institutions into business enterprises where profitability is the primary standard for financial support. These are the same people who have lost our national competitiveness and now want to fix education for us.

At the same time we have been through a period in which the arts have been under heavy attack, so that the majority of the public, who have never been very supportive of the arts, are now even less so. This in addition to the present state of our performing arts organizations throughout our country, begins to form a scenario that has the potential of seriously challenging our traditional music programs in higher education. Some programs have already been affected by the situation, and many more could follow.

The setting of our meeting this year is a reminder of our society's preoccupation with entertainment often at the expense of art and the intellect. The complexities of the modern world lend themselves to being assuaged much more readily by the easily accessible and the transitory. By contrast, the art of music as most of us conceive it to be requires continuing involvement with the values of great art. Since these are attributes that seem less and less a part of modern-day society, over four years ago your Association made a commitment to develop approaches that would help each of us to plan for a future that will be far different from what we knew two, three or four decades ago when most of us entered the profession.

In anticipation of these concerns, NASM developed our futures effort to assist you with your work during these challenging times. The purpose was to define issues by giving direction to curriculum review and restructuring, and most impor-

tantly, by developing appropriate programs to better prepare those students who will enter the profession during the next several decades. Thanks to your interest and participation, we have fulfilled that objective over the past few years in several ways.

Central to our effort was our futures publications. First, the *Sourcebook for Futures Planning*, and recently, *Supplements I and II* that you have now received. In addition, the staff has published Executive Advisories, Summaries and Briefing Papers on topics that you, the Board, and the Executive Committee have identified as critical to being prepared to face these issues in our own institutional settings. With topics ranging from programs with less than 50 majors, to community responsibility, from issues of multicultural influences on our community and educational system, to the wellness of our student body, we have tried to help you shape responses appropriate to your situations. We have developed assessment instruments to assist you and your faculty in reviewing curricula at the graduate, the undergraduate and community education levels. Sessions at our Annual Meetings during the past several years have focused on how to use these tools, culminating this year with the pre-meeting workshop on the use of the Sourcebook materials in futures planning. The response to all of this has been gratifying.

I believe your positive reaction is due to the quality of the work that has been done by the volunteer members and staff that have developed procedures that encourage and support local review and local solutions, and that recognize local excellence and resourcefulness, not a national panacea. The Association placed its faith in the dedication of the membership, and it seems that this faith will be rewarded, and place us in a much better position for dealing with the rapidly evolving future. As the Executive Summary of April 1990 on "Professional Education and Training" indicated, the fundamental question has become, "not so much how one can prepare students and the institution to either lead, work, or cope with the next change, but rather, how educational planning efforts can prepare positively for the next 5, 10, or 15 years of change. This challenge calls for new and deeper thinking about the music enterprise as a whole, and the role professional education and training plays within that enterprise."

With this year's publications and the supplements to the *Sourcebook*, we come to the conclusion of the first phase of our futures effort. Obviously, concern for the future will continue to have a central place in our meeting planning and publications. Most music executives have now moved from talk about the future to a new level of understanding about what it means to take responsibility for our own institution, and to work towards renewing and maintaining the strength of our programs during these difficult times nationally and locally. Many members have expressed appreciation that NASM's futures effort has helped them to move from being reactive to being more pro-active in shaping the future of their institutions and their programs. As one observer of the American scene has noted, "we should be careful to avoid the disease that turns pioneers into managers and

managers into auditors." Our futures effort, with your participation, is meant to protect us from this affliction.

Our collective work on the future has also shaped our accreditation process so that it better defines the ultimate outcome of the work of each unit, based upon the standards of the profession developed and approved by the entire membership of NASM.

The concept of specialized accreditation in the arts has become even stronger, thanks to the cooperation of our sister associations. The Council of Arts Accrediting Associations, made up of music, art, dance, and theater, grows more effective each year through its centralized staffing and shared mission. It also gains by its association with the International Council of Fine Arts Deans and the dialogue held annually among all five organizations. Shared concerns are communicated through formats similar to those developed in NASM, and they have become a basis for united action on many issues that have direct application to local institutions. Just as we have acknowledged the interdependency of the members of our Association, so must we be aware of the interdependency with our sister institutions in the arts and draw strength from our shared vision and values as a strong defense against the critics of specialized accreditation, whose threat is well described in this November's Executive Advisory.

Pre-college music education and the training of professionals involved in this field have always been a major concern for most of our NASM institutions. Throughout the decades, and particularly the last several years, our staff, officers, and the membership have responded to the constant challenges being made to music education, and education generally. Teacher education has continued to be poorly financed and highly criticized. Now comes yet another challenge from our federal government.

Based on a rather myopic examination of educational needs by the National Governor's Association, President Bush has put forward his list of national education goals. When these became known in the spring, the National Office alerted members to the fact that none of these goals included the arts. Many of you wrote forceful and cogent responses to President Bush and the Secretary of Education, Lamar Alexander. Finally, this fall, we received a "boiler plate" response from the secretary, who, among other things, informed us that he valued the pleasure of the arts, since he himself played piano. He tried to reassure us that the national goals did not exclude the arts and music, even though the most careful reading does not support this assertion. The real insight into the administration's concern for the arts in education came when Secretary Alexander stated in his response that "a strong arts and music curriculum is, and should be, a community choice—and not only in school;" then he goes on to say that "family and community support for *extracurricular arts programs* can have a terrific and positive impact on the value of that time."

Well, Mr. Secretary, we are not going back decades. We have long since left the era of music education being an extracurricular activity, and we do not intend to go back to that time ever again.

That being the case, then how do we counter this challenge to what we value? Well, certainly not by giving over music education to the arts presentation organizations or to the business community, both of which are all too willing to impose their philosophies on arts education policy. I believe that we must look to ourselves, and we must regain and exercise a strong position of leadership in music education at all levels. Those of us in higher education are responsible for establishing the values and developing the techniques for presenting music through our preparation of the musician-teachers in our degree programs. For too long we have relied on slogans, on lobbying for the arts in general, and on a variety of superficial promotional activities that have not kept us from the sorry state of affairs we find ourselves in today. Thus, there is little reason to continue using our resources in this way by doing more of the same.

Then how might we re-focus our efforts? Well, perhaps we have overlooked our primary means of influence—that is, our own programs, in our own schools, that must first be strong, exemplary, and centered on the art of music. I am convinced that the only cure starts at the grass-roots, through the combined efforts of our students, our alumni, and through their efforts, the parents and communities who demand that exemplary programs be supported and protected. Thus for me the answer comes at the individual program level, whether that be a grade school general music class taught by one of our alumni, or a professional music education program in one of our institutions. Each person responsible must produce results that are of the highest musical standards and valued by those who benefit from them.

Without exemplary programs all else is meaningless. Those that would have it otherwise, are much more dedicated to mobilizing constituencies, creating self-serving images, dominating the rhetoric, and taking advantage of the situation. After many years, arts advocacy programs have so far not changed the public's views regarding music or music education. Only quality programs can address this fundamental need. Music education must be centered on developing musical knowledge and skills that can do this. Music education is not yard lines or choreography—it is the joy of sound and phrases that soar, until emotions and the intellect are touched and the spirit enriched. That is why we teach and share our art.

Thus, we begin at this meeting to focus our thinking on the larger aspects of music education, by providing three sessions entitled “All One System,” referring to music study and the values it develops, ages 3 through 18. I ask that you support this approach to identifying and exploring relationships among traditional K-12 school music programs, community music schools, and the private teacher. The

practitioners in all these settings are the alumni of our programs. Thus, the agents for change come from our programs. Through these alumni we hold the power of making music education, in all of its manifestations, relevant, exciting, and valued. Only then will we have addressed these continuing threats to music's place in the curriculum and in the lives of young people. When the college students in our programs sense the connection between their personal musicianship and the rewards of sharing this in an educational context, they establish a relationship between artistic vision and educational opportunity that will then assert the profession's proper role in cultural leadership. No one else can do this for us. We are responsible for our own destiny.

I hope you will forgive the rather valedictory tone of these closing remarks, but no one can experience the satisfaction of working with the National Association of Schools of Music without being quite sensitive to the dedication that each of you and our hundreds of colleagues represent.

We all are aware of the way in which most academic administrators learn their craft—it is primarily on the job. In the midst of being harried and harassed with responsibilities that far outweigh support, it is indeed surprising that anyone is willing to undertake these responsibilities. We as an Association have tried to support the new administrator through special programs at our Annual Meetings and through our publications. NASM has also invited those considering administration to participate in these activities. We have tried to define the difference between management that handles change, and leadership which promotes change.

We are all aware that over the past decade or two, administrators in higher education have been sounding more and more like business entrepreneurs. They have taken on the vocabulary of business and the goals of accountants—market share, investments, earning ratios, all have become a part of the administrative jargon in our institutional discussions. We might bemoan it, but we cannot escape it. How much of our time is taken up with these sorts of considerations, as compared to the music administrator of 30 or 40 years ago, when their responsibilities were much more closely associated with their roles as musicians, teachers, and cultural leaders.

I know most music administrators zealously guard some time for the classroom, the studio, research, or the rehearsal hall. But my experience, from traveling and talking to members throughout our Association, shows that this is only modestly successful in most cases. There is always the crisis just before entering a classroom, or the budget questions to be resolved before the next lesson or the provost's call to be returned ASAP before rehearsal starts. These inevitable distractions rob us of the focus we envy our faculty having. So each year we lose competent and dedicated colleagues who understandably wish to return to the life of music and teaching that originally brought them into our profession. We are often the poorer for it, as a profession, and in our individual institutions.

Then why do we do it? I believe it is because we have the vision to see the possibilities of the future, and the desire to play a role in making it so, realizing all the time that the rewards of administration are not immediate. It isn't that satisfying bow after a well-performed sonata, or an exhilarating concert. It is much more long-ranged. Many times we need to share, if not totally allow faculty, students, or even central administrators to appear as those responsible for those programs and successes we have labored for so long. But we also know it is our dedication, our ideals, and at times diplomacy that make progress possible. Building liberal arts and professional programs of quality and value is an artistic undertaking in and of itself.

I can assure you that the Board, the officers, and the staff of your Association are continually aware of the dedication and commitment represented by the membership. Your continuing, creative and appropriate responses to challenges and struggles maintain the standards that we all enjoy. Institutional representatives, the commissions, and the volunteer visitors are NASM. Working together, each gives strength and purpose to our unique form of artistic and academic integrity. The officers and staff know the frustrations that the membership faces day-to-day, year-to-year, and yet we know it is a love of our art that keeps each of you going. It is a dedication and a personal commitment that few other disciplines can match, and it is in the great tradition established by those before us who overcame tremendous inertia and opposition to realize their shared mission and values that today is music in higher education, NASM, and the relationship between the two.

I hope that you gain support from being part of this network of hundreds of administrators in music who have persevered and created music programs in higher education, and that this gives meaning to your daily frustrations and responsibilities. Slogans and shallow initiatives usually die before many are even aware of them, but nothing can take the place of the individual who fulfills his or her responsibilities with integrity and purpose. You, and your faculty, have the power to preserve, to change, to advocate, and yet to control your future. We as an Association will provide the support, analysis, and communication that is vital to this effort and which gives meaning to our collective vision represented by the shared standards and objectives that have been the heart of this Association for over 65 years. We represent a continuity with our past that gives meaning to our future.

The future as we wish it to be depends on our taking up the responsibility of leadership that advocates music's highest values in a world of change and challenge. This will not be easy, but music in higher education has done this before and we must do it again, positively and successfully. I believe our collective influence through NASM can bring these positive results for us individually and collectively. And by so doing, we give meaning to our Association's stated

objective, “To maintain professional leadership in music training and to develop a national context for the professional growth of the artist.”

Robert Werner
University of Cincinnati

REPORT OF THE EXECUTIVE DIRECTOR

November 1991 finds NASM in its sixty-seventh year. Continuing traditions built during over a half-century of service and growth, the Association worked during the 1990-1991 academic year on a variety of fronts. More than ever, the resilience, sophistication, and dedication of the NASM membership made the past year a special one in the developing maturity of the Association. Principal issues and activities are chronicled below.

NASM ACCREDITATION STANDARDS, POLICIES, AND PROCEDURES

During 1990-91, the NASM community continued to review drafts of revised standards for baccalaureate degrees in music. The process began in the fall of 1989. Since that time, four complete drafts have been shared with the field, hearings have been held at Annual Meetings, and much discussion has taken place within faculties of NASM member institutions. The Association is grateful for the level and thoughtfulness of the participation in the standards revision project. The procedure has exhibited the finest qualities of self-regulation. If the standards proposals are approved in November of 1991, new levels of clarity and aspiration will be brought into the accreditation process.

In November 1991, the membership is expected to approve a preamble to all NASM standards statements providing greater clarity about the meaning, purpose, and application of standards. This new statement is expected to improve general understanding of the philosophical and operational context for NASM accreditation activities.

Members are also expected to approve proposed *Handbook* statements clarifying the Association's policies concerning appeals of adverse decisions in the accreditation process, conflict of interest, and relationship of accreditation to the autonomy of accredited institutions.

Toward the end of the 1991-1992 academic year, the Association will begin to review its accreditation procedures document. NASM reviews and re-publishes this document every five years. Membership comment will be requested at some point during the process. A primary resource for membership advice will be the questionnaires completed by institutions during the course of accreditation reviews.

NATIONAL ACCREDITATION ISSUES

Anyone reading the higher education and national press knows that the 1990-1991 academic year has brought severe pressures to accreditation.

Anxieties are high throughout the national higher education system and accreditation, as part of that system, reflects resulting tensions. From the perspective of the NASM National Office, however, the picture for accreditation is not so bleak. Until the last two months, incidents receiving the most attention were identified with specific accrediting agencies and not laid generically at the door of the accreditation community as a whole. Experiences with difficult accreditation issues such as diversity and undergraduate general education usually produce reasonable solutions. Difficulties arise when an accreditation operation forgets the difference between function and method, or when it forgets that its role is primarily service rather than regulation. When both things are forgotten on the same issue, events begin to demonstrate how untenable the position is; adverse public notice is one result. More recently, the higher education press has carried generic criticisms of specialized accreditation. There is nothing new in this situation. A small vocal minority continues to repeat a standard litany of complaints against specialized accreditors. Every ten years or so, a critical mass is reached and these complaints receive a public airing. The technique of taking single incidents and blowing them up into national problems is not new either. This is the usual basis for complaints against specialized accreditation. As one wise observer has pointed out, the problem is not with specialized accreditation, nor with institutional accreditation. The problem is with bad accreditation, activities conducted either by accrediting organizations or by their agents that focus on control rather than service, on power rather than content, and on amenities rather than substance. A focus on positive values and due process goes a long way toward keeping accreditation processes in appropriate relationships with institutions and programs. NASM is grateful for the effectiveness of its personnel in maintaining a good reputation for the work of the Association.

We are pleased to report that the Western Association of Colleges and Schools (WASC) has decided to revise its undergraduate standards regarding general education. The new WASC standards produce conditions favorable for the pursuit of undergraduate education in both liberal arts and professional formats. The arts and engineering communities in the Western accrediting region are to be commended for their leadership and statesmanship in resolving this issue. NASM and the Accreditation Board for Engineering and Technology served as resources. The Western Association is also to be commended for having the wisdom and courage to reverse itself on a standards decision. The action of WASC makes it possible for all constituencies and review bodies to work together on behalf of improved general education for all students in the Western accrediting region.

We continue to advise NASM members of the importance of working carefully in campus contexts with both accreditation status and the accreditation standards of the Association. Accreditation, whether institutional or specialized, is often misunderstood. The process is complex and the concept of standards so rich with multiple meanings that there is much opportunity for confusion. These

conditions often tend to expand themselves to the point where individuals and groups hold tenaciously to erroneous information and assumptions. While no amount of striving for accuracy and clarity can prevent problems altogether, NASM members can help the situation by being as familiar as possible with the basic documents of the Association such as the *Handbook*, the Procedures for Institutional Membership, and the document entitled "A Philosophy for Accreditation in the Arts Disciplines." Another mechanism for keeping things straight is to contact the National Office whenever problems arise, particularly when assertions are made that do not seem accurate or fair. Fortunately, NASM works relatively unencumbered with intractable problems, but the difficult context in which higher education is now operating can exacerbate local difficulties to the point where clarification is needed.

ARTS AND ARTS EDUCATION POLICY

1990-1991 has seen the beginnings of a shift in the national discussion on K-12 arts education. The arts presentation community, hit as it has been by economic conditions and vicious debates over government funding, has found a new level of succor in the idea that school-based arts education can save the situation for them. Of course, they are right. K-12 arts education, if produced under the seriousness of purpose normally accorded to language, math, and science, could build a magnificent audience for serious work in all the arts disciplines. However, short-term urgencies can produce short-term aspirations that obviate movement toward long-term solutions. The issue to watch is the extent to which new activities in arts education focus on study or experience, on individual acquisition of knowledge and skills, or on therapeutic or entertainment encounters with the arts. Of course, best solutions include all of the above. But history shows that there are thousands of ways to talk about arts education and to promote concepts of arts education, and even to establish programs called arts education, without accomplishing arts education. The arts community in higher education has a special responsibility in this arena. The challenges of leadership probably will become more obvious as the decade continues.

During the past academic year, members of NASM rose on two occasions to join with others in working to influence tax and education policies. Efforts must continue to ensure that current federal charitable contributions legislation is protected and that future legislation expands opportunities for more Americans to receive a tax benefit from supporting nonprofit organizations. Vigilance and action will also be required to keep reminding policy-makers and the American people that the arts are a basic part of K-12 education, and indeed, of all education. There was an outstanding response by NASM members and friends to the Association's notice that national education goals developed by the National Governors' Association, in cooperation with the White House, did not include the arts. This exercise

and its negative outcome demonstrate the critical importance of developing a more substantive values base for policy-makers who are considering relative priorities for various disciplines. Major work on values concerning music study will begin at the 1991 Annual Meeting.

PROJECTS

1990-1991 saw the continuation of the NASM futures effort. Three Executive Summaries were published analyzing futures issues of concern to music units in higher education. In 1991-1992, the final two Executive Summaries, Research and Administration, will be published. A second Supplement to the *Sourcebook for Futures Planning* has already been published. These documents will complete the initial phase of the futures effort and lay a foundation for continuing work on futures issues throughout the decade. Other publications activity included completion of new resource documents entitled *The Assessment of Undergraduate Programs in Music* and a Briefing Paper entitled "Community Education and Music Programs in Higher Education."

The Association is also working on a project concerned with undergraduate minors in music. Information has been requested from the membership, and hearings on this topic will be held during the 1991 Annual Meeting. Although NASM does not and will not accredit minor programs, the Association is seeking to craft the best possible policy statement which will assist institutions as they develop a variety of minors programs.

In addition to our regular services for and visits with foreign visitors, NASM was particularly engaged in discussions with foreign colleagues in 1990-91. The largest project involved the Nordic Council of Music Conservatories. The Nordic Council met with the NASM Executive Committee in February of 1991. The Executive Committee extended its regular annual meeting to accommodate intensive discussions with Nordic colleagues about such issues as advanced graduate professional training, music executives as cultural leaders, and sociological/technological contexts for the future of music study. Attendees left the Washington, D.C. meeting with new respect for the similarities, and the differences, of organizing music study under different economic, political, and cultural conditions. In addition, the Executive Director was involved in direct consultations on professional training matters with the Hong Kong Council for Academic Accreditation and the Association of Royal Colleges of Music in the United Kingdom. Changing political and educational conditions around the world are drawing greater attention to American systems of quality control and, particularly, accreditation. The structures of American undergraduate and graduate degrees in the arts are also a matter of increasing international interest. While NASM remains centered in its domestic agenda, it is gratifying and enlightening to be able to assist foreign colleagues. NASM standards, documents from the futures project, accreditation procedures,

and, particularly, the Association's service-oriented philosophy have been shared, literally, all over the world in 1990-91.

As the futures effort continues, the Association is expected to give detailed attention to specific areas of concern. At the 1990 Annual Meeting, representatives from institutions with fewer than fifty majors expressed deep concern about the future of libraries supporting music instruction. This expression was consistent with concerns expressed by the initial NASM Futures Committee and with discussions in the NASM Executive Committee. At the 1991 Annual Meeting, hearings will be held to collect information on this subject from the entire membership. This information is expected to assist in the beginnings of a focused project on the future of music libraries. Such a project will necessarily involve broad consultation both within and beyond NASM. More information about the project and the consultative procedures will be made available as the project unfolds.

As already noted, the NASM Annual Meeting serves as a means for accomplishing much of the work of the Association. The membership is to be commended for the significant amount of work it accomplishes throughout the year toward the provision of an outstanding program. The Association is especially grateful for the many suggestions for program topics received each year.

NASM continues to participate in the Higher Education Arts Data Services (HEADS) project. 1991-1992 was a transition year for HEADS. The entire HEADS data processing system was redesigned as all aspects of the HEADS system were headquartered in Reston, Virginia. The new software for HEADS is state-of-the-art and awesomely efficient. We expect spectacular improvements in the turnaround time for HEADS reports. Our goal is to have HEADS data summaries to participants in the HEADS system well before budget discussions begin in late winter or early spring. We appreciate the patience of the membership and all participants in the HEADS system during the transition years. The new software will also enable HEADS to undertake more sophisticated manipulations of data. Developing these capabilities will constitute a long-term development project for the HEADS system. Special statistical reports that enable comparisons between small numbers of institutions will be made available during the 1991-1992 academic year. A primary reason for consolidating HEADS operations in Reston was to prevent egregious escalation in the costs of the project. The goal is to provide accurate data as efficiently and inexpensively as possible to the users of the HEADS system. We believe that goal is more within reach than ever before.

NASM also participates in the Council of Arts Accrediting Associations (CAAA). The Council is composed of the Presidents and Vice Presidents of NASM, NASAD, NASD, and NAST. The Executive Director of the Associations serves as an ex officio member of the Council. CAAA activities were summarized for the membership in the March/April Report to Members. The Council published Briefing Papers entitled Health Issues for Performing and Visual Arts

Students and Policy-Making, The Arts, and School Change. Future Briefing Papers are expected concerning K-12 arts education and the relationship between the arts and humanities in higher education. The Council is also engaged with other professional associations concerning policy analysis and recommendations on the subject of faculty evaluation for promotion and tenure. This Definitions of Scholarship effort is being managed by the Center for Institutional Development at Syracuse University and supported in part by grants from the Fund for the Improvement of Postsecondary Education and the Lilly Endowment.

Finally, the Association joined with NASAD, NASD, and NAST in the joint purchase of an office condominium immediately adjacent to the present National Office in Reston, Virginia. This purchase, at a depressed price, ensures the space needs of the National Office for Arts Accreditation in Higher Education for many years to come.

NATIONAL OFFICE

NASM's National Office in Reston, Virginia, is about eight miles from the Dulles International Airport, Washington, D.C. Members are encouraged to visit when they are in the Washington, D.C. area. We ask only that you write or call in advance so that we may provide directions or other appropriate information.

The NASM National Office houses the records of the Association and the work of eight full-time and one part-time staff members. Karen P. Moynahan, Margaret O'Connor, Lisa Collins, Chira Kirkland, David Bading, Bea McIntyre, Willa Shaffer, and Nadine Flint provide outstanding service in the various aspects of the Association's work. Although every staff member is extremely busy, our volume of work is eased by the kind and gracious cooperation we receive from members and elected officials of the Association, people unflinching in their efforts to serve the field.

NASM solicits suggestions for improvement in any aspect of its work. The most efficient way to communicate with various elected and appointed bodies of the Association is by writing the Executive Director at the National Office. It is the Executive Director's responsibility to ensure that your thoughts are placed on the agenda of the appropriate group. We hope you will never hesitate to advise us if there are ways we may provide clarification or assistance. On behalf of the staff, may I state, once again, what an honor it is to have the opportunity to work with the members of NASM. We are all proud to be associated with a dynamic, developing, and service-oriented organization.

Best wishes for the forthcoming year.

Respectfully submitted,
Samuel Hope
Executive Director

REPORTS OF THE REGIONS

REPORT OF REGION ONE

The meeting of Monday, November 25, 1991, was called to order at 3:50 p.m. by Chairman John Mount, University of Hawaii at Manoa.

The slate of officers was presented, nominations were taken from the floor, and the election conducted. Elected were:

Chairman—Carl Nosse, University of the Pacific
Vice Chairman—Donald Para, California State University, Long Beach
Secretary—John Swain, California State University, Los Angeles

Topics for the 1992 Regional meeting were suggested. Possibilities include:

- Structuring ear-training to theory and conducting skills
- Leadership styles
- Assessing student outcomes
- Further discussion of issues raised by Professor Keller at the second General Session.

Members were encouraged to send additional ideas to the chair. The chair will select the topic for next year.

Professor Ken C. Pohlmann, University of Miami, presented a fascinating and informative look at the techniques of music engineering. He shared curriculum and demonstrated the results of the application of specific techniques to audio engineering.

The meeting was adjourned at 5:00 p.m.

Respectfully submitted,
John Mount
University of Hawaii at Manoa

REPORT OF REGION TWO

Region Two met Monday morning, November 25th. The meeting was called to order by chairman Richard Evans at 10:05 a.m. A unanimous ballot was cast for the slate of officers as presented by the nominating committee:

Chairman—Richard Evans, Whitworth College*
Vice Chair—Allan Stanek, Idaho State University
Secretary—Richard Stewart, Willamette University

Robert Thayer, Bowling Green University, was introduced as the main presenter. His presentation, "Percentages and Standards, Developing New Music Curricula," was a thorough discussion of NASM curricular planning resources. After a discussion period, the meeting was adjourned at 11:00 a.m.

*With the subsequent election of Professor Evans to the Commission on Accreditation, Professor Stanek assumes the Chair of Region Two.

Respectfully submitted,
Richard Evans
Whitworth College

REPORT OF REGION THREE

The meeting of November 25, 1991, was called to order by Lon Sweet, Chairman of Region Three.

Current officers were introduced: Vice Chairman—Hal Tamblin, Metropolitan State University, Colorado; Secretary—Gene Holdsworth, Bethany College, Kansas.

New executives to Region Three were acknowledged, including Sarah Klinsfelter, College of the Ozarks; Melvin Platt, University of Missouri; and Eric W. Unruh, Casper College, Wyoming.

Concerns from the NASM Board of Directors were shared, including:

- a. The NASM Code of Ethics is to be reviewed by executives and shared with the members of the music faculties.
- b. Questions about teacher education requirements as they affect music teaching major participation—particularly as attributed to NCATE—need to be directed to the NASM National Office.
- c. Concerns and topics for future NASM meetings, both national and regional, are always welcome and should be shared with the appropriate officers of the association.

The nominating committee presented its report as follows: Current Vice Chairman Hal Tamblin for the office of Chairman; Current Secretary Gene Holdsworth for the office of Vice Chairman; James Cargill, Black Hills State University, South Dakota, for the office of Secretary.

Members of the Nominating Committee were Kerry Hart, Adams State College, Colorado, Chair; Sterling Cossaboom, Southeast Missouri State University; Gary Thomas, University of Nebraska at Kearney.

The slate was elected as presented.

Sterling Cossaboom suggested "The Impact of Strategies for Teaching Critical Thinking on the Core Curriculum" as a future program topic.

Dr. Charles Hoffer, Music Education Specialist at the University of Florida, was introduced by Chairman Lon Sweet. Dr. Hoffer's presentation on "Critical Issues in Music Education" outlined current and future challenges for music teacher education, and included valuable strategies for meeting those challenges. Dr. Hoffer shared information and materials from the National Coalition for Music Education, which is a joint effort of MENC (Music Educators National Conference), NARAS (National Academy of Recording Arts and Sciences, Inc.) and NAMM (National Association of Music Merchants). Materials to support music education include an "Action Kit for Music Education," videotapes, books, brochures, and awareness items. Information about all of the materials may be obtained through the MENC Publications Sales' toll-free number: 1-800-828-0229.

Respectfully submitted,
Eugene I. Holdsworth
Bethany College

REPORT OF REGION FOUR

Region Four convened its annual meeting at 10:00 a.m. November 25, 1991, in the Toucan Room of the Walt Disney World Swan Hotel. Fifty-one of the region's 71 member institutions were represented. Chairman Tower of Millikin University presided. Since immediately after last year's meeting, Secretary Ron Ross of the University of Northern Iowa and Vice Chairman Karen Wolff (now of Oberlin) were (in the best tradition of Region Four as a good place to be from) elevated to positions on the Association's Committee on Ethics, an election for their unexpired terms was held. Judith Kritzmire of the University of Minnesota, Duluth, was elected Secretary, and David Childs of Concordia College at Moorhead was elected Vice Chairman.

Various items of concern, including possible region meetings, possible program topics, the obligation to insure that faculty are aware of and sensitive to the NASM Code of Ethics, and the need to encourage new institutional membership, were discussed.

Charles Boyer of Trinity University and Wayne Hobbs of Texas Tech University then presented a program centered upon the relationship between learning theory and music curricula. After a cogent and insightful presentation by Dr. Boyer of key concepts in learning theory, it was determined that a more appropriate title for the program would be "Learning Theory vs. Music Curricula." Consistent with this conclusion, Dr. Hobbs presented a model curriculum which was marked by sequence and progression more consistent with good learning theory and which delayed the most intense work in music until the junior and senior years. The

presentation elicited extensive interest as well as discussion of sufficient intensity that the meeting was finally gaveled to an overtime close by Chairman Tower after it had attracted an additional twenty persons.

Due to the level of interest in this year's topic and its complexity, a continuation of the learning theory/music curricula disputation is under serious consideration for next year's meeting.

Respectfully submitted,
A. Wesley Tower
Millikin University

REPORT OF REGION FIVE

The meeting of Region Five began with an election to replace Vice Chairman Jack Eaton of Butler University, who had resigned from regional office. James Ator of Indiana University-Purdue University at Fort Wayne was elected. For next year's regional meeting, the topic of confidentiality in promotion and tenure decisions was chosen.

The region then heard a presentation by Professor Frederick Tims of the University of Miami, who spoke on "Problems of Special Students in Music Programs: Standards, Facilities, and Legal Issues." The 50-plus attendees participated in a lively discussion, citing problems they had experienced on their own campuses. It was noted that the Civil Rights bill signed on November 21 will significantly affect future litigation, which will in turn change the way music executives will have to deal with students and faculty with disabling conditions.

Respectfully submitted,
Peter Schoenbach
Wayne State University

REPORT OF REGION SIX

The annual meeting of Region Six was called to order at 10:03 a.m. After formal recognition of and welcome to music executives new to the Region, topics of interest for 1992 were solicited from the membership. It was decided, by means of an informal vote, that the issue of cultural diversity should be pursued at our next meeting. Of particular interest are questions about effectively incorporating multicultural offerings into the curriculum, as well as the problem of increasing the sensitivity of faculty and students to multicultural concerns outside the curriculum.

Because of the resignation of previously elected Chairman Robert Sirota, an election was held to determine officers for the remainder of the term. Those elected were C.B. Wilson, Chairman; Dorothy Payne, Vice Chairman; and David Herman, Secretary.

Following the business meeting, Richard Colwell of Boston University made a stimulating and timely presentation which addressed some of the critical problems facing arts education today. Dr. Colwell offered a number of observations regarding leadership qualities as well as practical steps which might address today's changing social and educational scene. Respondents Laura Calzolari of Westchester Conservatory of Music and David Herman of the University of Delaware provided helpful observations on the importance of developing widespread literacy in the arts, as well as published sources of information on the topics of arts education and advocacy. A brief but lively discussion ensued.

The meeting was adjourned at 11:30 a.m.

Respectfully submitted,
Dorothy Payne
University of Connecticut

REPORT OF REGION SEVEN

The meeting was called to order by Chairman Joseph Estock. There was a brief business meeting in which the Chairman appointed a nominating committee for elections at next year's meeting. The nominating committee consists of Robert Romine, chairman; Suzanne Bunting; and Bennett Lentczner.

Patrick T. McMullen, of the State University of New York, College at Fredonia, was introduced by the chairman as the guest presenter. His presentation was titled "Values, Cultural Diversity, and New Technology: Shaping the Music School of the 21st Century."

A brief question and answer period followed the presentation, and the meeting was adjourned.

Respectfully submitted,
Richard Koehler
Georgia State University

REPORT OF REGION EIGHT

David Russell Williams called the meeting to order at 9:30 a.m. He shared information with the assembly regarding the meeting sites for the next several years (Chicago in 1992, San Francisco in 1993 and Boston in 1994). Registration

will remain at \$100 for the 1992 meeting. Chairman Williams called attention to the ethics statement on recruitment and requested that all chairpersons re-acquaint their faculty members with this statement and its contents.

Earl Norwood, University of Tennessee at Martin, suggested that NASM should publish the agreement with NCATE for the information of the members.

Chairman Williams requested input in the planning of future meetings at the Regional and National level. Suggestions may be sent to him or to the National Office.

A nominating committee will be named to propose officers for the 1992-95 term.

Chairman Williams introduced the speaker, Francis McBeth, Professor of Music at Ouachita Baptist University, who spoke on "Perceiving Music: Personal Evaluation of Quality in Music." Dr. McBeth stressed the importance of directionality and individuality in music composition.

Chairman Williams expressed appreciation to Dr. McBeth, and the meeting was adjourned at 10:52 a.m.

Respectfully submitted,
Jerry L. Warren
Belmont University

REPORT OF REGION NINE

The meeting of Region Nine was called to order at 3:45 on November 25 with Chairman Herbert Koerselman presiding. Six music executives who were new to Region Nine were introduced.

An election for vice chairman was held to replace Dan Sher, who is currently serving on the Commission on Accreditation. James Fields from Nicholls State University was elected as vice chairman for Region Nine.

The chair reminded the membership of the ethics policy of NASM regarding recruitment of faculty and students and urged music executives to share ethics materials with their faculty.

Topics for future meetings were solicited. Those present responded favorably to a suggested topic concerning the recruitment and hiring of minority faculty. Mary Ann Rees of Northwestern University has agreed to present the results of the research in the area at the Region Nine meeting next year in Chicago.

Brian Bunnels and Joseph Shirk presented the results of a survey on "Policies and Procedures in Faculty Recognition." The survey was conducted during the summer and early fall among music executives in Region Nine regarding current

practices in faculty recognition. 81 % of the membership in Region Nine responded to the survey. Following the presentation there was lively discussion concerning the findings and implications of the study.

The meeting adjourned at 5:10 p.m.

Respectfully submitted,
Herbert Koerselman
Sam Houston State University

REPORT OF THE COMMITTEE ON ETHICS

No formal complaints have been brought before the Committee on Ethics during the 1990-91 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 1991-92*. 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

After positive action by the Commission on Non-Degree-Granting Accreditation, the following institution was granted Associate Membership:

Washington Conservatory of Music, Inc.

Action was deferred on one institution applying for renewal of Membership.

Progress reports were accepted from one institution and acknowledged from one institution recently continued in good standing.

One application for substantive change was reviewed.

One program was granted Plan Approval.

Action was deferred on one program submitted for Plan Approval.

One program was granted Final Approval for Listing.

One institution was granted a second year postponement for re-evaluation.

Five institutions were notified regarding failure to participate in the 1990-91 HEADS project (failure to submit the most recent annual report).

Two institutions were notified regarding failure to participate in the 1989-90 and the 1990-91 HEADS project (failure to submit the last two annual reports).

REPORT OF THE COMMISSION ON COMMUNITY/JUNIOR COLLEGE ACCREDITATION

WILLIAM HIPPI, CHAIRMAN *PRO TEMPORE*

After positive action by the Commission on Community/Junior College Accreditation, the following institutions were granted Associate Membership:

Bucks County Community College
Jefferson College

After positive action by the Commission on Community/Junior College Accreditation, the following institutions were continued in good standing:

Odessa College
Schenectady County Community College
Truett McConnell College

Action was deferred on one institution applying for renewal of Membership.

A progress report was accepted from one institution recently continued in good standing.

Action was deferred on one program submitted for Plan Approval.

One institution was granted a second year postponement for re-evaluation.

Two institutions were notified regarding failure to participate in the 1990-91 HEADS project (failure to submit the most recent annual report).

REPORT OF THE COMMISSION ON ACCREDITATION

HAROLD BEST, CHAIRMAN

ROBERT FINK, ASSOCIATE CHAIRMAN

Progress reports were accepted from four institutions recently granted Associate Membership.

After positive action by the Commission on Accreditation, the following institution was granted Associate Membership:

Mississippi State University

After positive action by the Commission on Accreditation, the following institution was granted Membership:

George Fox College

Action was deferred on three institutions applying for Membership.

Progress reports were accepted from three institutions recently granted Membership.

After positive action by the Commission on Accreditation, the following institutions were continued in good standing:

Butler University, Jordan College of Fine Arts
Carnegie Mellon University
Eastern Michigan University

Friends University
George Washington University
Mississippi University for Women
Nazareth College of Rochester
New York University
Norfolk State University
Northeast Missouri State University
Ohio Wesleyan University
Pennsylvania State University
Roberts Wesleyan College
State University of New York, College at Fredonia
Syracuse University
University of Michigan
University of Mississippi
University of Nebraska at Kearney
University of Nevada, Reno
University of Oregon
University of Science and Arts of Oklahoma
University of South Carolina
Viterbo College
Washburn University
Western Oregon State College
Winona State University
Xavier University of Louisiana

Action was deferred on twenty-six institutions applying for renewal of Membership.

Progress reports were accepted from twenty-one institutions and acknowledged from four institutions recently continued in good standing.

One application for substantive change was reviewed.

Thirty-two programs were granted Plan Approval.

Action was deferred on eleven programs submitted for Plan Approval.

Progress reports were accepted from three institutions recently granted Plan Approval.

Twenty-four programs were granted Final Approval for Listing.

Action was deferred on two programs submitted for Final Approval for Listing.

Two institutions were granted second year postponements for re-evaluation.

One institution was granted a third year postponement for re-evaluation.

Three institutions with fewer than twenty-five majors were reviewed.

Washington University withdrew from Membership during the 1991-92 academic year.

November 1991

OFFICERS, COMMISSIONERS, AND STAFF OF THE ASSOCIATION

Officers

President: **Frederick Miller, DePaul University (1994)

Vice President: **Harold Best, Wheaton College (1994)

Treasurer: ** William Hipp, University of Miami (1992)

Secretary: **Helen Laird, Temple University (1993)

Immediate Past President: *Robert Werner, University of Cincinnati
(1994)

Commission on Non-Degree-Granting Accreditation

*Robert Thayer, Bowling Green State University, *Chairman* (1993)

Peter Gerschevski, Cadek Conservatory of Music (1994)

John F. Sawyer, Blair School of Music (1992)

Commission on Community/Junior College Accreditation

*Robert Tillotson, William Rainey Harper College, *Chairman* (1993)

Lynn Asper, Grand Rapids Community College (1994)

Russ Schultz, Central Washington University, *pro tempore* (1992)

Commission on Accreditation

**Robert Fink, University of Colorado, *Chairman* (1992)

**Donald E. McGlothlin, University of Florida, *Associate Chairman pro tempore* (1992)

Joyce Bolden, Alcorn State University (1992)

Robert Cowden, Indiana State University (1993)

Jo Ann Domb, University of Indianapolis (1994)

Richard Evans, Whitworth College (1992)

Carl Harris, Jr., Norfolk State University (1994)

Jack Heller, University of South Florida (1993)

David Kuehn, University of Missouri, Kansas City (1994)

Lyle Merriman, The Pennsylvania State University (1992)

Birgitte Moyer, College of Notre Dame (1993)

Colin Murdoch, San Francisco Conservatory of Music (1992)

Dorothy Payne, University of Connecticut (1994)

Allan Ross, University of Oklahoma (1993)

Daniel Sher, Louisiana State University (1993)

James Sorensen, University of Puget Sound (1992)

Arthur Swift, Iowa State University (1993)

George Umberson, Arizona State University (1994)

Public Consultants to the Commissions

Jim P. Boyd, Fort Worth, Texas
Marcy McTier, Atlanta, Georgia

Regional Chairmen

Region 1: *Carl Nosse, University of the Pacific (1994)
Region 2: *Alan Stanek, Idaho State University (1994)
Region 3: *Hal Tamblyn, Metropolitan State College of Denver (1994)
Region 4: *Wesley Tower, Millikin University (1993)
Region 5: *Peter Schoenbach, Wayne State University (1993)
Region 6: *C.B. Wilson, West Virginia University (1993)
Region 7: *Arthur Tollefson, University of North Carolina at Greensboro (1992)
Region 8: *David Russell Williams, Memphis State University (1992)
Region 9: *Herbert Koerselman, Sam Houston State University (1992)

Committee on Ethics

Karen L. Wolff, Oberlin College Conservatory of Music, *Chairman* (1992)
John Mount, University of Hawaii at Manoa (1994)
Ronald Ross, University of Northern Iowa (1993)

Nominating Committee

Charlotte Collins, Shenandoah University, *Chairman*
Manuel Alvarez, University of South Carolina
Warren Hatfield, South Dakota State University
David Lynch, Meredith College
Don Moses, University of Illinois

National Office Staff

**Samuel Hope, Executive Director
Karen P. Moynahan, Associate Director
Margaret O'Connor, Accreditation Coordinator
Lisa Collins, Accreditation Specialist
Chira Kirkland, Administrative Assistant and Meeting Specialist
David Bading, Editor
Willa Shaffer, Projects Associate
Betty Weik, Constituent Services Representative
Nadine Flint, Financial Associate

* Board of Directors

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