PROCEEDINGS
The 68th Annual Meeting

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ASSOCIATION OF
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MUSIC

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PREFACE

The Sixty-Eighth Annual Meeting of the National Association of Schools of Music was held November 21-24, 1992, at the Fairmont Hotel in Chicago, Illinois. 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.

THE IMPACT OF PRIMARY CHANGE AGENTS

INTERNATIONAL DEVELOPMENTS
ROBERT FREEMAN
Eastman School of Music

We have all heard for a long time that the world is shrinking, a development that is felt at the Eastman School of Music and throughout NASM. The late Allan McHose once told me a story about how, during the first decade of this organization's history, Howard Hanson was once confronted by a travel dilemma that involved a Saturday night concert in Kilbourn Hall followed by an important NASM speech in Chicago the following morning. In those days, the only way to accomplish this was with the help of the New York Central, whose 20th Century Limited went through Rochester in the middle of the night, arriving in Chicago by the start of the next business day. But, while the 20th Century Limited stopped in Syracuse and Buffalo, it did not do so in Rochester. McHose's solution was simple, though hair raising. A life-long train buff, he knew a vice president of the New York Central, who said, however, that while the train could not stop in Rochester, he could see to it that it slowed down. As the great train rolled through the Rochester depot at 1:00 in the morning, Director Hanson and Associate Director McHose sprinted, with suitcases in hand, down the platform next to the train. A Pullman door opened, Hanson pulled himself aboard, and 50 yards further, McHose heaved up a suitcase and a brief case, just before the 20th Century sped off to Buffalo, Cleveland, Toledo, and Chicago. I'm sure Hanson's talk at NASM in Chicago the next morning was as eloquent as ever.

Now everything has changed. There is only one train that connects Rochester and Chicago, Amtrak's Lakeshore Limited, which leaves Rochester at 2:25 a.m. and reaches Chicago only the following afternoon, after lunch. And while I did not conduct in Kilbourn Hall last night, I did attend a Kilbourn Hall recital on Friday night before flying to New York City early Saturday morning for a couple of business meetings that preceded a 5:30 flight from LaGuardia to O'Hare. Fortunately, I did not have to try to leap onto any moving airplanes.

Changes in world transportation patterns, in the location and density of the world's best schools of music, and in the ability of peoples all over the globe to afford the costs of a first-class musical education have changed since the days of the New York Central as well. When I began as Eastman Director 20 years ago, the percentage of our foreign student enrollment stood at about 5%. Howard

Hanson's director of admissions stressed to me in the fall of 1972 that, because Eastman is an American music school, most of the students were Americans. "Besides," he said, "we have a lot of trouble trying to get international students to speak English, and it is often hard to collect on our bills." While the vast majority of the 5% of our enrollment in 1972 which came from other countries comprised Canadians, the international component of Eastman's enrollment has in the meantime grown to 15%, with the preponderant block coming from Southeast Asia, a phenomenon which is mirrored in the enrollments of many other American music schools, in some of which the Southeast Asian proportion of the enrollment may run as high as 35 or 40%. It was, after all, but three years ago that Joseph Polisi, President of the Juilliard School, was quoted in the *Wall Street Journal* as having said that, while it seemed perfectly natural in the earlier part of this century for young Americans of high musical aspiration to complete their educations abroad, as Howard Hanson himself did with the first American Prix de Rome, there appears to be general agreement in the world that in the 1990s the highest quality of musical education takes place in the United States of America. But Mr. Polisi went on in the *WSJ* article to express his well-founded concern that, unless America's economy develops more positively in the decades immediately ahead, the best international musical education available in the world in the year 2025 will be sought in Tokyo, where the Toho School, the Musachino Academy of Music, and the Kunitachi School of Music already produce young musicians of high accomplishment and aspiration, and in very large numbers. At Kunitachi, where I was a guest five years ago, I observed what is still the largest enrollment I know of at any international music school: not 1500 music students, as at Indiana or North Texas University, but 6000 music students, almost all of them young women.

In London last June, I attended for the first time in my experience a joint meeting of American school directors with the heads of the seven principal British music schools: the Guildhall School, the Royal Academy of Music (whose new director is American cellist Lynn Harrell), the Royal College of Music, the Royal Northern Conservatory of Music in Manchester, the Royal Scottish Conservatory, the Royal Welsh Conservatory, and Trinity College of London. All these schools charge tuition rates that amount to £5000 a year, though these rates are discounted through scholarships in much the fashion employed in this country. In days gone by, the British music schools primarily enrolled students from Great Britain itself and from other parts of the British Commonwealth. But with Britain's apparent wish to join the European community, comes a natural concern about competition for students with continental conservatories and schools of music. While the French, ever conscious of their status as Le Grand Nation, focus primarily on the education of French nationals, the Germans and Austrians go out of their way to welcome students from all over the world, not only from the United States but from Britain, the formerly communist countries of Eastern Europe, and Southeast Asia. (While foreign study is increasingly popular for Japanese music students,

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there is natural Japanese interest not only in the United States but in Central Europe as well.) The 12 Hochschule für Musik in what used to be West Germany are well-established institutions of high quality, fully supported by public funds and enrolling about 1,000 students each. To that number the unification of Germany has now added 10 Hochschule für Musik from what used to be East Germany, also enrolling about 1,000 students each. Understandably, the British look with some concern to the potential outflow of potential British music students to the continent, while the Germans are apprehensive about their present and future ability to sustain a national enrollment of 22,000 fully funded domestic music students. For those of us who worry about the competition of the Curtis Institute, enrolling 170 in toto, one can only imagine what it feels like to plan in a situation where governmental priorities are changing rapidly in a nation that enrolls 22,000 music students on full federal scholarships. One can summarize all of this fairly simply: at a time when international travel makes it possible to get from continent to continent with relative ease, the recent death of communism and the development of the European Community will pose for all kinds of education—including musical education—competitive challenges of an unprecedentedly high order.

There are, of course, all kinds of opportunities as well. The magnificent New York Central depot in Rochester, larger in my boyhood memory even than the Eastman Theatre, has in the meantime been replaced by an Amtrak station that is but a small fraction of the size of the original structure. Most Eastman faculty and students hardly take notice of the Amtrak terminal, served as they are by what 20 years ago was called the Monroe County Airport, itself replaced during the past three years with a very handsome airport of the future, now called the Greater Rochester International Airport (there are three daily flights to Toronto). But the fact that five major airlines provide regular nonstop service between Rochester and Boston, New York, Philadelphia, Baltimore, Pittsburgh, Washington, Raleigh, Durham, Atlanta, Detroit, Cleveland, Chicago, and Cincinnati has changed the way in which the resident Eastman faculty use both Rochester and the Eastman School as a hub for professional engagements all over America, an arrangement which facilitates not only exports but imports, with Kilbourn Hall and Eastman Theatre concerts given by a broad array of visitors who can now play at Eastman without visiting Syracuse and Buffalo. Since 1989 the Eastman Philharmonia has been the regular resident orchestra of the Heidelberg Festival in Germany and for the past six years Eastman Wind Ensemble has made month-long tours of Japan during June.

There are, of course, problems and challenges. Not all international students are equally versed in the English language, and while instrumental and vocal study is possible, music administrators need to be very careful not to undermine the efficacy of general education programs or those in music history and theory for young people whose skills in reading, writing, and speaking our language are still quite

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modest. Although Korea sends us well-prepared students whose musical gifts are often very impressive, we have found it a challenge to convince students from a culture that values the printed word as revealed truth, that copying wholesale paragraphs and chapters from already published articles and books constitutes plagiarism, a very serious breach of academic integrity at Eastman, as elsewhere in the West. And there are other challenges that stem from a shrinking globe. You can imagine my reaction, three years ago, to learn of the existence in Singapore of a newly founded pre-collegiate musical institution named the East Man Music School, a source of serious embarrassment for the dozen or so Eastman graduates who live in that country. Because the response from a Singapore lawyer to my initial inquiry informed me that the East Man School has been named for "religious" reasons, I have interested myself in the meantime, as one would imagine, in the cases recently litigated in Singapore by J.C. Penney (which lost) and Macy's (which won, but was driven at the same time into Chapter 11 bankruptcy).

It seems ironic that, at a time when those of us focusing on European art music are now teaching those repertories to students from all over the world, America's own populist repertories are rapidly expanding all over the world, threatening the survival of classical repertories indigenous to Southeast Asia, India, Africa, and South America, for example. While it is clearly too early to predict what all of this will mean in the long term to the international education of musicians for the century ahead, it is not too soon, I think, for us to begin to reflect on why so many of us spend so little attention on instruction in America's own musics. This question seems to me of special relevance at a time in American history when the elite who contribute $250,000 or more to the Democratic Party are rewarded by the President-elect with an elegant lapel pin in the shape of a saxophone.

The shrinking globe we all inhabit creates inevitable pressures and challenges, but it brings us important opportunities as well. While international students—like Americans abroad—tend to isolate themselves from the larger community by socializing with one another, speaking their native language whenever possible, their presence among us facilitates acquaintance and friendship with other peoples of the world, not only mitigating sources of potential international tension, but introducing us all to entirely different ways of thinking about problems on which we may have focused too narrowly. The first summer the Philharmonia played in Heidelberg, I received a late-night overseas call from David Effron, who thought that he had better let me know that the Heidelberg police had imprisoned half a dozen of our undergraduates who had not known of a local 15th-century ordinance banning street music played "by itinerant jugglers and gypsies," to quote the Heidelberg statute. While a telephone conference with the mayor of Heidelberg the following morning was unsuccessful in getting the law changed, I did succeed in getting an exception for musicians under the age of 25 holding University of Rochester identification cards. And I can assure you that America's federal Department of Immigration and Naturalization makes similar difficulty for foreign

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students in Rochester, especially for those talented young people who come with barely visible means to support themselves. The challenge for all of us—administrators, faculty and students—is, I believe, to get to know our visitors, to help them to learn our language, to try to learn theirs, and as the result to learn new ways of thinking about ourselves, about the rest of the world, and about the ways in which music is taught and perceived all over the world. In the new global village we shall be more than ever dependent upon one another, a sense that can be fostered through music's international languages and what I hope will be our growing ability to learn from one another and to be sensitive to each other's needs as human beings.

TRANSFORMING THE MUSIC CURRICULUM

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The Cleveland Institute of Music

The publication in 1971 of Eileen Southern's monumental work, *The Music of Black Americans*, symbolically heralded the beginning of what many hoped would be a new era. A thorough study written by a well-respected scholar, Professor Southern's book was the first comprehensive history of the musical activities of African Americans. It was published at the height of intense debates surrounding the introduction of ethnic studies, women's studies, and third-world studies into the curriculum—beginning the movement from a unidimensional to a multidimensional curriculum. With such a wealth of information and resources available about African American musical contributions and traditions, it was hoped that within twenty years much of this new knowledge would be included in the music curriculum.

It has been more than twenty years since Southern's study was published, and yet the music history course syllabi at the majority of our institutions contain only minimal information or materials related to the music of African Americans, or for that matter, American music in general. Was it naive to think that the availability of new scholarship about these musical contributions and activities would overcome well-entrenched and reinforced misinformation and stereotypes in the minds of teacher/scholars and, ultimately, students? Perhaps. However, I would submit that this development is a manifestation of the impact of the ''corporate culture''—prevalent in most academic institutions—on the curriculum.

A close examination of higher education institutions reveals that—affirmative action and political correctness notwithstanding—the majority of them are overwhelmingly monocultural with respect to curricula, programming, social interaction, policies, procedures, management style, and structures. This should not be surprising given the fact that we are, as a society, but one generation away from legal segregation by race. As a result, the ''corporate culture'' within academia has maintained practices, policies, and procedures which have been perceived as sexist or racist. Only in recent years have our academic institutions become aware of these perceptions and begun to contemplate changes.

The impact of this ''corporate culture'' on music units (during a period in which the students have become significantly more diverse) has been not much different than other disciplines within academia. While we have, for the most part, welcomed diversity among students, we continue to offer them a curriculum which is monocultural and bound to a traditional composition. The environment within music units during this period has been neutral at best and, in many instances, unwittingly inhospitable.

During this period in which our students have become more racially and ethnically diverse, the challenges facing faculty within music units have multiplied. There is no need to recite the litany of challenges created by the virtual disappearance of music in the public schools (especially on the elementary level). We are all too familiar with these issues. However, our diverse students come from a world of increasing domestic, regional, and national violence and intolerance, a world in which anesthetizing one's feelings with chemical substances has become the escape hatch of choice by many. It has become increasingly difficult for us to know who our students really are, because so many of them bring such emotional baggage with them to school. Often interpreted by faculty as indifference, these social factors can seriously interfere with the teaching and learning process.

Our approach to these challenges within music units has been to view the art of music as a balm capable of—if not healing—at least rendering them neutral. After all, is not student affairs charged with providing social services to students? This is, in my opinion, one of the reasons the evolution of an approach to diversity within music units has been thwarted. A recent book on leadership diversity in America by Ann Morrison[1] offers some useful paradigms for us in this regard. In a discussion of the evolution of approaches to diversity (which, as she indicates, are continuously evolving), she describes five approaches to diversity developed by Jean Kim and Judith Palmer:

1. Golden Rule Approach
   - Treat each individual with civility. "Do unto others as you would have others do unto you."
   - Only important differences are individual differences.
   - Impact of prejudice and oppression are not recognized.
   - High value placed on "color blindness."

2. Assimilation
   - Shaping people to the dominant style.
   - Expectation that minorities will abandon their preferred style, dress, or values.

3. Righting the wrongs
   - Disadvantaged groups are targeted.
   - Attempts made to ameliorate past injustices.

4. Culture-specific approach
   - Emphasis on teaching norms and practices of another culture.
   - Little attempt to generate an understanding of and appreciation for the values of that culture.

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5. Multicultural approach
   - Increasing awareness and appreciation of differences.
   - Respecting uniqueness of each individual.
   - Assumption that the institution must change.
   - Goal is to strengthen the institution by leveraging a host of perspectives.

Of these five approaches, the multicultural approach probably represents the highest evolutionary state, although the most useful approach, she asserts, is one which combines the salient features of several of the approaches.

It is my contention that the majority of schools and departments of music have not evolved much further than the culture-specific approach. As a result, most of the recent scholarship regarding the musical traditions of people of color remains "ghettoized" within music schools. *If* courses are offered, they are usually culturally specific, stand-alone courses (i.e. Afro-American Music, Asian Music, Jazz, etc.) and are more likely than not intended primarily for the general student. If this scholarship is at all included in courses for music majors, it generally comprises only a small portion of the course and is often presented by a guest lecturer.[2] The implicit message given to students is that this music is marginal. An aberration? I think not. A thorough review of music history, music theory, and music appreciation textbooks will offer one an understanding of the attitudes and perspectives which have impeded the inclusion of this new scholarship into the music curriculum.

I would be remiss if I did not acknowledge that there has been some progress, but there is much more to be done. As stated earlier, the music curriculum—reflective of the culture-specific approach to diversity—has evolved from a unidimensional curriculum over the past 20 years to a multidimensional curriculum. The next step is to transform the music curriculum sufficiently in order to make the connections which will recontextualize the history of music, thus reshaping both the curriculum and the scholarship.

I should like to consider a framework developed by the American Council on Education in their publication, *Minorities on Campus,*[3] as a model for transforming the music curriculum. There are five phases within their evolutionary process of transforming the curriculum. While I do not wish to take the time to discuss in detail the first four phases, it is significant to note that they are not unrelated to the five approaches to diversity. These first four phases are:

1. The Exclusive Curriculum: This phase typifies the pre-1960s curriculum, which excluded the works and perspectives of non-Western cultures and minorities.

2. The Exceptional Outsider: Here a few superstars might be studied. These majority and minority women and minority men are measured by the predominant male model.

3. Understanding the Outsider: Special courses are designed to analyze and understand excluded groups, who are then explored through the mode of "otherness."

4. Getting Inside the Outsider: Reality is seen from many perspectives so that the multiple nature of that reality becomes clear. Narratives of slaves or American Indians may portray the world through their eyes.

The fifth phase is the transformed curriculum, of which there are four components:

1. Incorporates new knowledge and new scholarship. It does not add courses but imagines new ways to arrange and organize courses. It asks new questions.

2. Incorporates new methodologies. Discourages a hierarchical approach to resources. Letters of great men are studied along with diaries of former slaves.

3. Encourages new ways of thinking by posing fundamental questions: How do we know what we know? What are the assumptions underlying the "objective" questions we pose?

4. Incorporates new ways of teaching and learning. Explores new modes of organizing the class such as collaborative learning.

To be sure, the debate surrounding curricular reform and the canon has been extremely divisive. Indeed, there has been considerable resistance to the notion of transforming the curriculum. The task will not be a simple one, and it will present both personal and professional challenges to faculty. However, as music executives, we must encourage our faculty to recognize the benefits of a transformed curriculum—to view the transformational process as an opportunity to be creative, to engage new ideas, and to re-evaluate the assumptions on which we have based our teaching and our scholarship; and to understand that the academic values incorporated in a transformed curriculum will be ones which every professor can espouse. We also must provide resources particularly in the form of faculty development support. Finally, we must be continually aware of the emotional and moral support faculty will need to persist toward the transformation.

Transforming the music curriculum also will require a great deal of commitment to the notion that change is indeed necessary. Each of you should ask the question, is such a transformation truly necessary? Will the curriculum in its present state prepare our students to be effective musician/communicators in the 21st century? If your response is affirmative, it is almost essential that you view yourself as an agent of change in the process. This does not imply that as a music executive you dictate to your faculty the manner in which the curriculum should be changed (besides, we all know that's virtually impossible!). It does mean, however, that you take on the responsibility of ensuring that these issues remain on the front burner for ongoing discussion.

One caution: it is not necessary to delay serious consideration of transforming the curriculum until you have a minority faculty member or a critical mass of minority students. While transforming the curriculum will, indeed, benefit minorities, one of the primary justifications for it in my mind is to educate and sensitize those currently part of the majority in an effort to enhance their ability to become effective musician/communicators in an increasingly diverse society.

RECOMMENDATIONS

What are some of the methods/ways in which this can be accomplished? I should like to close by sharing with you three recommendations—which I view as real opportunities for our profession—for your consideration. The first recommendation—to examine/evaluate our approaches to teaching historical analytical studies—is related specifically to course content and development. The other two recommendations may not necessarily result in new course development, but they do represent a significant opportunity and an overarching concept, respectively.

1. *Examine/evaluate our approaches to historical analytical studies.* Let's take music history as an example. Generally, the survey course covers the medieval to, if we're fortunate, the 20th century. Allow me to state that I recognize the importance of having a thorough grounding in European music history and style. However, students also need to have a working knowledge of the music of the Americas—both art and vernacular; and they need to be encouraged to look outside their own cultural system for artistic paradigms. This is, in my opinion, particularly true for those who plan to teach music to young people.

   The study of American musical cultures (Appalachian, African-American, Native American, Early American, etc.) is one means by which students could be introduced to these musical styles. One could develop a course, "Music History: The American Scene," which could be thematically organized, or better still, explore ways to take a comparative approach. The

Center for Black Music Research and the works of Eileen Southern, Charles Hamm, and H. Wiley Hitchcock are all excellent resources. Also, Alan Lomax's *Global Jukebox*,[4] which compares the musical traditions and styles of ethnic groups around the world, may be useful. This would not only make students aware of the pluralistic nature of most musical traditions, it would, more importantly, result in a flexibly intelligent musician who is conversant with many of these traditions.

2. *Explore the notion of community service as a means of exposing students to diversity.* In the area of performance studies, students and or chamber groups could be encouraged or required to perform in non-conventional venues. In fact, one could design a community service component in which students performed "informances" in nursing homes, inner-city schools, hospitals, etc. Remember, in the reauthorization of the Higher Education Act, a percentage of work-study funds must be set aside for community service. So, here is a creative means of utilizing work-study funds. In order for such community service activities to be positive experiences there have to exist the following:

- Quality control—performances and performers must be of the highest artistic level.

- The notion that these kinds of performances in schools, nursing homes, etc. have intrinsic value must be emphasized.

- An orientation so that students know what to expect and, more importantly, how to react. Students must be willing to interact with people—to go up to a senior afterwards and introduce themselves—and to answer questions.

Since the majority of inner-city schools are predominantly minority, and nursing and senior citizens homes also tend to be segregated, this kind of community service will provide the students an opportunity to gain experience interacting with diverse audiences. (Bear in mind that most music students have graduated from predominantly white and suburban high schools.) These experiences also benefit the music student by offering an opportunity to place the rather stressful experience of a music education into its proper perspective. In other words, these experiences can assist students in their own personal development. Community service activities also can benefit the institution. In certain areas they might develop into a partnership with a school or community agency. Also, there are opportunities for external funding of such activities. More remote, perhaps, is the possibility of the recruitment of students.

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3. *Finally, the most significant concept in my thinking about educating young musicians for a culturally diverse society is that of the musician/communicator.* This concept represents, in effect, an holistic approach to educating music students, and is symbiotically related to the first two opportunities. It is my belief that in a global information-based society the broad field of music education has become synonymous with the communications field. Thus, the successful musician/communicator will be one who can effectively reach a broad range of audiences/publics through words, music and deeds. Whether teaching in a public school or university, playing in an orchestra or chamber orchestra, serving as an arts administrator, or some other aspect of the music profession, the successful musician/communicator will be able to provide a context for art music in a variety of settings.

In my opinion, the challenge of transforming the music curriculum—indeed, transforming our approach to teaching future musician/communicators—to prepare our students for the 21st century should be a priority item on the agenda of every music unit. It will require rethinking many of our confirmed assumptions about musical/cultural values and music instruction. This will not be simple, and the transformation will not be accomplished within a few months, or even a few years. However, given the current state of the arts in America and the realities of the 21st century, it is definitely worthy of our consideration.

ENDNOTES

[1]Anne M. Morrison, *The New Leaders: Guidelines on Leadership Diversity in America* (San Francisco: Jossey-Bass, 1992), 5-7.

[2]This is not to imply that one should not utilize guest lecturers as resources—especially in initial attempts to develop such courses.

[3]Madeleine F. Green, editor, *Minorities on Campus: A Handbook for Enhancing Diversity* (Washington, D.C.: American Council on Education, 1989), 149-151.

[4]"A Folklorist's materials on more than 400 cultures to be available on a multimedia 'Global Jukebox'," *The Chronicle of Higher Education*, 13 May 1992, 21-22.

DIVERSITY AND THE CLASSROOM: THE IMPACT ON INSTRUCTIONAL TECHNIQUE

JOHN SWAIN

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There is no doubt that awareness of diversity issues has begun to touch almost every aspect of our work, and we have begun to give much discussion to it. In the past, discussions about diversity have focused almost solely on curriculum, while very little discussion has been given to strategies for effective teaching in the diverse classroom. This is an area which I feel has been neglected, and yet it is an area which presents perhaps the most direct challenge to our faculty today. It is in the classroom where even the most recalcitrant of our colleagues must come face to face with the realities of pluralism, and it is our task as administrators to assist our faculty in making the kinds of pedagogical shifts necessary to become effective teachers in this new classroom.

In essence, effective teaching in the pluralistic classroom requires of the instructor a re-evaluation of attitudes and techniques. Most importantly, the instructor must adopt the attitude that the students' success is the direct responsibility of the teacher. This is not the paradigm currently used by many of our colleagues, and they will likely resist it, but it is absolutely necessary if we are to effectively meet the needs of our new population.

As the universal language, music can provide a framework for intercultural communication, but it does not automatically ensure that such communication will be successful.

So that you may have an understanding of where these remarks originate, you should know the following facts about the campus of California State University, Los Angeles:

- 35% of our students are Hispanic

- 29% of our students are Asian

- 25% of our students are white

- 11% of our students are African American

- It is estimated that 90 languages are spoken on campus.

- 65% of our freshman class this year may be considered language minority students.

While it is doubtful that many other institutions share these numbers, demographic studies suggest that many campuses will soon have much more diverse student bodies, and the changes will likely occur in much the same way as they did at CSULA.

To a large extent these changes have taken place on the CSULA campus within the last 15 years. The campus has changed around a faculty who are still by and large white and rooted in a European cultural tradition. Many of these faculty continue to subscribe to the notion that the teacher lectures and the students learn. Change is slow; misunderstanding is often great. The campus is also located in a city, Los Angeles, in which change is slow and misunderstanding is great. It is a city in which riots are not always the black and white issues, as the media would have us believe, and in which cultural misunderstanding touches almost every incident, whether it be in the streets or in the schools.

The plan today is to share with you some of the challenges of the culturally pluralistic classroom and perhaps provide some solutions or strategies for dealing with these challenges. It must be emphasized again, that it is the instructor who must take the initiative and responsibility for change. It is not the students' responsibility. Also noted for the record are the contributions of many colleagues and students at CSULA, who have provided much of the substance of today's comments.

LANGUAGE MINORITY STUDENTS

In most institutions, this is probably the group that is frequently encountered in the form of international students. There are, however, a number of groupings of language minority students:

- International students—here to study and return home

- Recent immigrants—came to the U.S. during high school

- Early immigrants—came to U.S. during grade school or earlier

- Native-born bilingual—home first language was not English

- Second dialect students—first language is English, but the student has not mastered what is commonly referred to as academic English.

To varying degrees, each of these groups of students has difficulty in acquiring academic English, yet it is absolutely essential if they are to succeed in academe and in the workplace. International students and recent immigrants are generally more literate and have a good academic foundation in their first language, and they will eventually succeed once they master the syntax of the language. Early immi-

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grants and native bilingual students have the greatest amount of difficulty because they sound native and can communicate easily but have a difficult time with academic English. To understand why an academic environment creates difficulty for these students, it will be helpful to look at a model created in 1981 by the educational theorist, J. Cummins:

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                        Cognitively
                        undemanding                    .

          A                    |            C
Context   _____  Context
Embedded                       |                       Reduced
          B                    |            D
                        Cognitively
                        demanding
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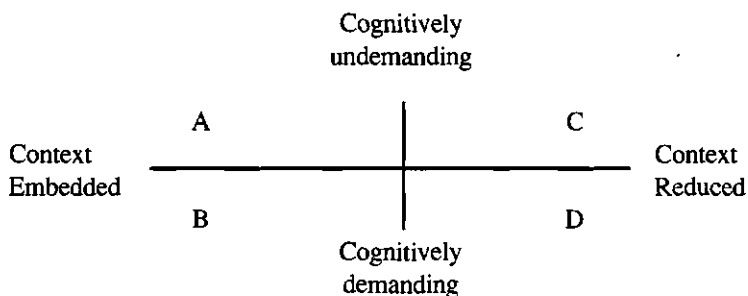
A—social conversation
B—science experiment
C—social telephone call
D—academic lecture

As can be seen, the level of interaction in which students most frequently engage, the social conversation, is the most cognitively undemanding and yet contextually embedded encounter. Examples, references, visual clues and body language all provide contextual clues. On the other hand, the most cognitively demanding activity, the academic lecture, is also the one which is the most context reduced.

The primary objective, then, should be to provide as much context as possible for language minority learners in order to enable them to grasp the meaning. Especially with the first two categories of students, understanding of both the meaningless (phonologic) and meaningful (semantic) levels of the language is very difficult without appropriate teaching strategies and contextual clues. It should be noted that while conversational proficiency in English takes perhaps 2 years, cognitive academic proficiency can take 5-7 years.

Here, therefore, are some of the strategies presented by Dr. Ann Snow for project LEAP (Learning English for Academic Purposes) at California State University, Los Angeles, a newly developed center to assist language minority students adjust to the requirements of academic English. While some of these strategies are simply good teaching habits, or common sense, they are necessary for the academic survival of the language minority student. Many of these suggestions

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center around providing contextual clues and methods of organization for the student.

1. Write legibly on the blackboard.

2. Develop and maintain routines.

3. Identify key objectives of the lecture and outline them on the board at the beginning of the class.

4. Identify and define key terms—write them on the board.

5. Provide frequent summation.

6. Add redundancy (be careful of cultural references): examples, paraphrase, expansions, anecdotes.

7. Complement oral presentations with visual cues.

8. Check frequently for understanding and invite clarification.

9. Teach study skills for the discipline and model the kinds of behaviors you expect.

10. Provide advance organizers.

11. Provide models and guidelines for assignments and tests.

12. Provide criteria for evaluation.

13. Give students practice to improve on the same kind of task over time. (e.g., sections of a term paper)

AGE AND GENDER

A second challenge in the diverse classroom is factors of age and gender. We have come some distance in the classroom in eliminating gender-specific language or making judgements or assumptions based on gender, although we have not yet adequately addressed representation in the curriculum. Nor have we really faced the challenge of learning styles and motivation of older students.

Older students range in age from 30 to 70-plus, and they typically have jobs and families and other issues which preclude them from considering your class to be the most important thing in their lives. While we are used to having older students in the graduate programs, and generally deal with them effectively, we are experiencing more and more students who are coming back to school to finish or start an undergraduate program. Often our teaching methods and requirements are quite different for the undergraduate population, and they present problems for the older learners. Here is what the older students have to say:

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- "Professors need to be flexible—working people need understanding."

- "Professors don't realize how much experience we have and how our input in the class could be of some value."

- "Time commitments outside of class (field trips, small group activities) are a burden."

- "Don't be condescending—the only reason I haven't achieved as much as you think I should have is because I chose another career path."

These and other comments bring to light what older students think and feel about their college experience. There are ways in which we can help them succeed and recognize what they may have to contribute.

1. Offer alternatives to class requirements which allow them to work on their own.

2. Exploit their knowledge in their area of expertise; allow them to share what they know.

3. Let them know you value their opinion.

4. Use them for peer instruction and peer mentoring.

5. Be tolerant of their perspective in the classroom (and perhaps their attitude as well).

6. Allow them to make the same kinds of mistakes everyone else does.

In many classrooms, more and more older students are either returning to school or coming to school for the first time, and this trend will continue to grow. It is our responsibility to develop the kinds of strategies which will help them succeed.

CULTURAL DIFFERENCES

The third area of challenge and the area which is at once the most comprehensive and the most emotionally charged is in the area of cultural differences. Many issues present themselves under this umbrella, and each is an issue which the instructor must recognize and deal with according to his or her own conscience.

In the process of looking at cultural differences we must first be extremely careful to avoid cultural stereotyping—assuming that members of a given ethnic or cultural group will respond in a particular way to a given situation because of their ethnicity or culture. Individuals who are members of a readily identifiable cultural or ethnic group are still individuals, and will react according to their own

will. While cultural sterotyping can be positive in nature (e.g., Asian students are generally hard working), it is more frequently negative and therefore not appropriate for the classroom. It is exclusive, and is often too general to be accurate anyway (e.g., grouping all Asian students together rather than knowing their specific nationality).

It is also important for the classroom to reflect the free interaction of multiple cultures. Tomas Benitez, an LA artist, commented in the wake of the riots, "Multiculturalism is out. The next buzzwords will be multiple cultures or cultural pluralism." Others have echoed this sentiment, arguing that separate but equal is more important than melting together. The only possible solution, therefore, is one in which free interaction and sharing of power take place.

If we listen to what the students themselves tell us about their treatment in the classroom, it is evident that much work is yet to be done. During the 1991-92 academic year, CSULA held a series of workshops and forums in which students from a number of ethnic groups voiced their concerns about the classroom environment. Here is what they had to say:

African-American students repeatedly expressed their feelings as outsiders in the process, that they were daily innundated by stereotypes. They expressed the need to have role models who could "transmit the survival techniques of academia." They further indicated that the classroom environment must be free of negativism. College, they feel, should be a safe environment both physically and emotionally. They recognize the many things which limit access to education, and were concerned that it was their culture which was often first affected by these limiting factors.

They also identified behaviors in the classroom which are negative. (These are some of the same issues echoed by other groups as well.) With regard to the attitude which the instructor sets in the classroom, behaviors like not valuing student opinions, making statements about the work ethics of other cultures, making the student feel as though their questions were not important and forewarning the class that few would succeed were indicative of an instructor with a hostile attitude. They also found that many instructors were ignorant of basic elements of the students' cultural history. Like many other groups, these students felt strongly that advisement and mentoring were positive attributes which should be encouraged.

Hispanic students were concerned that many instructors had preconceived notions about them and often ascribed an ethnicity to them to which they did not always subscribe. Teachers, they felt, must present themselves as human beings, that the personal approach is more important. Further, these students indicated that good teachers get students more involved and that they allowed the students to

give an opinion and valued it. Asian students were also concerned about faculty getting them involved in the classroom discussion, although they also expressed difficulty with the directness of English and the American instructional style.

The students came back to similar themes in almost every forum:

"Allow me to feel that my opinion has value."

"Don't ascribe a culture to me until you know who I am."

"Have respect for the culture I represent."

In short, we must demonstrate sensitivity to difference if we are to truly have an open classroom.

What kinds of strategies, then, may be employed if we are to ensure success in this very sensitive area, other than what the students have already told us? A number of solutions have presented themselves, thanks to the work of many teachers at CSULA and at other similar institutions.

We must first not minimize cultural and individual differences. We must be ready to address the effects of these differences in the classroom even if they do not relate or seem to relate directly to the subject matter. Students need to know from the outset that yours is a classroom which values individual expression. Get to know your students by name. Get to know them by sharing individual stories (building a classroom community) and by allowing them to share cultural artifacts.

We must be aware of our own learning style and be wary of the tendency to reward students who think and act as we do, regardless of our own cultural background. We must recognize, for example, the nature of the ways in which students learn in relation to their cultural background. How do our students work collectively and individually? Are they field sensitive and thus have a need to work collectively, or are they field independent and demonstrate the kinds of behaviors which indicate a preference for working or acting alone, all types of behaviors which are frequently related to culture. We must be sensitive to how our teaching strategies differ from those of other cultures and how that may affect student learning, as well as how teachers are viewed in other cultures. We must employ the kind of pedagogical mix which will ensure success.

We must be tolerant of emotion and disorder in the classroom. Students need to know that your classroom is a place in which they can fully express their thoughts, concerns and emotions. We must remember that, as a result of culture, some students view the process of getting an education as a political statement or an act of rebellion against society, family or friends. We must be supportive of this rebellion or face losing the student. We must in some way empower the student

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and we must create a classroom which, in the words of Dr. Andrea Maxie, "fundamentally honors its students."

We must have high expectations for the student regardless of the cultural or socio-economic background. John Brooks Slaughter, President of Occidental College, said it quite eloquently: "Diversity in higher education is that which occurs at the intersection of quality and equality. It is what results when co-equal emphasis is placed on excellence and equity." In order to see this clearly, we must eliminate the idea of a relationship between culture and ability, eliminate the insidious concept of "at risk" and concentrate instead on where the individual student may be and how we can equalize the educational advantage.

Finally, we must look at ourselves and our colleagues to ask the hard questions about how we perceive our role in this process. Betty Schmitz, writing in the *Washington Center News,* notes three phases of institutional change as regards cultural pluralism. The first is *access,* whereby we "give the minorities access to our curriculum." The second is *accommodation,* whereby we develop programs in minority studies, talk about diversity and about instilling tolerance in our students and "expect minorities to learn our curriculum." The third phase, *transformation,* in which equal access is given to a community of individuals, presupposes that faculty are making the transformation within the context of their own classes and relationships with students. This is the hardest strategy of all because it challenges our thinking and invades the sanctity of the classroom atmosphere which we create.

There is no question that our colleagues will be resistent to change. They will complain that the students simply are not as prepared as they used to be or as they should be; they will be mystified by the fact that their students don't understand the nuances of culture specific references; they will complain about the surly attitudes of students who should be grateful they are having knowledge poured into their empty heads; they will be astounded at the lack of knowledge of the classics of Western art and literature; and most of all, they will feel confused, outnumbered and overrun by a diaspora of students who don't talk, think, act or dress like they do.

It will be the job of the administrator to help them make the transition to the new environment. The administrator must help them acquire knowledge about cultural pluralism, learn how to analyze their own students, become micro-ethnographers, and develop instructional methodologies for the classroom which will help them meet the needs of the class which sits before them.

David Hayes-Bautista, in a recent article in the *Chronicle of Higher Education,* spoke eloquently about what he called the cultural cores or tectonic plates

of our civilization—the Latino/Catholic plate, the Euro-Protestant plate, the Judeo-Islamic Middle Eastern plate, the Sino-Asian plate and the Animist African plate. In his article, Bautista went on to speak of each tectonic plate as having its own ethnic groups, languages, moral discourse, values and dilemmas, and of the glue that would be necessary to bind them together.

"This glue," he says, "will not emerge from a studied denial and avoidance of today's multicultural reality, nor can it emerge from the psychometric research into the nuances of race relations. Rather, it will emerge from a thorough exploration of the moral, emotional, spiritual and intellectual forces that have created all the major tectonic plates of civilization." Where better to explore these things than in the center of our learning process—the classroom.

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CHANGES IN COMPUTER TECHNOLOGY IN MUSIC EDUCATION: LOOKING BACK TWENTY YEARS

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From the grand historical perspective, development of computer applications in music is still in its infant stages. Nonetheless, musicians are already taking for granted the giant strides taken in the last twenty years. Administrators and teachers use word processing with greatly increased efficiency when compared to typewriter use in the '70s; ensemble directors and music secretaries alike deal with spread sheets and data files with effectiveness that would rival yesterday's accountants; music teachers have access to unlimited numbers of instructional programs to replace the teaching machines and programmed texts of earlier years; and composers have multiple options for transforming creative thoughts into real sound, eliminating the need of the intermediate state of pen on paper.

Any number of other present and exciting computer uses could be cited, with new ones added to our smorgasbord of possibilities every day. For those of us, however, who only two decades ago lobbied for a pace of development in music software that matched the technological advancements of the time, the new frontier in computer music technology seems like yesterday.

It is not easy to forget the excitement, during graduate school in the 1960s, of having the computer-generated "Illiac Suite" or of recognizing that musicologists were using computers to analyze music, even to the extent of identifying previously unknown composers. But it was in the early '70s, with computer technology rapidly developing and considerably more advanced than our thoughts for its musical applications, that a glimmer of what the future held in our field was observed.

Two landmark periodical issues dedicated to music technology were published in 1971—the January issue of *Music Educators Journal* and the August release of *Educational Technology* magazine. At that time, almost all computer applications in music education could be classified into two categories: computer-assisted instruction and information retrieval. Previous computer-assisted musical analysis had not evolved to any extent because of the cumbersome alphanumeric notation of the time, and a few other special uses, such as computer-generated marching routines, were limited and without focus. It should be recognized, too, that the more generic and obvious uses for word processing and spread-sheet applications were crude and lacked the sophistication of letter-quality printing.

One of the major obstacles to overcome in those early days of computer applications in our field was the fact that software development lagged far behind hardware capabilities. This was in the days when the term "user-friendly" was not the over-used label it is today. Instead, those looking for innovative and useful applications learned at least one high-level programming language—usually BASIC or FORTRAN. Some musicians even braved the technological barriers of assembly and machine languages.

It was also in those early years of the '70s that computerized music printing and sound control/generation were found only in research/development settings, a "sleeping-giant" movement that was still controlled by hardware engineers with technical capability to interface with sound and graphic systems. Those were the days of the PDP-8 minicomputers, complicated interfaces with electronic organs, and crudely-drawn notes translated by machine-language specialists from alphanumerics. What was still lacking, in addition to user-friendly software, was the linkage between the technological specialist and the creative musician. Some of these earliest efforts in graphic musical notation and computer-generated sound were in the hands of well-meaning engineers—some being developed as a hobby and others because of an entrepreneurial spirit. From an historical perspective, listening to computer-generated Bach during a church organ concert, while not the most musically satisfying event, seemed important to draw musicians' attentions to the enormous possibilities for the field. The linkage between technologist and musician came quickly, with much more obvious focus and with energetic music software development, during the latter years of the '70s. By then, it was obvious to all that music technology was a force as dynamic as it was dominant in the field of music education.

While these generalizations may spark recognition of the infancy of the early '70s, perhaps the specifics of the articles found in these 1971 issues of *MEJ* and *Educational Technology* will also reinforce the importance of these crude beginnings of the computer age in music and music education. In the *Music Educators Journal*, eleven articles on technology were presented; only three dealt with computers. Programmed learning, films, television, and sound reproduction (not related to computers) dominated the literature of this leading professional magazine. The computer didn't fare much better in the special music education issue of *Educational Technology* magazine. Three of the ten articles on music were on computer applications.

Recognizing that, collectively, these six articles found in two special issues on technology in music education represented the most concentrated effort, to date, for reporting these types of computer activities, it is easy to observe that the computer movement had made little direct impact on the field of music education. At best, a growing number of musicians were investigating its potential for the future

as research projects; there were virtually no functional applications in the field and little interest exhibited from the profession at large. Occasional presentations at various state and national conferences were poorly attended, and most university music faculty and the professional leadership were without the expertise to shape the developments.

While this was a frustrating situation for those who were developing computer applications in music before the "right" time had come, reticence on the part of music teachers is easily understood. There was no user-level software, and its development was difficult. In addition, computers were expensive and not widely available; those that were available were time-sharing systems or the less-sophisticated minis which predated the microprocessors of the late '70s Apple variety. And just as important, there was a lingering fear that the teacher might not be important in a computerized environment.

In *MEJ*, Robert John reviewed the very short history of computer information storage and retrieval in music education—almost solely limited to the building of indices and bibliographies. His hope was that the abstracting of articles and books might be encouraged as a significant "next" step, which then could lead some day to retrieval of complete copies of desired information. In the final phase of his projections, he anticipated a worldwide network, with virtually all musical materials available instantaneously to all users on request from a central electronic library.

In a second *MEJ* article on information retrieval, I outlined the basics of the Song Information Retrieval and Analysis System, designed to demonstrate that complete song material used by elementary music teachers could be stored and retrieved, using selective searches. With such techniques, it was stated that "textbooks, supplementary materials, and printed music in the traditional sense will be antiquated in the foreseeable future because of a massive computer printout capability." In addition, it was predicted that, "with the computer's ability to interpret and produce musical sounds through an attached keyboard, a sophisticated transposition program, and a highly developed optical scanner, the entire creative process of composing and the technical process of duplicating, editing, and copying (music) will be revolutionized."

The third *MEJ* article dealt with computer-assisted instruction. Hullfish and Pottebaum maintained that, although CAI is still experimental, "its proper place must now be found in the teaching-learning process." Computer programs similar to programmed texts, but with the sophistication of *branch* rather than *linear* programming, would be motivating to students and would add a new dimension to music instruction. The authors constructed musical games to demonstrate the computer's power and flexibility.

In the 1971 issue of *Educational Technology* magazine, Deihl and Radocy presented an overview of the potentials of CAI in music. They described their instructional station as a place where the student would work at a cathode-ray tube with a typewriter keyboard and light pen, supplemented by an image projector for displaying musical examples and an audio play-record unit. Specifically, teaching potentials of CAI included the classification of triads, intervals and scales; melodics and harmonic dictation; detection of aural-visual discrepancies in score reading; recognition of style and period differences in recorded music; and selected elements of performance skills. They concluded, "CAI needs refinements in audio for optimized fidelity in tape recordings. Other problems are being overcome and costs should be reduced in the future."

In the same publication, Raynold Allvin reviewed the present costs of CAI in music. Depending on the degree of student interaction and assuming the use of a time-sharing system, he presented a rather wide range for hourly instructional costs—from $2.00 for simple ear training to $64.00 for sophisticated programs for studying harmony and composition. His conclusion was that, while several automated systems were in the experimental stage, "the cost of setting up and operating a total system is probably prohibitive at this time."

In addition to serving as Special Issue Editor for this 1971 *Educational Technology* magazine, I reviewed the present and future uses of the computer in music education. A hint of my frustration regarding the profession's lack of receptiveness to the computer is evident. The article opens with the fact that a few scattered projects "are so significant that they may very well change the entire concept of music education during the next 20 years, but music lags far behind most other areas of the curriculum in its commitment to computer technology." It was emphasized that the usefulness to music teachers, in addition to the obvious aid to the composer and performer, are in two broad categories: data retrieval and computer-assisted instruction. While many experimental programs were reviewed in this article, it was pointed out that many problems were hampering progress. Among those listed were the incompatibility of music notation to the alphanumerics of the typewriter keyboard, lack of standardization of programming language for musical uses, incompatibility of various types and generations of computer hardware and software, obsolete user software due to rapid changes in systems software and hardware, high costs, lack of knowledge and interest on the part of teachers and musicians, and the aesthetic nature of music itself.

The concluding section of this article written in 1971 may also serve as an appropriate conclusion to this presentation in 1992. What did the future hold for computer use in music education as envisioned in 1971?

The computer of the future will be one which can interpret man's speaking voice as well as imitate it. It will be able to notate music played at a piano-like keyboard. It will interpret and produce musical sounds, both written and played. It will be a contributor to the changing concept of the traditional school by providing endless ideas and materials and by freeing the student from the group-instruction type of education. It will eventually make the home a secondary learning center. In these future developments, the teacher will not find his work simplified but, rather, more meaningful....The need for social activities and aesthetic enjoyment will be greater as education strives to meet individual needs on a personal basis.

THE EFFECTS OF TECHNOLOGY ON SOCIETY AND ON THE EDUCATION OF TOMORROW'S MUSICIANS

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By now, many of you probably have a computer at home on your desk. So what? Some of you may even have brought a lap-top computer with you to this conference. Again, who cares? Computers just aren't a big deal any more. There are still some stalwart souls who refuse to touch the things; hey, that's OK, too. It's a lot like the microwave oven, the cellular phone, the FAX machine—if you have one, you use it; if you don't have one, you don't miss it. The bottom line is, nobody cares any more.

We've become very hard to impress with technology. Do you remember in the old days, when all of us music administrators were running around trying to get funding from our central administrations, desperate to get on board before it was too late. The feeling was we had to get a bunch of computers, so our school would not be left behind. We agonized over what equipment to buy, we pored over technical descriptions of which system did what, and in the end we bit the bullet and spent a lot of money on stuff we weren't at all sure was what we needed, and then we struggled to figure out how to use it.

Maybe you didn't do that. Maybe you were more conservative. You decided to wait until it was clear which company made the best computers, and what software really worked. Boy, if you were smart enough to do that, you saved a lot of money, but you also missed a lot of fun.

There we were, spending countless hours trying to get the simplest program into the hands of our students. The systems crashed, the students swore, some cried, so did we. It was pretty awful. And all the while, other schools really seemed to have their act together. Newspaper articles proclaimed state-of-the-art systems up and running, doing incredible things, with smiling students gobbling up the new technology with glee. Where were these schools? I never found one!

One of my colleagues at Carnegie Mellon University told me a great story; I really hope this is true, since I'm about to share it with you. It seems that the television show "Nova" was developing a program on artificial intelligence. They sent a reporter to all the major computer music research facilities around the world, checking out the new advances in artificial intelligence in music. I won't list all the places he visited—you may be able to fill in the blanks yourself. But, suffice it to say, he went everywhere and saw everything everyone was doing in artificial intelligence applications in music. When he came back, someone asked

him the obvious question, "Well, what did you find out?" His answer was, "I discovered none of this stuff works."

We call it the "Demo Effect." If you are one of the individuals who pioneered—one of the people who jumped right in there and developed a piece of software, you know all about the "Demo Effect." The program works great until you have to show it to a group of people. There is a scientifically proven inverse relationship between the importance of the demo and the problems you encounter giving it. If there were photographers and newspaper reporters, you could count on something going very wrong. And it was always something that it had never done before. If the television cameras were there, forget it.

Those who worked in computer music software development learned early on that this was risky business. By the time you could develop an application, the machine you had been working on was obsolete, the operating system was no longer maintained, and the language in which your program was written was probably out of date. The result? Developing software was like chasing a bullet to a moving target. You were always too late, and when you got there, the bullseye was never where it was when you started. It was like sitting down to play a piano, only to find someone had rearranged the keys.

Well, those were the good ole days. What about today? I took you back to prove a point: those days of being impressed by computers, obsessed by computers, are over. Now, as music administrators we can focus on the real issues: what do we need to get the job done? What is working, *now*? What is this machine, this device, capable of doing? Are these things we want to do? Are these skills our students are really going to need?

I happen to have a lot of opinions on these issues, but they're just that—opinions. In the spirit of living dangerously, I'm going to throw them out here for you to consider or reject. So, here goes. Number one, I personally do not believe it makes much difference what students do with computers, as long as they are capable of using them. Computers are clearly a huge help in writing a speech, tracking a budget, building a data base of any sort, and all of these are skills musicians just may need.

But I don't think it really matters if students learn solfège with computers or without, if they have computer labs for developing theoretical knowledge or not. I honestly believe it can be a lot more fun to learn these things with computers, and in some instances it is actually faster to master some knowledge and some skills with computers. We have also learned that for those students who have difficulty with basic skills, the computer's undying patience in answering the same questions and reviewing the same material without public embarrassment can truly

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make a difference. But I think we all know, deep in our computerless hearts, that most students will not be harmed by learning basic music skills without the assistance of a computer. Sorry, guys.

Now there are some areas in which I believe the computer is essential. Specifically, I believe the composer should know how to produce his/her own scores and parts on the computer, simply because it is faster, more legible, and less expensive than using a copyist. I believe the pianist should know how to use a synthesizer, because chances are they will need to play one some day. I believe the music education student should know what computer music tools exist in the public and private schools, and how to utilize them. I also believe any musician who can learn about audio and digital recording, should do so; it enhances their employability and further develops their musical ear—both important activities.

And, of course, this specific list does not begin to touch upon the value of computers in research, library systems, and many other extensive areas of our professional work. These are all applications which may or may not be available in your educational environment. Of far greater importance are the overall effects of technology on today's society, and the impact of these changes on the process of educating tomorrow's musicians. I honestly believe our young musicians will need a whole new set of skills to succeed in the twenty-first century. I also believe technology will be intertwined with most of these new skills. Let me spend a few moments giving examples.

With technology has come a new level of precision. Digital recording and advances in digital editing have made perfection in the recording studio commonplace. Perfect performances have become the norm. As with anything that becomes pervasive, this is bound to have a striking effect on people's perceptions. I believe poor intonation, for example, will begin to bother the layman as it has always troubled the musically trained ear. Untrained listeners may not be able to articulate the problem, but they will hear it.

If I'm right, what does this mean? Musicians will simply have to play better to survive in the profession at all levels. Superb intonation will be a must. Rhythmic accuracy will be assumed. A warm, impassioned interpretation will continue to be appreciated, but never at the expense of precision. Listeners will just not have any patience with inaccuracy; they will hear it and will label it poor playing.

But how do we do a better job of preparing our students for a more discerning audience? (And, by the way, I do realize this is a most optimistic viewpoint. We may well find that the audience grows even more numb, getting used to more sterile music, and eventually rejecting live performance altogether. But, if this happens, I hope to be long gone.)

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The possibility of a more discerning audience opens up some real challenges in our role as music educators. Perhaps our ear training methodology is completely outmoded. Instead of worrying about our students hearing the difference between the perfect fifth and a diminished fifth, should we be training them to hear in cents? To listen for beats when a unison is slightly out of tune? We have the technology to do this; but we are not yet expecting this level of aural discrimination in all of our music graduates. Maybe we need to consider this. This could mean a total upheaval in the way we teach ear training.

Let's turn to another issue: communication. Today, things happen fast. We used to mail things to people, now we FAX them. We used to call one another on the telephone; if they were out, no one answered, and we called back later. What a concept! When you were out of the house, away from the office, people just couldn't reach you. And that wasn't all bad. Now, we come home to a list of people to whom we owe calls, problems that we're already late in addressing. Business moves forward while we're doing something else. The concept of doing one thing at a time is outdated. We need instant answers, and immediate responses to everything.

Those of us who live in a campus environment that is computer networked have learned how to avoid telephone tag. If you need a quick answer to a question, you send computer mail to the other person. The answer always comes back quicker than having your secretary call my secretary until both of us happen to be at our desks without a meeting. You can also be sure that the communication did not get screwed up somewhere through the intermediaries. You ask the question yourself, and you get the answer straight from the person you asked. You can even print the communication so you have a record of the exchange—all faster than telephone tag.

What do these changes in communication mean to our profession? Well, I believe our audience has lost its patience. And this is going to have a profound effect on the standard repertoire of the future. For decades, composers have agonized over the public's unwillingness to listen to new music. Well, I think that's about to change. Symphony orchestras continue to program the classics, because "people hate that contemporary music." But gradually management is beginning to discover fewer and fewer people who can sit through a Beethoven symphony. Why? They have no patience. Their sense of time has been drastically altered by the advances in our communication systems.

Or, perhaps, these advances in our communication systems are an outgrowth of our lack of patience. I am not even certain that one has caused the other. They may both be symptoms of our time. It doesn't matter. The fact remains, today people have less patience than they did even a decade ago.

Let me go a bit deeper into this thought. The masterpieces of our past were frequently structured in a large form. Themes were introduced, repeated with modifications, developed, and restored. The balance of repetition and change in a classical symphony was built very much on the pacing of the society in which it was written. For example, recapitulations were always compressed, they were not exact replicas of the exposition, because the listeners' ears were already accustomed to the material. It was not necessary to state the whole thing again.

But those concepts of balance are now outdated. People today have far less patience with repetition. Continual change is expected. As illustration, let us turn to another media: television. Compare an old television program with one of today's. It is incredible how much this mode of entertainment has changed. Where once a single story line was played out, with a small number of characters involved, today there are plots and subplots and simultaneous intrigues, with the action hopping from one scene to the next, and we are comfortable with this. We even think nothing of reading a book or a newspaper during the commercials, eating a snack, doing our laundry while we're watching the show. The pacing of our lives is very rapid, and this just has to affect our serious music audiences.

My belief is that this lack of patience is what really threatens today's symphony audiences. As ticket sales get tougher, symphony management programs more and more of the old favorites to bring in the concertgoers. But I think we are rapidly reaching a point where the music of the masters is becoming far less palatable. I recently sat with a large group of alumni in the audience of a homecoming concert on our campus. The second half of the concert was the Beethoven "Eroica." It was a wonderful performance, and I don't say that lightly. But the audience could barely sit through it. Some tried to clap at the end of the first movement, which told me we were really in trouble. Now, granted, these folks had attended a dinner right before the concert, complete with rubber chicken and mediocre wine. Also, a lot of them were there for their 50th reunion, so they were not young. But they really had trouble sitting through it. Sitting among them, I could feel their discomfort. I had a sick headache by the end of the evening. I was also really depressed and took my husband's head off when he innocently commented that he thought the concert was too long. How could the same people watch a three-hour baseball game and get bored in a two-hour concert? With Beethoven yet?

The answer, I believe, is one of pacing. And I believe the changes in our technological society will drive us to a new era of discovering the music of our own time. What does this mean to us as music educators? We definitely need to develop our students' ability to play tomorrow's music! For tomorrow's music is going to become increasingly more important. That does not mean we should stop teaching the classics. Yet, most of our curricula includes an in-depth study of com-

mon practice theory, and the contemporary techniques of 20th-century composers are too often relegated to upper-level elective courses. This needs to change.

If players are to perform newer works, they need to learn extended techniques, such as circular breathing, multiphonics, and the like. How often are these techniques required of all our performance majors? I believe they should be.

If new music becomes more accessible than the old, and I believe this is destined to happen, then the training of tomorrow's composers takes on a much more vital, more urgent mission. The music school in which the performer, the conductor, and the composer truly collaborate as a healthy part of the learning process— this type of school will be making a huge contribution to the future of music itself. We are a long way from seeing this happen in most of our educational environments.

In regard to the training of composition students, I would like to stress the necessity of teaching our composers to communicate, not just express themselves. And communication requires an understanding of the needs of the listener. Our composition majors should probably be receiving more training in acoustics, psychology, and perception. They should be made continually aware of the effects of time and structure in the expression of their musical ideas. Issues of complexity, pacing, and structural scope should be weighed carefully throughout the compositional process. Compositional language is no longer limited by our instruments' capabilities. But just because we are capable of producing any frequency with any timbre for any duration doesn't mean people are capable of listening to that—of processing all of these sounds within a given time frame.

As teachers of tomorrow's composers, we need to provide guidelines! An attitude of "anything goes" is just not enough to develop compositional technique.

In summary, I just want to say that whether we like it or not, technology has changed society. People do not listen and process information in the same way as they once did. Nor do they have the patience to wait for their experiences to develop slowly over time. It is inevitable that these changes will affect the way we as musicians communicate our art. Today, our audiences bring 20th-century ears, 20th-century patience, and 20th-century perceptions to the concert hall. Very soon, it will be the 21st century. I believe it is inevitable that audiences will soon find 18th and 19th century music less satisfying than the music of their own time. We need to make sure the musicians we are training today are ready when this evolution takes place.

ECONOMIC PLANNING IN DIFFICULT TIMES: GRAND STRATEGIES

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The post-colonic phrase in this presentation is titled "Grand Strategies." In Session I it was "Understanding the Context" and in the final session, a panel discussion, it will be "Tactics and Techniques"—these words all coming after the phrase "Economic Planning in Difficult Times."

In my preparation for this topic I experienced difficulty in making progress until I had determined for myself what the conditions were upon which strategies were to be conceived. I found additional difficulties in splitting hairs between what was a strategy and what was a tactic. Thus, I may infringe a bit on the territories of Sessions I and III. I hope, however, that those invasions will not be egregious.

According to the *Webster New Universal Unabridged Dictionary* a strategy is a plan or scheme for deceiving an enemy; any artifice (trick) or deception. The word is often used in a military setting and involves planning, maneuvering, even deception to achieve a goal, presumably victory. Such a plan, it must be noted, can be defensive as well as offensive. It should be added at this point that one cannot develop a strategy unless and until one knows who and what the "enemy" is and what gains need to be made. The *Webster New World Thesaurus* personalizes this thing called strategy by suggesting synonyms for strategist: tactician, schemer, contriver...and then helpfully sends you to another part of the book when it says, "see administrator."

So what about the adjective "grand"? It may help to see the word as it modifies other words, as in *grand* duke, *grand* ballroom, *grand* march, *grand* piano and the best you can do at the bridge table or in the ballpark—a *grand* slam. In these cases the word implies greatest, largest, most important, main, most significant. Still other synonyms include commanding, transcendent, elevated, august or pre-eminent.

So what I will try to identify in this session are some ideas (strategies, if you will) which are large enough to have sub-headings; ideas which can be made operational on a variety of campuses in a variety of settings in a multitude of ways.

Let me engage you in this thought process by telling you about a family consisting of mother, father and two children (a unit increasingly rare in today's society). The adult male in the household is an Associate Professor of Music in a mid-size university in a southern state. His chairperson may be sitting in this room at this moment.

Charles makes $3000 per month ($36,000 per year) but for the past five years he has been spending $4000 per month ($48,000 per year). The family owns a home and two cars—all mortgaged for more than their resale value at this time. Their total debt to date is $150,000, plus $100,000 they have borrowed from Charles' retirement account, which is on a repayment schedule over the next 20 years. And, oh yes, they borrowed from both sets of parents' life savings to help pay the debt and are now obligated to support the parents, in addition to their own current spending.

What would you advise the couple? To generate more income? To get someone to loan them money so that they could consolidate their debts? To file for bankruptcy protection and try to start over? You might say, "Charles and Ruth, you have to face the facts. You are spending too much for your income. You've got to cut back. Sell whatever you can and get that debt reduced."

Perhaps you are even ahead of me by now, for the couple in this case is really the United States government—*our* government that is taking in $1.4 trillion per year but is spending $1.8 trillion. And the reference to borrowing from parents is what the government has been doing for several years from the Social Security Trust Funds.

THE STATE OF THE ECONOMY

Deficits

While deficits in general are perhaps our number one economic concern, the *federal* deficit in particular and its continuing growth is a major contributor to what Burkett calls an economic earthquake.[1]

Consider the following facts:

- In the period 1965-1986

    non-defense spending—up 436%
    defense spending—up 440%
    total federal spending—up 737%
    entitlements—up 1159%
    interest payments—up 1481%

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- There has been only one year (1969) since *1947* that the federal government has produced a balanced budget:

- In 1960 the average taxpayer worked 36 days to pay all taxes (not just federal); in 1991 it took 121 days.

- The collapse of the savings and loan industry is costing us $400 billion.

- Some of the largest banks in the country are in trouble; every dollar on deposit in those banks represents a potential debt for the American taxpayer if the bank fails.

- In 1987 the Congress passed the Gramm-Rudman bill which required that the federal budget be balanced by 1991. But there were loopholes—all found and exercised by a Congress that doesn't want to say "no" to spending schemes. The legal annual deficit and the actual deficit are now farther apart than ever.

- In 1980 it took approximately 12% of government income to service debt; now it takes 18%.

- The U.S. debt is now in excess of $4 trillion. It took 191 years to reach the first $1 trillion, 5 years (1981-86) to reach the second, only 5 years more to reach the third and fourth. As we sit here in this room the federal deficit is rising by $13,000 per second—in the 5400 seconds this meeting will last the deficit will grow by $70,200,000.

Just what does a $4 trillion federal debt mean? It means that there is $16,000 debt for every man, woman and child living in the U.S. today. Think of it another way—a trillion dollars in tightly bound $1000 bills would produce a stack nearly 63 miles high...or if one put $1 bills end to end the distance to accommodate $4 trillion would be to the sun and back (186 million miles). Yes, a trillion is a big number. The time a trillion seconds ago was in the Stone Age, in the year 29,697 B.C.

In 1984 then-President Reagan appointed a commission headed by J. Peter Grace. One of the commission's charges was to make recommendations regarding reducing federal deficits. A study of other economies around the world was made by that commission under the direction of Harry E. Figgie, a world-renowned industrialist. In a 1990 speech Figgie said, "There's never been a more critical time in our country than right now. There's never been a more critical issue than our budget deficits...we have perhaps five years left to deal with the problem through taxation and spending cuts, or we will pay the price others have paid."[2]

The U.S. Economy and the Rest of the World

The 1980s featured a constantly shifting economy. In 1981 there was a major tax cut followed by a tax increase in 1982. In 1985 the value of the dollar was soaring but by 1987 there was fear it had fallen too far. In 1980, you may recall, oil was $100/bbl. By 1986 it was at $12/bbl. In 1982 there was a recession and in 1987 we were into the fifth year of a recovery with the stock market setting new high records.[3]

There were some solid achievements economically in the '80s—in total economic growth, in industrialization, in job creation, in personal income, in the taming of inflation. At the same time there was low growth in savings, investment and productivity, and disturbing budget and trade deficits.[4]

In 1985, for the first time since 1914, the United States became a debtor nation. According to Hamrin, the U.S. went from being the world's largest creditor to its largest debtor in a three-year period.[5]

How do we stack up economically with the rest of the world? What about comparative growth? savings? gross national product?

More and more we find ourselves making comparisons with Japan, competing with Japan, even cooperating with Japan. In 1985 Japan produced three-fourths of the world's VCR's, single-lens cameras and motorcycles. The same year it made half of the world's ships, two-fifths of the TV's, a third of the semiconductors and automobiles.

In 1966 the seven largest banks (in deposits) in the world were American. In 1986 the seven largest were Japanese with the largest American bank (Citibank) ranking seventeenth in the world.[6]

With an annual Gross National Product of $5 trillion the U.S. economy is the largest in the world. It is bigger than the combined national economies of the European Economic Community, twice the size of Japan's. The U.S. imports more than any other nation in the world; it also exports more. And the American job force grew 12% between 1980 and 1989 compared to Japan's 8%.[7]

American industry defines an "import" as a product whose final assembly is completed outside the U.S. boundaries. So a Honda, Toyota or Isuzu manufactured in the U.S. is considered a domestic product. An IBM computer is considered an American product even though 75% of the components are made in Asia. Actually 20% of all imports coming into the U.S. are made abroad by affiliates of U.S. companies.[8]

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Dramatic Changes

In the mid-1800s the United States was a rural nation. One half the population was engaged in one way or another in feeding its people. Only one-eighth of the people lived in "cities" of 8,000 or more.

Today less than 4% of the labor force is employed in agriculture and nearly three-fourths of the people live in areas classified as urban.[9]

In 1850 the workday in factories was eleven hours a day, six days a week. Not much thought could be given to leisure, vacation, travel or cultural events. Ten years later (1860) the average person had 434 days of schooling in a lifetime (that is 21 months and 14 days). And in 1870 only 2% of 17-year-olds graduated from high school. One hundred years later the figure was 76%.[10]

So we've come from an agrarian economy through industrialization and manufacturing to a service economy with strong emphasis on the word "information."

Baumol defines "service" as an economic activity that yields a product that is not a physical object.[11] Examples include a telephone call, an attorney's defense effort, teaching a course, working at a computer, treating a patient. There is data processing, entertainment, engineering, insurance and finance—all services and all with a value attached. We have been in a service economy for 40 years.

Information workers as a body grew during the 1960-1980 period from 42% to 53% of the work force. And while services represented 61% of the GNP in 1950, in 1986 the figure was 69%.[12]

To return for a moment to the issue of America's status as a debtor nation—consider the fact that many U.S. corporations value their overseas plants at their acquisition cost, not their current value. Consider also that the U.S. government gold reserves are valued not at market rates (approximately \$340/oz.) but at \$42/oz. Consider also that our debt is to ourselves—i.e. 84% of the bonds (debt instruments) are owned by American individuals and institutions. Foreign lenders hold but 16%.[13]

The U.S. is the first major debtor in financial history, says Drucker, to owe all its foreign debt in its own currency. America's creditors (Britain, Canada, West Germany and Japan) began buying American businesses and American real estate when it was made possible by a devalued dollar. But the U.S. at the same time was investing more abroad than foreigners were investing in the U.S. In 1987 all foreign investment in the U.S. totaled \$35 billion. At the same time U.S. investment abroad totaled \$50 billion.[14]

Higher Education and the Economy

Bok cites several factors that will have (indeed are having) an effect on higher education: costs of goods and services, endowments that are influenced both by stock prices and interest rates, the effect on research of government policies, the rise and fall of energy prices and gifts as they are affected by prosperity.[15]

Bok continues by mentioning the annual increases in the Higher Education Price Index, a figure that has exceeded the Consumer Price Index every year since 1982, shifts away from governmental support, the increased competition for resources and the large number of impending faculty retirements.[16]

Higher education is a substantial enterprise. Roughly 3500 colleges and universities produced $150 billion worth of services in 1990, employed more than 2.5 million people and served 12 million students. These numbers make it twice as large as the aerospace industry, three times the size of the automobile industry.[17]

Of interest to all in this room is a report published by the American Council on Education Division of Policy Analysis and Research on data gathered from 411 higher education institutions in the spring of 1992. As reported in an article in the *Chronicle of Higher Education* on August 5, 1992 (p. A25), 60% of all colleges were hit by operating budget cuts in 1991-92. Public colleges have felt the brunt of the recession more than those from the private sector, states the report. Nearly half of all four-year public institutions worked in 1991-92 with operating budgets that were the same as or lower than the previous year. Only 36% of the institutions surveyed felt that their financial condition was either "very good" or "excellent."

Institutions are basically thought of as "public" or "private". Yet in economic terms they are all some of both. They are *public* to the extent they receive revenues from any governmental agency or unit including financial aid. They are *private* to the extent they receive tuition and fees; gifts from individuals, corporations and foundations; and monies from auxiliary sources such as bookstores and housing units.[18]

Summary/Conclusions

At this point let me summarize a bit while taking a peek at the future, for it is against these observations, predictions and facts that we will need to plan our strategies.

- We are in an uncomfortable, perhaps even economically threatening deficit situation at the federal level.

- Many financial burdens formerly borne by the federal government have been shifted to the states, creating severe financial burdens at that level.

- The economy that affects us all is increasingly a world economy.

- Inflation, at the moment, is under control.

- We are increasingly a service economy—an information economy. Higher education is a principal player on this stage.

- Economic conditions affect us all—whether our institutions are predominantly public or predominantly private.

- The 1990s will see increased student numbers on college campuses, not only from the non-traditional enrollees but also, beginning in 1994, from the increasing numbers of high school graduates.

- We are in the midst of the largest peacetime economic expansion in history. In the past five years, for example, the U.S. economy has grown by 22%. There are indications that this will continue.

- There will be large numbers of teacher retirements in the '90s, both from the public schools and from colleges.

- A corollary to the above statement is that 200,000 new teachers will be needed by the middle of this decade for the public schools—many of whom will replace retirees.

- The Bureau of Labor Statistics reports that over 20 million jobs will be created between 1986 and 2000 from service-producing industries—9 out of 10 will be filled by women and minorities.[19]

- And finally, our proverb for the day: "He who believes that there will be significant increases in subsidies for higher education from state and federal sources is living in another world."

GRAND STRATEGIES

Against this backdrop let me suggest four grand strategies for us to consider. They are (for the sake of alliteration): planning, pennies, pruning, and personnel. If one strategy were preeminent, it would be planning, for absent the planning exercise, the others fall into a vacuum.

Planning

Planning is a way of life today on many college campuses. There are short range, long range and strategic plans of several varieties. Many of us have been asked to project, draft, design, chart, delineate, plot, frame, sketch and depict all

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kinds of things from the use of the recital hall to five-year repair and equipment requests to curricular changes. If planning has not been a part of what you have been doing, let me predict that it soon will be.

As you plan with your department or school for the next century, let me suggest some questions which you might ask:

1. What is our mission as a music department? What are we about? What should we be doing? Who are our constituents? Who should we be serving?

2. What is distinctive about what we offer as a musical education? What do we do especially well? or what would we *like* to do especially well?

3. What portions of our curricula are vital to the preparation of a musician? What areas are peripheral?

4. What are the musical skills/attributes that simply *must* be developed at the undergraduate level? What is appropriate in the way of knowledge and musical skills for graduate education?

5. What will be the characteristics of our department at the turn of the century? What will be the adjectives the musician playing in the symphony orchestra 40 miles away and the public school music teacher in the neighboring town use to describe us?

6. What should we be doing for and with those students on our campus who are non-music majors? What is our role in the cultural life of our campus and community?

I suggest a retreat format to deal with these questions and others—perhaps with the assistance of someone who is skilled in group process, someone with a neutral posture. Such a retreat could well be introduced by a presenter who will focus the faculty's attention on the realities of the next century: enrollment projections, the picture of cultural diversity, budget realities, the need for finding and developing new resources, the talent required in the professoriate. It may work best if the music executive is on the sidelines—and silent. There can be small group discussion, lots of newsprint, a welcoming atmosphere and constant stroking and approval as ideas come forth. Ultimately there needs to be a voting, a ranking of ideas and notions which then leads to recommendations for action.

The summary would be in the nature of "OK—here's what we see as our mission, our reason for existing on this campus. We would like to be doing these things in Century XXI. Now how do we get there?"

What follows might be:

1. A need to raise $50,000 in new scholarship money. Department Chair is in charge and works with Development Office—by 1994.

2. A need to replace Professors X and Y (retirements) with faculty A and B, one of whom should represent a person of a different culture from the norm on the faculty; another a female—by 1995.

3. Curriculum X is phased out (by 1996); new offerings in A, B, and C approved.

4. New equipment needed as follows: _____ in 1995, _____ in 1996, _____ in 1997. Contacts made by Chair with help from Dean and Development office with following sources (_____, _____, _____).

5. Alumni survey completed by Professor G to ascertain satisfaction level with education; seek advice as to suggestions for future. Similar but different survey of a stratified random sample of music teachers in the state by the same professor. Report due Fall 1993.

These action items have two characteristics: a time line and the name or office that is the locus of responsibility. This needs to be followed by an annual update by the Chair to the faculty and a time for reconsideration of goals and action plans to see if they are still appropriate.

In this planning process you need to know before making firm decisions and initiating action plans what your constituents think: current students to some extent, alumni and professionals in the field to a greater extent, faculty members to a large extent. It is prudent, it seems to me, to bring in an outsider, one who can provide a larger perspective, one with no axes to grind or political baggage, one who can challenge people to think creatively and courageously.

Pennies

Pennies, as you might suspect, refers to resources. There is the need to find new and probably outside resources as well as a need to cut current expenditures.

Today's music executive, it seems to me, must be alive to ways that money can be raised and aggressive in acquiring the things needed to operate a music program. We have marvelous ways of coming into contact with those that have the wherewithal to be helpful—ways that are not available to our counterparts in English, Foreign Language, or Humanities.

A few years ago a presentation was made at an NASM meeting entitled "Music and Philanthropy in Higher Education: Fund Raising in NASM Institutions."[20] In that presentation several maxims that relate to fund raising were mentioned, eight of which bear repeating:

1. *Planning*—whether the effort is a grant proposal, a telethon, or an effort to raise money for new choir robes, planning is essential.

2. *Suspect to Prospect*—identify an individual who *might* be interested in your cause and send her material, invite her to concerts, introduce her to key people and through repeated contacts move this individual from a *suspect* to a *prospect* for a gift.

3. *People business*—fund raising is a contact sport, if you will. It is about *people* and *relationships*.

4. *Team effort*—fund raising goals are not accomplished by yourself. The Development Office, the dean, the president, an alumnus may all be involved. Above all, don't underestimate the value of students and the ways they can influence a contributor.

5. *Success*—people buy into *success*. They buy into *opportunity*. They buy into *quality*. Those with resources to dispense are themselves successful people. No one wants to give to a loser, to a department with low standards, to an organization known for its shoddy productions. Quality sells!

6. *Remember, it's their money*—your project may not exactly match their interests. If you want their gift, you may need to redefine your project. The key here is to work to create a match between a *donor's* interest and *your* project so that the gift can come your way.

7. *Don't ask for money*—this may sound contradictory to what has previously been said but your success rate will be higher if the "ask" is for *something*—a scholarship, a lectureship, a uniform, a grand piano, a tux, or a trip for one student.

8. *Buy a Buick*—Harold Seymour, one of the fathers of fund raising in this country, observed several years ago that "nobody ever buys a Buick just because General Motors needs the money."[21] People buy Buicks because they need reliable transportation and they want a measure of luxury. People will not invest their resources—either money or objects—in an organization or institution that is in trouble or that is perceived to be of low quality. In short, they will invest because they believe in you and your cause, because they trust you, because they believe you will be a good steward of their gift.

An important question to ask is, why do people give? People give to causes, institutions and organizations for a variety of reasons: religion, taxes, guilt, fear, love, peer pressure, respect, loyalty, recognition, tradition, altruism, nostalgia and gratitude. They also give because they believe in the cause, they desire immortality, they seek power or influence, they wish to impress others, they have low sales resistance or they serve on the board.

But what is the number one reason people give? Study after study shows that it is *because they are asked!* Many people want to give, are ready to give, but will not take direct action unless and until someone asks them.

Pruning

And now we come to the painful part, the pruning. We might begin with the question, what is there to prune? The answer for each institution will depend upon the results of the first exercise—planning.

An assumption here is that cutting is difficult. And so it is. It is much easier to add—programs, people, equipment, space. Yet some of you in this room have experienced frozen budgets, reduced budgets, unfilled faculty lines, lack of supplies, the termination of long distance phone service (or the removal of phones in individual offices, for that matter). Others have had to contend with paybacks to the state treasury by order of the governor when income to the state did not meet expectations. So, while cutting is difficult, it is not impossible to accomplish and, in many cases, we find ourselves not dealing with the question of *whether* we should prune but rather what or who or how? And as we think about this metaphor let us remember that to prune is to trim, to shape, to remove the unnecessary. It is not to destroy or to kill.

Departments can cut budgets in several ways after establishing priorities as to what is of central importance and what is peripheral. One approach is to cut all accounts across the board, but this seems mindless as it assumes that all elements of a budget are equal.

There are parts of our departmental budget that are nearly impossible to cut; parts like student wages, printing, repair, and the dreaded service contracts on equipment that keep increasing in cost. If you are facing cuts, yet have elements of your budget that will increase beyond your control, then other parts of the budget must take a bigger hit.

One can reduce the number of programs or degrees one offers—after careful and thoughtful planning. Not everyone needs to offer graduate degrees in music, or majors in performance, or a program in composition nor one combining music and business.

One can even reduce the plethora of courses we publicize in our catalogues or offer more of them on a cyclical basis. I suspect we could even combine some courses currently offered to reduce the total number of courses listed in our various curricula. Such an effort might even make us all more honest as to the credits we attach to classes and provide some relief for the problem of undercrediting.

At some point it is the music executive who must make these kinds of decisions. There can be planning retreats, fund raising strategies, budget committees of the faculty who recommend, but ultimately it is your and my responsibility to make the final decisions in as rational and dispassionate a manner as possible. Communication is the key, it seems to me. Faculty *must* be informed at each step of the way; they need to have an opportunity to be heard, to make suggestions, so that when the final chord is sounded they can say, "Well, at least I got to express my opinion."

Personnel

When one thinks about economic planning in difficult times, the area where the biggest impact can be made is in people. Higher education is a people business and the most significant segment of our budget is related to salary and benefits— employee compensation, in other words.

In less than a year, mandatory retirement at age 70 for college and university professors will disappear. In fact, it has been abandoned on many college campuses already. Thus, there is the possibility that faculty members may choose to remain in the classroom and studios of music departments well past the age of 70—at salaries that place them at the top of the heap.

Two years ago a college could look forward to a faculty member's retirement at age 65, let us say, and then have the option of hiring two people for the same dollars or hiring one and using the balance for something or someone else.

Early retirement plans exist in many institutions. There are severance benefits—usually determined on the basis of service and some kind of recent average salary, continued payment into retirement plans, granting of additional years of service, final leaves at full or partial pay, medical and drug cost reductions through group memberships and on-campus privileges that may include parking, office space, secretarial help, reduced or free tickets to university events along with special invitations and group activities for retirees.

And what about existing faculty in the department and new persons being brought on board? Personnel in music units may need to do more things, have greater flexibility. When you consider the long term, enrollment fluctuations and

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fewer full-time faculty to deliver the curriculum, the prudent approach may no longer be to seek out that super specialist but rather find that person who can assist in a variety of ways.

There may well be greater reliance on part-time faculty, especially in urban areas, who have the needed expertise yet do not cost the institution as much as regular faculty in salary dollars or in benefits. Part-time or adjunct faculty are much harder to locate in rural areas and small communities, so this option may be less viable for institutions in such places.

Term appointments are likely to become more common. They already exist in certain parts of the country and in particular types of institutions. I am personally wary of this approach to our economic difficulties because so much of what we do is "building and developing." I don't really want to bring in a dynamic choral director who builds, expands and makes more excellent a choral program and then see her leave after three years because of a "term appointment." And in the basic musicianship areas there are potential dangers as well. There are course sequences, calling for cooperation among instructors and an attempt at commonality of instruction. If a successful team is in place, it could be potentially damaging to dismantle it.

Holding great promise, it seems to me, is the idea of personnel sharing. I see great potential in sharing faculty between and among institutions. Such arrangements are bound to be difficult and would require a great deal of good will and compromise to accomplish. Matters such as compensation, travel money, retirement, committee work, load and home base would all have to be determined. But the result could still be positive for an institution that now has a half-time instructor instead of none and for a person who has two half-time positions instead of none.

Linkages with business and industry as well as arts organizations offer still other opportunities for making maximum use of human potential. It's conceivable that a faculty member could also be an employee in a music business, a conductor of a local symphony, or be on the staff of a local arts organization. I appreciate that that is not the way we are used to thinking about faculty, but then economic times are not what they once were either.

And why not develop a joint appointment between the local university and the public school system? In certain cases the two agencies might even have the same retirement program. I can think of several individuals who would be superb in such a role: elementary general music in the morning, college music education classes in the afternoon; high school band in the morning, university bands in the afternoon; junior high string and orchestra one half the day, college orchestra and methods the other; choral methods and voice classes on campus followed by high school choral groups. Think of the vitality that such a person could bring to his or

her position, the solid connections between campus and school and the observation opportunities for students.

SUMMARY/CONCLUSIONS

This presentation has defined some terms in the context of this paper, and has described to some extent the economic scene we face. In my view it is pessimistic in the short run. Things may get worse before they get better. But in the long haul I'm an optimist, for the potential of the American economy is too great. Solutions to our problems, including the disturbing and dreadful deficit, will be found, and more resources will be available to higher education.

In the meantime though, music executives and other administrators will be looking in all directions, turning over rock after rock to find ways and means to do more with less. I suggest four strategies, *grand* strategies if you will, that may offer assistance: *planning*—an essential for any thoughtful administrator; *pennies*—ways and means to raise new resources; *pruning*—to prune is to remove the *extra*, the *peripheral*, to *shape;* and *personnel*—ways must be found to maximize the human resource, to identify consortial relationships of one kind or another offer that hope.

All of this calls for ingenuity, energy, creativity and novel ways of thinking about solutions to problems. Good will and cooperation among constituents are vital, too, for the success of this kind of venture is dependent upon a stake in the enterprise for all.

Yes, economic planning in difficult times is challenging, formidable, distressing even. But right now, there is no alternative. It is a task with which we are confronted. It is reality. In the interests of our students, our colleagues, our alumni and other constituents and the quality of our enterprises, we must work to find solutions that will position us for better things in the future.

ENDNOTES

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[3]Robert Hamrin, *America's New Economy: The Basic Guide,* (New York: Franklin Watts, 1988), 3.
[4]Austin H. Kiplinger and Knight A. Kiplinger, *America in the Global 90's,* (Washington, D.C.: Kiplinger Books, 1989), 9.
[5]Hamrin, 199.
[6]Hamrin, 284.
[7]Kiplinger and Kiplinger, 37.
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ECONOMIC PLANNING IN DIFFICULT TIMES: TACTICS AND TECHNIQUES

STEPHEN ANDERSON
University of Kansas

These are indeed difficult economic times. It may be that the most difficult issue to deal with is the uncertainty of what is going to happen next, rather than actually having to solve any particular problem. All of us deal regularly with problems, be they economic or otherwise, and one way or another we resolve those problems and go on about our business. In general, problem solving is rather routine. However, continually changing and seemingly unpredictable economic conditions, which cause central administrations to make ever-changing demands on us, can cause us to become frustrated, even angry, sometimes provoking us to draw the conclusion that it is a waste of time to plan anything because things will probably change again anyhow. I'm certain we've all felt this way to some degree on occasion. I am equally certain that most of us will agree that instead of giving up, it is time instead to become even more committed to serious planning. The question before us today is how we do this: how do we plan for and then accomplish our goals in the face of these ever-changing economic conditions?

Actually, I believe that the real issue here is the very concept of change itself. Change is occurring constantly whether we are aware of it or not or whether we or our faculties like it or not. The change we are focusing on today concerns economic issues. Instead of stable funding patterns with growing resources, many are experiencing erratic patterns with declining resources, and that makes the most important issue that we must constantly confront much more difficult to deal with. In my opinion, that issue is how we will prepare our students for their future. As though it were not enough to deal with changing demographics, technology, values, social and cultural issues, and the future job market, we are now regularly faced with budgets that are inadequate to maintain the status quo, let alone address all the new and continually developing issues and problems. Many of us are faced with permanent reductions in faculty and operating budgets instead of being able to add staff and equipment to deal with new concerns. The challenging task of persuading faculty to deal with curricular change, among other things, is made infinitely more difficult by the fact of their uncertainty and anxiety about the future caused by these difficult financial circumstances. The situation can be overwhelming for everyone. Again, the question before us is how we do it: how do we plan for and then accomplish our goals in light of all these distressing factors?

I believe the first step is fundamental and relatively simple. It involves collegial participation in the process and communication. Bring everyone into the process, listen to and understand what they have to say, and share with them what

you know. It will promote understanding of the situation and ownership in the process and decisions, and it will help faculty in dealing with their anxiety.

To begin with, as was discussed in the first of these sessions, understand your context. Realize as an institution who you are, what you are, where you are, who your students are and what they need for their future. Don't waste time, effort, and money attempting to become something you cannot or to sustain something for which there is no future. It is in this area that you may have to do most of the work and most of the communicating. Faculty are often too busy with their teaching responsibilities to undertake this sort of research. Inform them of the facts. Then be realistic, get everyone to understand the context, and together begin to plan.

Next, as was discussed in the second session, develop a plan. Given the difficult financial times, many of us need to determine ways of making do with less; others may need to figure out how to simply survive. However, difficult times occasionally yield pleasant surprises, and even opportunities for growth and development. Therefore, it seems most logical to have actually two plans, one for negative developments and one for positive. In my opinion, it is important to keep those plans current and not wait to develop them until you are faced with having to make a decision. At this stage a fundamental strategy is to involve as many people as possible in the process and to listen to them as they communicate with you.

To whatever degree practical and appropriate, involve your faculty and your students in this process. Give them ownership in the decision making, and as things develop, always keep them informed. I am not suggesting that sensitive or confidential information should be shared in detail. I do believe, however, that they need to know basic information and situations. I am also not suggesting that everything can or should be decided by a committee of the whole, only that everyone should be given the opportunity to contribute his or her ideas to the process.

Some might question student involvement in such an activity. In my experience, however, students who participate in school business of whatever type, are always very thoughtful, hard working, and one of the most valuable sources of information, especially about their needs. We need their input. They are, after all, the reason we exist. You may wish to hold student forums open to the entire student population or meetings with elected student representatives or both, but I believe it is vital to communicate with students and to get them involved.

The same is absolutely true of the faculty—communicate with them and get them involved. I believe it is important to create a variety of opportunities in which they can express their ideas. First, hold open meetings for the entire faculty, perhaps with only one topic to discuss at a time. Secondly, meetings of areas, divisions, or departments within the school should be convened to discuss things from

a more parochial point of view. And finally, other appropriate groups ranging from curriculum committees to executive committees should discuss the issues at hand. Such discussions can prove to be an extraordinarily valuable source of ideas. While it is natural that everyone would prefer to focus on positive issues, they will also deal responsibly with the negative when it is necessary and when they have an understanding of the situation.

As I said earlier, I am not suggesting that all priorities can be determined, all decisions agreed upon, all problems solved, or all courses of action charted by a committee of the whole, especially about economic planning issues. That is really quite impractical, especially in the larger institutions. In fact, final decisions must be made most often by the music executive alone or in conjunction with an executive committee. However, the important thing is that you have engaged people in a process that gives them the opportunity to make a contribution. This does two other important things. First, it provides the opportunity to have many more ideas put on the table for consideration than if one person does it alone, and secondly, it promotes better understanding and greater acceptance of the results because they have ownership in those results. When final decisions have been made, it is most important to communicate with the faculty and the students what those decisions are and why they were made. Keep the surprises to an absolute minimum.

To conclude, know your context, maintain plans for action that are compatible with that context, and determine those plans by involving your colleagues in the process. Then you will be prepared to make quick and informed decisions, decisions which will be generally understood and accepted, and which seem invariably to be called for at the least expected times.

ECONOMIC PLANNING IN DIFFICULT TIMES: TACTICS AND TECHNIQUES

JAMES C. FIELDS
Nicholls State University

Ladies and gentlemen, although at times it so seems, we are not like Don Quixote. We do not joust with windmills. Neither are we knights in shining armor who slay mythical dragons to rescue a fair damsel in distress. However, for many of us, the financial problems we face are as difficult to conquer as a spinning windmill, as elusive as a mythical dragon. Our fair damsels are our faculty and students who seem to look at us for all the answers, especially when it comes to finding enough money in an already strapped budget with purse strings controlled by others.

Why do I begin so pessimistic? The answer is, for the same reason we are devoting three sessions to economic planning at this annual meeting. In August 1992, a survey conducted by *The Chronicle of Higher Education* indicated that in 1991-92, 60% of all colleges and universities were hit by cuts in operating funds. Also last April, the *Chronicle* reported that faculty salary increases in '91-'92 were the smallest in 20 years. Many of our campus budgets have been cut so badly and so many times that we bleed profusely. In addition, pressure is being applied in many institutions to increase teaching loads. Legislative bodies in many of our states have made futile attempts to stop the bleeding by merely applying Band-aids. Finding the balm to heal the wounds is tough. The populace of many states is opposed to raising the necessary taxes. However, I submit to you that sharp tuition increases experienced across this nation are even more grossly unfair taxes that are being placed directly on students and their families.

In our state of Louisiana, the governor and the legislature presently are playing a high-stakes game of political stand-off. Louisiana higher education is the hostage. Because of falling revenues, the governor cut the state budget by $93.5 million in September. Of that, $45 million of cuts were to higher education, effective early October. But, just wait until next year. Unless something is done soon, our state faces more than a $600 million deficit. Should this come to pass, those of us in Louisiana higher education face budget cuts up to about 40%. LSU, our state's flagship university, would have to terminate approximately 1200 faculty and staff members. Under such cuts, about 12,000 fewer students will be able to attend classes next year. If you have faculty vacancies, look for lots of applicants from Louisiana.

All of us in this gathering know the problems. The important question is, how do we find ways through the maze of underfunding and budget cuts?

Part of the title of this session is "Tactics and Techniques." How can we bring some of these to bear on our situations at home? For my part, I wish to share a brief background, then some actions taken in our department. In 1986, I was appointed as an acting department head. Immediately prior to that time, our department experienced some major internal conflicts. Fortunately, those problems went their separate ways. One position was filled, the other lost. Still the department was hurting. Numbers of majors were in a steady decline.

Fortunately, things began to change. During the past seven years, our department has almost doubled its student credit hour production. Do I have a magic wand? Absolutely not! But, I do have some real "on the job training." I am still learning.

How did we begin to turn our program around? Among many of the problems we had was that our faculty teaching responsibilities were spread much too thin. We dropped three unproductive degree programs and put a music minor within the Master of Education degree on hold. We began rotating some upper-level classes with low enrollments on a three-semester basis instead of two. We dropped some unproductive elective courses. We dropped about three nice, but less necessary courses from bloated music education degree programs. We focused our resources. Today, we continue to make some careful adjustments in order to keep faculty teaching loads reasonable and the degree programs viable.

In 1988, an NASM visiting team came. We dreaded it. During that semester our program had dropped to 23 majors, the lowest number since the early 1970s. That visit was a real catalyst for our program. I continue to be grateful to an NASM evaluator for all the time he spent with me on the telephone before and after the visitation and for his diplomacy in discussing shortcomings of our program with our administration in the exit interview.

That NASM visit prompted our faculty to make some more hard decisions. We were cited with 10 weaknesses. Of those, eight were directly or indirectly associated with lack of sufficient funding. Two weaknesses were solved within two weeks. At present all those weaknesses have been corrected except one. We still have a half-time secretary. I told my dean last week that I am probably the highest paid secretary on campus. We have been fortunate enough to get an intern student secretary from six to ten hours per week from the Office Administration program almost every semester. Sometimes it takes hours over the semester to help teach them procedures. However, I do appreciate their help.

Following the visit, our faculty took another long look at our mission and our operational policies. In response to the visitor's report, we devised a prioritized four-year plan for purchasing equipment, instruments, scores, recordings, and uni-

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forms and for piano maintenance. By making some bold moves and taking some risks, (along with lots of fast-talk begging), we got our upper-level administrators to take notice. They could not have given us a mass transfusion at once. They were willing to chip away a bit at a time over four years. We raised funds and invested them through the university to create another music scholarship. The end result has been that our operating budget has increased by nearly $35,000 annually, not counting salaries and benefits. We have been able to purchase electronic equipment, instruments, scores, CD's and band uniforms totaling over $90,000. Four of our eight full-time faculty members have been promoted. One chose to retire and another's contract will not be renewed. In short, we are better off now than we would have been only with the original four-year prioritized list. We have submitted and have received plan approval for a B.A. degree that has about 14 options. One is in cooperation with Loyola University's music therapy program in New Orleans.

I realize that the sums mentioned above will most likely seem paltry to many of you who have subdivisions within your programs that are larger than our department. But, I assure you that for a small university undergraduate program such as ours, these are major strides. The numbers of our majors climbed to 41 last fall and have been staying steady in the mid-30s. Participation in our ensembles has risen and enrollments in service courses have climbed each year.

Could what we have achieved also be a magic formula for you? No! Decisions we made have indicated to our upper administration that we are serious about our business and are willing to grapple with the problems. Is our faculty satisfied? Absolutely not! Our faculty meetings likely contain as much griping as do any of yours. It's just that when we sometimes drag each other out kicking and screaming, we manage to do it all basically in the same direction.

David Ewing characterized professional managers as those who are willing to probe and to ''look for trouble.'' (David W. Ewing, *The Managerial Mind*, Riverside, NJ: Free Press, 1964) By the same token, when we find it, sometimes expediency in solving it is not a virtue.

How do we as music executives solve the financial problems facing us? We must examine our mission and goals. We must look at available opportunities. If we find only a few, then what kind of opportunities can we create?

Some very beneficial personal activities I have undertaken to help me were becoming actively involved in our state music executive's organization and with the smaller music unit constituency at these annual conferences. Further, I have asked lots of questions to lots of people at this meeting each year. Each year I have received some very wise guidance.

Once we have established some realistic possibilities within our programs, we must prioritize. We must plan diligently and we must take risks. It is absolutely critical that everyone on the faculty is not only on the same page of the score, but in the same measure. Teamwork is a must, even if a few faculty members have their own little agendas. If necessary, find ways to turn those agendas into progress for the program.

We absolutely must be accountable. Without it, how can we justify courses and programs that have low enrollments and continue to maintain programs that produce mediocrity? Even in the best of times, we as an art form sometimes are viewed with skepticism. In the worst of times, our decision making must be as perceptive as if we relied on a crystal ball. And, for what it's worth, I read recently that even the best managers make the right decisions only about 60% of the time.

I submit to you that the greatest asset we can have for each of our programs is that of integrity. If we convince our students, deans, vice presidents of academic affairs, provosts and/or presidents that our programs have integrity, then our programs will survive. Our programs may not have all the glitz, glamour, or bells and whistles we would prefer, but they will survive.

In conclusion, the longer I continue in this profession the more I am convinced that we must put our best teachers at the lowest levels possible. Therein lies the largest number of students who need the most inspired teaching and the greatest number of students who will leave our programs without it. Numbers seem to speak best to those who control the destinies of our programs; however, at the same time we must produce quality.

I stand before you as a member of this panel, but I do not proclaim that I have solutions to our financial ills. I am here to share some of the tactics that our faculty, our students and I have utilized to revitalize an ailing program. I am here because we have experienced success in some very difficult times. Are we where we want to be? Absolutely not! Will we ever get there? Probably not, but it sure is exciting to dream. Can we survive in the face of potential 40% budget cuts? Maybe not in the present configuration, but survive we shall.

What I have had to share may have been a waste of your past 10 minutes or so. You have to be the judge of that. For some of you, perhaps something I have said will spark an idea. When all else seems to have failed, please remember that tenacity will carry you a long way.

TECHNIQUES FOR BUDGET PLANNING AND MANAGEMENT IN TIMES OF ECONOMIC DECLINE

ROBERT O. PIERCE

Peabody Institute of The Johns Hopkins University

Effective retrenchment involves the interaction of three large areas of focus—techniques, planning, and the overall process. Each of the above must be attended to in the context of the school's mission and with the fullest understanding of the external factors impacting on the musical profession today. At this conference we have already heard many valid observations about the planning process and these external factors. For this reason, and inasmuch as the charge to this panel is to present and discuss some of the techniques available to us for retrenchment, I will comment only briefly on these considerations in these remarks.

What specific technical approaches can one reasonably bring to this task of controlling shrinking budgets? There are actually quite a few. We have available to us such options as selective or across-the-board budget cuts and freezes and reductions in personnel through layoffs, attrition and hiring freezes. We can employ certain cost-avoidance and cost-abatement techniques, and we can achieve operational efficiencies through office relocations and staff consolidations and development. H/AC and plant retro-fitting and improvements are a good option for cutting energy costs. Then there is the possibility of borrowing funds to spread out some of the pain and disruption of cuts and freezes. Expenditure of quasi-endowment and/or the selling of assets, if absolutely necessary, is another possibility. Finally, possibilities and opportunities for revenue enhancements should not be overlooked.

All of these techniques are not equally effective, and some should be used only as a last resort, if at all. Effectiveness does not come without attendant costs, however, and this aspect of the process can be overlooked only at considerable peril. Opportunity and risk are the two sides of the coin in this process, and they deserve equal attention and consideration.

Before I elaborate on some of these options, let me say a word about the other two important parts of this procedure—planning and the overall process. As to planning, let me warn you that any attempt to retrench or even "hold the line" without prior planning is a recipe for disaster. Conversely, if you have a good budget planning process already in place, you are well on your way toward successfully meeting your current financial challenge.

As to process, it is surely obvious to you all that there is a great need to balance something more than just a budget in these difficult times. Every request for

information, every announcement made and action taken will cause the rumors to fly, sending different and potentially damaging signals to various internal and external constituencies of importance to you and your school.

These times and tasks are surely not for the faint-hearted, but an administrator who is perceived as "too kind"—if any administrator can be described thusly—will, by timid actions, do far less damage than the opportunist who uses the situation to gain personal ends, be they advancement, vindictiveness, or to circumvent the established system of governance. On the other hand, indecisive and ineffectual leadership in addressing these matters may result in the decisions' being taken from you and placed in the hands of others who are probably not in the best position to do the job as well.

Remember, *you* are the boss, and everyone is looking to you to behave accordingly. Few people to whom you report, be they presidents or trustees, wish either to second-guess you or pre-empt your authority. Rather, they want to have trust in you and support your decisions and actions, for you are a reflection of their judgement and dedication to the institution they have promised to serve and preserve. The faculty, staff and students likewise want to have confidence in your leadership—especially in times like these. Please understand that you have as great a responsibility—and as great an opportunity—to preserve and strengthen your institution in a shrinking economy as in an expanding one. Although the acclaim and credit may not be as loud or as long (or even forthcoming at all), your contribution to the future of your school will be every bit as significant as adding programs and buildings during flush times.

Not that you shouldn't be engaged in the planning of these new programs and buildings—you should! Especially now! Circling the wagons in anticipation of the worst is not enough. Nothing more clearly implies that you expect your institution to have a future than planning for it. Besides, it is an invigorating and diverting process of great value during times like these. The creative tension which results between the view of the current reality and the vision of the future is too valuable to be missed. At no time is the long view of things more important. Remember, even if your institution is not as old as Peabody, it has probably seen and survived similar crises in the past, and it will again if you remain focused on the future while dealing with the present.

Of the techniques at one's disposal, some should not be used at all, or only as a last resort. Liquidating assets such as endowment should never be done to plug the bottom line. If you have gotten to the point where this is the only course of action left to you, then you are well down the slippery slope of institutional failure. What you *can* do where appropriate is to convert non-income-producing assets into income-producing ones. An example of this would be real or personal property

which you can legally convert into cash with which to finance a program which will either become income-producing, or enhance your academic offerings, or both. Another obvious example would be to convert such an asset into quasi or permanent endowment.

As long as we are addressing the revenue side of the equation, you should look at every reasonable way to enhance earned revenues (eg. increases in enrollment and tuition, auxiliary enterprises, year-round use of facilities, concert income, etc.) while keeping in mind the "cost" of such maneuvers, short- or long-range.

When it comes to employing some of the more draconian measures—layoffs; compensation and/or operating budget cuts or freezes—let me offer two important considerations. One, shield the academic side of your operation whenever possible, especially if yours is a private institution; and two, utilize a combination of options to soften the negative impact of any of the techniques you apply, so as to spread the pain.

In our experience, operating budgets which have grown annually at a rate of five percent or greater during the '80s can absorb a five percent cut without too much difficulty in this low inflationary period. Similarly, budgets should manage to survive a freeze for at least one year. We have done both—one each in successive years. The same is true with salaries. Minimal increases, or even a freeze on salaries for one year, are of small consequence in this non-inflationary period and rough economic time, and they are certainly preferable to the layoffs that thousands of people are having to face. As I mentioned earlier, it is important that deans and senior staff share equally in these cost-saving measures.

It is not wise in our opinion to continue freezes or cuts in consecutive years if you can avoid it because you actually begin to produce the effect of expending assets to the extent that you fall behind your peers in the market. In so doing you will eventually lose your best faculty, and compete less well in the market finding others to succeed them.

Cost avoidance and abatements are fairly self-explanatory, but I will mention a few examples over and above those such as cuts in staff, and in compensation and operating budgets—all of which are cost avoidance measures, of course. Examples of one-time cost avoidance opportunities would include delays in filling vacant positions, furloughs, reductions and/or delays in scheduled maintenance within a budget year, and deferred maintenance.

Examples of permanent cost avoidance options would be operating reduction to a four-day week between school terms and in the summer, eliminating planned renovations or building projects, and a planned shift of enrollment away from

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graduate programs and toward undergraduate if studies indicated that such a move would be feasible for your institution. Some of these measures, however, have an increasingly costly down-side over the long haul.

Let me close with a brief comment on the advisability of the spending of quasi-endowment and/or borrowing against assets as a mechanism to spread the consequence of budget shortfalls over several budget years. This approach might be advisable if excessive and continued employment of other alternatives would jeopardize the viability of the institution rather than just slow its forward progress. This is one of the legitimate uses of quasi-endowment, of course, but such use (as with borrowing) should be done only if the pay-back can be convincingly built into future budgets using the most conservative and realistic of assumptions. Otherwise, you are not only avoiding the problem, you are creating worse problems for your school and its future administrators.

ECONOMIC PLANNING IN DIFFICULT TIMES: TACTICS AND TECHNIQUES

KAREN TILLOTSON
North Park College

To discuss "Tactics and Techniques" is to discuss ways of producing music units that are stable, productive and responsive to the needs of music education at the end of the 20th century. The quality of students' preparation must be of the top order to keep the arts alive and well and competitive in an economically wary society. Three factors contribute to this viability—financial stability, student enrollment in terms of both numbers and quality, and academic program including the faculty that teaches it. These three factors, like the sides of a triangle, influence each other so much that one without the other does not work.

In the short 13 months of my chairmanship at North Park College I have been forced to take a hard look at these three factors which determine the health and well-being of every college department. I would like to focus on them as they affect tactics and techniques of department planning.

Despite the short amount of time I have been in the administrative ranks, my viewpoint has been extremely well directed to changing tactics and techniques because within two months of my walking into the office, the Board mandated the College to cut the proverbial five percent, to stop course proliferation by redesigning a curriculum that the full-time faculty could teach, and to get the student/faculty ratio to 15 to 1 rather than 11 to 1 as it was currently. The Music Department, being one of the most expensive departments, was particularly eyed for budget cuts in what came across to us as a rigid prescription to fall more in line with other departments no matter what the differences were. It seemed to the music faculty at the time that the administration was not interested in our history of quality work, our public relations for the school, or in the value of arts in society—the bottom dollar was what counted. Having gone through the process, I feel compelled to add that while we were dutifully rigorous in our assignment to cut corners without cutting quality, the administration did not actually force us to cut beyond our final recommendations. We hope that our changes will prove to be as effective financially as we anticipate they will be educationally or we will, I am sure, be challenged again.

In a mode of imminent change and with *déjà vu* about a financial crisis of the mid-'80s, the faculty voted to move from a quarter system to a semester system by 1993-94. What with cutting costs, redesigning the curriculum, and moving to a new calendar, things certainly would not be as usual. Everything had to be examined with a fresh viewpoint and, if nothing more, that is exactly what I had.

The most obvious place to start was the economic side of the triangle, but to my surprise there were no clear red flags there. Our faculty had always been a frugal group and had been "doing without" in a lot of ways for a long time. A look at student enrollments did indeed produce some changes in recruitment procedures, but those changes would not produce tangible results fast enough for the Board's ledgers. The last area to look at, then, was the program itself.

The music faculty took the call for change and reduction as a challenge to look for a way to do better with less. We decided to throw out all the givens, begin again, and design a new program which could fit within the context of a liberal arts education and which would meet the needs of the music student in today's world. We accepted that this might mean something different than we had experienced as undergraduates in the music schools and conservatories we ourselves attended. It meant a philosophical repositioning for more breadth even at the expense of some depth. In a nutshell, we are consolidating and integrating courses, particularly in the history and analysis areas. It allows us to add components of world music and American popular music to the two-year integrated sequence. We are also trying to time our offerings in ways that are more closely akin to the natural maturation process that takes place over the course of a student's four years with us. We are, therefore, delaying history/analysis and theory until the sophomore year to give aural skills, keyboard skills, applied instruction and that intangible course called "Exposure 101" a chance to better prepare students to receive what we offer them. It means we have a chance to teach them more when they are juniors and seniors than in the previous system, at a time when their academic and musical sophistication is greatest. The hope is that the learning taking place will be much more comprehensive, meaningful and lasting with less waste educationally and financially.

We put requirement strength into opera workshop, accompaniment practicum and chamber music rather than relying on our personal concern and persuasion to corral students into the courses. A small school allows for this personal approach, but it is not always the most efficient and, as I have discovered, not the most financially viable for the department.

We are still working on integrating all of this with up-to-date computer-assisted instruction which will, no doubt, offer much in the way of substantial cost reduction and pedagogical improvement. Many music units have used such technology as a very significant tool in successfully turning around the music program, and we can all learn from their experience.

The Board's call for reform, then, gave birth to a program which is more integrated, more pedagogically sound and requires fewer part-timers. But the point I want to make here today, and put on the table for discussion, is that the unjustified

expenditures I was looking for were not in the area of overspending, where I originally expected to find them, but in the area of instructional services rendered for which there was no income via registration—no tuition collected or not enough to meet expenses. We all know that higher education costs are more than what students pay and this is more true in the discipline of music than in most other academic disciplines. It is the reason why an NASM pre-meeting workshop on fund raising grows ever more relevant. However, if all costs cannot be met by tuition, we at least need to be sure basic costs are covered, salaries being the most obvious. Our department has been giving instructional services away because, as conservatory products ourselves, we felt an internal obligation to give the students what we got, if not more. Not only is that slightly out of step, if not impossible, in a liberal arts college, but it is not economically sound. Such an economically unsuccessful tactic destroys the equilibrium of the triangle which, in the long run, weakens our educational goals and, in the short run, makes us look risky to the administration.

The main areas where the income-revenue imbalance was occurring was in applied music and ensembles. And it is in these areas that I pose my questions in the hopes of gaining the perspective of the collective experience represented at this annual meeting.

Applied music is covered in the basic tuition charge for all registrations between 10 and 15 credits, a package tuition. Obviously there is a big difference between the cost to the school for a student in class with 20 others or a student on a one-to-one ratio with the teacher. The tuition package coverage looks like a fine break for the music major who is required to take applied lessons if those lessons fall within the 15 credits, but in reality it often does not because music students, especially performance majors, are almost always overloaded. On the other hand, the non-major very easily can plug in two credits to arrive at the 15-credit allowance whether or not motivated by any previous interest, study or talent. This policy has been unnecessarily expensive. We stopped that this year and saved the department several thousand dollars with no repercussions that we have noticed to date. It is only a small dent but leads to other similar questions involving income-revenue issues.

The administration would like us to explore assessing a fee for applied music over and above tuition, applicable to music majors who are required to take applied lessons as well as non-majors. Most of our faculty never paid such a fee in their student days, see it as a real imposition if not an obstacle to our students with minimal means, and fear it will mean loss of able students because of the unaffordability of yet more tuition dollars. I would like to poll the schools who assess such a surcharge. Questions that would be relevant to an objective examination of the procedure might identify the type of school, the amount of tuition and how it is collected, how music fees compare to other fees collected at the institution, and

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how this affects the budget as it is analyzed by the administration. In short, are the advantages outweighed by the disadvantages and is the assessment fair and reasonable for the student?

Ensembles present budgetary problems, since few who register do so for credit. This means no income for a choir or orchestra, for instance, each of which requires from our institution a salary representative of three-eighths of a load. This is not a small outlay. The argument about the value of these ensembles as very public ambassadors from the school is a good one and does not go unheard, but in difficult economic times the understanding runs thin. Are there ways to ameliorate this music department "condition"?

Along with the large ensembles, we offer at least a half dozen chamber groups which generate no income. Either our full-time faculty teach these groups on an inloaded rate or the part-time faculty does it at the going applied rate. Both ways are very expensive. The increased number of contact hours required for studio teaching somewhat offsets the expense of one-to-one teaching by full-time faculty but, compared to the amount of tuition generated by classroom teaching, it is still expensive and hard to justify in a tuition package. The applied rate in a major metropolitan area such as Chicago for part-time applied teachers is high, too, around $40 an hour, and that total line item in the budget is astronomical compared to line items for part-timers in other departments.

Some of these ensemble expenses will be ameliorated at our school by the fact that chamber ensembles will now be required registrations for performance majors in the new curriculum. The requirement, however, will be limited to two years, even though we do expect most students to be in them all four years. Some non-majors will still be participating if only because we need them to fill out particular chamber groups. Still, much of the cost for these essential groups is not met with tuition-generated revenue.

We have not dared to charge tuition or fees for ensembles because they might prevent many of the non-majors from participating in what for them is an extracurricular activity, and most of our large ensembles are populated by non-majors. An ensemble fee could remain relatively low, possibly $50-$75 per semester. The advantage to this kind of fee, as well as being low in comparison to tuition rates, is that it taps a broader base of music department "users" than the applied fee that taps the music majors only. It seems to me that the people who choose to be in ensembles do so because they enjoy it and are rewarded in many ways by being in it and would not be put off by a small fee attached to it.

Along with talk of applied fees and ensemble fees, I hear of accompanist fees, piano fees, and practice room fees. What are the justifications other than those

called "operating costs," and which of them should be covered by tuition? The administration would say the operating costs for the music department are simply inordinately large. We must find ways to offset these, ways unique to music units.

I am sure I have raised more questions than I have answered, but I believe the problems are shared by many institutions and probably solved in as many different ways. I only suggest that we look at the various solutions, examine their budgetary implications, and take special care that there is an overriding financial, philosophical and educational rationale behind adding any costs to the students' tuition expenses. If possible, it should be consistent with other institutional policies of this sort. We cannot whittle down the costs of music units to match the costs of other departments on campus, but we must be prepared to offer a reasonable plan to administrations for making up the difference. In my opinion, the burden will have to be shared in equal and appropriate ways between the music unit, the students and the institution.

MUSICIANSHIP STUDIES

FRESHMAN EAR CLEANING FOR 21ST-CENTURY MUSICIANS

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A common Buddhist aphorism is that all life is flux. For the educator preparing musicians for the 21st century, the flux has become a flood. For us to discuss the channeling of this flow of sonic and cultural information, let us consider the challenge under traditional pedagogical terms: why, when, where, and how. A survey of the content of other sessions of the meeting in which this paper was presented demands that we also consider the important question of how much it will cost.

WHY?

It is possible today for anyone to hear music from any period or style of any world culture by the proper manipulation of electronic equipment. Such awesome devices are the topic of my colleague on this program. From popular to concert music, multiculturalism abounds. One result is untapped musical experience among listeners who often turn to teachers for explanations. We no longer teach in a Darwinian world of evolution from simple to complex, for we do not find it valid. We are faced with Einstein relativity. What is good, beautiful, and worthy of inclusion in the educational structure is relative to the culture teaching it or to the one from which it comes. The fundamental rule that needs to be memorized by 21st-century musicians is found in the first catechism appended to this paper. It is as follows:

Music is not an international language. It consists of a whole series of equally logical but different systems.

Calls for ethnic identity and respect in this global village called earth continue to rise. Their importance to educators is as strong in the U.S. as in new nations. Perhaps they are even stronger and potentially more successful in America because the infrastructure for basic music education already exists. Let us go from our strength.

WHEN?

Early education is usually considered to be the ideal moment for new information. At this moment in our quest, we must consider the undergraduate music degree first because we cannot effectively deal with the challenge of K-12 until we have provided global village music training for the future teachers. The first year seems best because the student is truly fresh.

WHERE?

Based on field experience the most efficient place to start seems to be the core courses in music history for music majors. Most existing music programs require four terms of music history that begin with the ancient Greek modes. Because of the length of late 19th-century compositions, the 20th-century finale is often truncated, usually ending with Aaron Copland's *Appalachian Spring*. Whatever the chronology of such cores, their topic is basically that beautiful tradition known as European art music. Music theory also is oriented towards Western tone systems and harmony. This pedagogical concentration on some 5% of the world's music is appropriate if our goals remain primarily to deal with past European musics that we held so dear. However, under this system some 95% of the world's music remains outside the classroom, though local ''ethnic'' concerts and the mass media provide a plethora of material that would enhance the growth of enriched music teaching programs and a tolerance between nations and cultures through music.

HOW?

A core could begin with an introduction to sonic, historical, and cultural aspects of music with examples from selected world musics, including that of the West. It is not concerned with memorizing many exotic terms nor is it a goal specifically to get a student into the ever-shrinking market of orchestral musicians. Most schools, after all, are not trade schools. We want thinking musicians as much as fine performers, particularly since most graduates will become teachers as well as players and will enter the international intellectual marketplace whether they like it or not. The core course seeks to provide general terms with which a thinking musician can describe musical textures whatever their origin. Such sonic ear cleaning does not leave out the West. It merely places it alongside other equally logical but different systems. This is the context in which a modern student lives and one in which future teachers must educate. A second term on 20th-century music (much of it European) plus American music, including vernacular idioms, would once more deal with students in their own century and country. The history of European art music up to the late 19th century occurs in the second year, by

which time the student has enough training in tertian harmony to study this unique treasure of Western traditional music.

HOW MUCH DOES IT COST?

One need not own a mass of non-Western instruments, though a few hands-on experiences are always better than video tapes or recordings. Experience has shown that one can teach the Indonesian concepts of time cycles with one recorded example and mnemonics in lieu of instruments. Even the subtle rhythmic structure of Japanese noh drama or the cross rhythms of Africa can be taught without extensive investments in drums. Once we have trained our 21st-century musicians to think and hear globally and provided them with guides for audio/visual aids, they will carry on the flow and flexibility, and the hope of present administrators, as they prepare for the future.

APPENDIX

The First Catechism for 21st-Century Musicians

1. Is music universal?
Yes. There seems to be no human culture without meaningful sonic events beyond those of language, though the word "music" is not always found in spoken languages.

2. Is music international?
No. Music in not an international language. It consists of a whole series of equally logical but different systems.

3. What is music?
Among the many possible answers, two possibilities are the cultural and general (Malm) definitions.

The Cultural Definition:

A sonic event is music if the carriers of the culture in which it occurs consider it to be music.

The General Definition:

Any sonic event can be considered and studied as though it were music if it combines the elements of pitch, rhythm, and dynamics so as to communicate emotionally, aesthetically and/or functionally in a manner that either transcends or is unrelated to speech communication.

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ARTS/HUMANITIES RELATIONSHIP

EVOLVING RELATIONSHIPS BETWEEN THE ARTS AND HUMANITIES

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It is not altogether surprising that musicians often are not as comfortable with words as they are with notes, and therefore tend to have an unrealistic faith in the ability of words to express true statements. Philosophers know better. They have made a cottage industry out of the *in*ability of words to convey clear and concrete meanings. An example...''I Like Your Cooking.'' Depending on the context, this statement can be read variously as *I* like your cooking (even though no one else does); I *like* your cooking (but not much else about you); I like *your* cooking (it pleases me that you are the one slaving over a hot stove instead of me); or finally, I like your *cooking* (it pleases me that you are being cooked).

Anyone who has wrestled with the concept ''consciousness'' or ''mind'' or ''value'' or ''good'' or any of the thousands of ideas that defy precision of meaning knows that words are inadequate to many of the tasks we set before them. To this list we can add the concept ''humanity,'' usually defined either as the peculiar nature of being *human* by which humans are distinguished from other beings, or the quality of being *humane*, that is to say the feelings, sympathies, dispositions, etc. that are distinctive in humans. It usually turns out that this human quality has to do with mind or consciousness. What then are the humanities (plural) and what have they to do with mind and consciousness? What is the relationship between music and humanities that we may say is evolving? My first goal will be to try to disambiguate the term *humanities*. Then I will deal with the question of evolving relationships. (All of this will prepare the way for further remarks by my colleague Harold Best—see following paper.)

Logicians distinguish three primary kinds of definition: inferred, stipulated, and persuasive. The inferred definition comprehends all of the ways that a term has been used, in a sense a history of the concept, what the concept has come to mean since it was first used. A stipulated definition is not concerned so much with what others have meant by the term; it is concerned with what the user says it means, or ''this is how we will use the term.'' This is what happened, for example, when the National Endowment for the Humanities was first created. The Congress had to *stipulate* what the humanities were, and they did so with much the same

care and deliberation that they took with their banking practices. The third type of definition, the persuasive, comprehends what the user thinks a term *ought* to mean. This is often the way of arriving at a practical definition, a useful definition that will guide further uses of the term.[1]

To begin with the inferred definition, it is important to remember that originally, "humanities" were skills, or disciplines, or "ways of doing," or "arts." The humanities were one category of skills which contributed to the quality of humanitas. In the early second century the grammarian Aulus Gellius commented on the special meaning given to the word *humanitas*. He said that it should not be given the meaning it was most commonly thought to have, namely, what the Greeks called *philanthropia*, signifying a kind of friendly spirit and good feeling towards humanity. Rather the meaning should be closer to the Greek *paidea*: that is, education and training in the *bonas artes*, the "good arts." To quote him directly,

> Those who earnestly desire and seek after these [good arts] are the most highly humanized. [Because] the pursuit of that kind of knowledge, and the training given by it have been granted to man alone of all the animals, for that reason it is termed "humanitas," or humanity.[2]

From the first century before Christ to about the fourth century A.D. the tradition of the "seven liberal arts," (meaning skills), slowly emerged, to be given definitive form by Cassiodorus and Isidore of Seville. Even the quadrivium—arithmetic, geometry, astronomy, and music—were presented as practical arts or skills. Boethius captured the prevailing view that music was a mathematical discipline, a force in the world, and a principle unifying the body and soul of man. He distinguished carefully between the performers, composers, and critics of music, finding the first to be mere slaves, the second deficient in reason, and finally, that the critics were the "real musicians" since their function was grounded in reason and philosophy.[3]

A radical revision in the evolution of our view of the humanities took place during the Renaissance, which shifted the emphasis away from skills to subject matter, and it is the emphasis on subject matter or content that still prevails today in modern education. Following this revision, the humanities were no longer considered means, or skills; they became ends—subject matter to be learned and remembered. As subject matter they were to be explicated by means of language, using the twin faculties of speech and reason. Reason, in this restricted meaning, had one basic form, a form dependent upon words. And so, music as a humanity became subject matter to be explained in words.

There followed a categorization of these subjects beginning first with a distinction between the arts and the sciences. The most typical (and simple) approach to classifying the realm of knowledge represented by all of this subject matter was to

divide the sciences into those of nature and those of humans, with the latter becoming the social sciences. What was left over were the arts, which were divided into one category concerned with the *making* of music, poetry, painting, architecture, and the like—called the *fine* arts—and another category concerned with the study and teaching of languages, literature, history, philosophy, etc.—the *liberal* arts. One can argue at length that it is really impossible to demarcate the fine and liberal arts, and that is why they are so often considered together as the humanities.

In recent times the boundary lines between the arts and sciences have become blurred once again. Since the beginning of the 20th century, the hard sciences have grown softer while the soft sciences have grown harder—a methodological passing of ships in the night. Even the humanities have developed the neurotic sort of science-envy that has become so typical of the social sciences. At the same time the concept of the liberal arts has broadened. However, for the most part the fine arts, including music, have remained a subset of the humanities.

It should be noted, parenthetically, that this taxonomy has not persisted entirely for epistemological reasons. What has muddied the present situation is a notion that was, I believe, initially unique to the American university, the idea that academic work should be *administered,* much like the factory work of the industrial age. Academic work thus became ''productivity.'' This led the academy to adopt hierarchical attitudes previously associated with the military: a commander-in-chief (president), a field marshal (provost), a quartermaster corps, divisions (colleges) and brigades (departments) of footsoldiers, divided into their platoons (disciplines), each with its appropriately non-commissioned officer (us). In Mac Hyman's comic novel, *No Time for Sergeants*, there is a wonderful passage in which the naive young Southern conscript hero, assigned to cleaning the latrine, devised a way to make all of the toilet seats come to attention in unison before the inspecting officer. We may think of these as the graduate teaching assistants. When the University left the cloister, it chose the battlefield.

It is often a decision made for administrative convenience that causes music to remain bound to the humanities when many feel that this category is too restrictive and limiting. In many universities, especially those emulating the German model of the research university, music is still studied first and foremost as a history, or as a body of literature to be scrutinized, analyzed, deconstructed, and organically composted in the name of ''theory.'' One must question whether this leads to the clearest understanding of music.

It is time to return to our initial question: what is the present state of the evolving relationship between music and the humanities? I would next like to offer a *stipulative* response to that question: what I think the present relationship to be.

[Then, Professor Best will offer his persuasive version: what the relationship between music and the humanities *ought* to be.]

It is apparent to us today that for the last hundred years or so, music has been treated by those with a conventional humanistic orientation like the remains of a once living organism—a thing, a piece of something—rather in the way in which the old physics looked at rocks. Musicology, the study of the history of musical works, as Joseph Kerman put it, has been perceived as dealing essentially with the factual, the documentary, the verifiable, the analyzable, the positivistic. "Musicologists are respected for the facts they know about music. They are not admired for their insight into music as aesthetic experience."[5] Musicology and theory are most frequently considered to be the bridges between music and the humanities. The study of music in this context is largely thinking *about* music, thinking that is often highly abstracted from the musical reality. The result is that we have become buried under specialized disciplinary vernaculars that obscure rather than illuminate the musical experience.

There is, however, another view of music that has recently become apparent, (or some would say apparent once again), a view which holds that music is a series of sounds integrated by the brain in an experience, and which suggests that the proper study of music is the study of this experience, not the musical artifact. This can be thought of, rather loosely, as a phenomenological approach, an approach explained, for example, by Lawrence Ferrara in his recent book *Philosophy and the Analysis of Music*.[6] This approach changes the location of music within the framework of knowledge outlined earlier. The idea that music is a set of physical vibrations which cause sensory perceptions which are processed by the brain, integrated through neurological machinery, and transformed into brain chemicals, which in turn give rise to sensations often called emotion or affect, gives rise to the proposition that the study of music is a *natural* science. It is physics acting upon biology. The concept "neuroscience" is only about 25 years old, and we are still a long way from bridging neuroscience and the experience of music in such a way that one can explain the other. But I perceive an unmistakable shift of thinking in that direction.

We may also look upon the recent study of music as a *social* science, an increasingly popular view among the current generation of musicologists who base their views on the seminal work of the ethnomusicologists. If one looks at the topics of many of the papers given at meetings of even the American Musicological Society, the trend is clear. Handel's mental health, Schubert's sexuality, music as an expression of economic power, and the whole range of the feminist and multicultural outlooks support the view that music is increasingly being studied as a social and behavioral science.

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Receding out of view is the modernist notion that music is a language (or like a language), to be studied for its grammar, its syntax, its symbolic meanings, its influences, and its linear "evolution," or history, all of which is what had previously identified music with the humanities.

As noted earlier, the study of music is typically carried out through a form of rationality that Charles Seeger used to call speech-logic, although he often pointed out that only a portion of the musical experience is translatable into speech-logic. Although philosophers have recognized different forms of rationality since the ancient Greeks, there has been a marked tendency to reduce these forms to a single one, spoken language.[7] This tendency to reduce the understanding of music as subject matter to what can be expressed in spoken language is part of the legacy of the Renaissance concept of the humanities.

However, if we step back and view music as a field, we find that it is one that transects all of the traditional arts and sciences and should not, therefore, be considered a subset of any one of them, certainly not the humanities. That other disciplines, such as history, include music does not change this simple fact. The praxis of music, or the activities involved with the making of it, such as performance and composition, traditionally are subsumed under the category of the fine arts. These activities represent a specific form of rationality distinct from speech-logic. The experience of music goes well beyond our consciousness of it, and certainly exceeds our ability to explain it verbally. It is widely assumed that there is symbiosis between the making of music as a fine art, and the explication of music as a humanity. However, this assumption takes the form of a value, and evidence on its behalf is largely anecdotal.

Daniel C. Dennett is one of a growing number of philosophers and neuroscientists who are attempting to bridge an understanding of consciousness with an understanding of the brain, an effort which resulted in his most recent book, *Consciousness Explained*.[8] Frederick Turner, in another recent book entitled *Beauty: the Value of Values*, has suggested that radical view that beauty is a neurobiological phenomenon of universal proportions, necessary to life as we know it.[9] Turner holds that in an effort to deny our animal nature, we have distanced ourselves from certain kinds of experience by interposing rationalism between us and the biological roots of the experience. The humanities have contributed to this distancing by ignoring the primary and essential experience of music in favor of an emphasis upon the remains of that experience. Carl Jung once attempted to distinguish between oriental and occidental modes of thought by stating that the oriental mind desires experience while the western mind desires the *consciousness* of experience. Studies have shown that there are quite different psychological and physiological responses to music depending on whether or not the music is being listened to analytically. According to these studies, analytical tasks block physical respons-

es such as breathing and pulse rates, the "thrill" mechanism, etc. These qualities are most often ignored by most analytical systems. Those who "do" music hear music with a different part of the brain than those who "don't." By failing to acknowledge the full experience of music, including the physical and emotional components of that experience, by emphasizing only our rational consciousness of music in ways that can be expressed only in speech-logic, the humanities have distorted the object of their study. It was the physicist Heisenberg who discovered that examining something with an electron microscope could change that which was being examined. I have contended that the methods of the humanities have biased our understanding of the musical experience and have had a deleterious effect on the teaching and learning of music.It is argued that the musical artifact is all that we *can* study. I don't agree. I believe that efforts being undertaken in neuroscience and philosophy undermine that argument. Whether those efforts will persuade the current generation of humanistic music scholars remains to be seen.

I believe that the desirability of discovering a more balanced view of the teaching and learning of music is causing music to distance itself from the humanities. Music, as Howard Gardner and others have proposed, should be respected as a unique intelligence, or as I have asserted, a distinct kind of rationality. This rationality should be studied on its own terms, terms that have in many cases yet to be developed and adopted. This really proposes a paradigm shift, a new model for the study of music.

It is still too early to speculate with confidence on the shape of the new model. It is still in its emergent stage. However, it is evident that what Gardner called "The Mind's New Science," that is, the conflation of psychology, neuroscience, and the philosophy of mind, will greatly influence our view of human nature, and this will have an enormous impact on how we think about music and the musical experience. This was evident in a major symposium held in Chicago just a few days ago, entitled "Music and the Brain." As philosophers and scientists such as Dennett continue to grapple with the problem of communicating our uniquely human inner world, we will better be able to explain the full—some would call it holistic—musical experience. This will lead us towards different modes of analysis and history, not to mention pedagogy. The new paradigm will not be characterized by an endless subdivision of the study of music into smaller and smaller subdisciplines. There will be a sea change in which the study, teaching, and learning of music will demand comprehensiveness. We will return to Charles Seeger's notion of musicology as embracing *all* thinking about music.

Belonging to the humanities was once convenient for music. It allowed music to be taught in universities such as Harvard rather than in conservatories only. However, invoking Heisenberg's discovery, our understanding of the musical experience has been biased and conditioned by forcing it into a conceptual frame-

work that is unnatural. The currently evolving relationship between music and humanities thus is leading to what might be called either an open marriage or a trial separation. I have a childhood memory of a book we had in our house which contained all of the great works of art in black and white photographs. That is how the humanities have treated music and that is what is changing.

ENDNOTES

[1]Albert William Levi, *The Humanities Today* (Bloomington, Ind.: Indiana University Press), 27-28.

[2]R.S. Crane, *The Idea of the Humanities* (Chicago: The University of Chicago Press), 23.

[3]Edward Kennard Rand, *Founders of the Middle Ages,* cited in Levi, 24.

[4]Joseph Kerman, *Contemplating Music* (Cambridge, Mass.; Harvard University Press), 12.

[5]Kerman, 12-13.

[6]Lawrence Ferrara, *Philosophy and the Analysis of Music* (New York: Greenwood Press, 1991).

[7]Thomas Ewen, "Human Sciences and Art Education: The Theory of Mediation," *Design for Arts and Education,* July/August 1992, 5.

[8]Daniel C. Dennett, *Consciousness Explained* (Boston: Little, Brown, and Company, 1991).

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EVOLVING RELATIONSHIPS BETWEEN THE ARTS AND HUMANITIES

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There is a certain danger in talking about an evolving relationship among the disciplines. That is, we might be sidetracked into focusing our attention on how a given relationship should evolve instead of talking about how the practices of the respective disciplines should evolve in order that the relationship itself might inevitably change or even be reformed. If we say, "This is what musical practice presently is and these are the humanities, and here's what the relationship should become," this may at best only fine tune the symptoms and ignore the causes. I am concerned about the evolving relationship, but I am more concerned about the interior reformation of the disciplines themselves.

Now I'm not about to go through the humanities and create paradigms for reform for each one of them. That would be an obvious coupling of arrogance and ignorance. However, I do have some ideas about music, and I do have a couple of other ideas that could best be described as meta-disciplinary. If the meta-disciplinary ideas have any merit, then scholars in the humanities—and for that matter, all the disciplines—might want to take a look at them. If they and we can distance ourselves from our common tendencies to assume that it's always the other disciplines that need to come our way, that they must somehow relate to our discipline, and if we could assume that all disciplines are somehow discrete dialects of the deeper languages of truth, worth, function, integrity, process, community, elegance, grace and servanthood, *then* an interrelationship could be enacted with ease and grace. We need to recognize and avoid the temptation toward methodological and pedagogical narcissism, which often front for interdisciplinary studies and syntheses. When this happens, the intellectual result is more like an emulsion. As long as we keep the debate or the pedagogical process agitated, as long as we keep shaking everything well before using, we can mislead ourselves into thinking that we have achieved our goal. But let things set for a while, and then we can see all the parts settling out, making their way back to the safety of their original disciplinary homes. We can see this same kind of pseudo-integration in general culture, this circus of single-interest groups and single-issue moralists, each narrowly talking about some specific "good" without seeking out an integrating force of common goodness. In both instances, we must acknowledge a need to go beyond our narrow boundaries and to seek out a larger wisdom.

The question of interdisciplinary relationships is not a question of who answers to whom. Rather, it is a question of the strength and fundamental completeness with which all disciplines make their way forward. However, this going forward is not something forceful and militant. It is really a combination of two

urges, one centrifugal, the other centripetal. As we spin out into company with the other disciplines, we offer what we know and believe, demonstrating how widely applicable our discipline is, and wanting others to share it in its fullness. And as we take in from the other disciplines, we learn, we are stretched, we gain breadth and depth, we pick up widening nuance, we are all the more enriched, and our specific disciplines are all the more deepened. Thus, all disciplinary interactions subsist on mutual need: what my discipline cannot do, yours can, rather than, I am your surrogate, your primary spokesperson, or your subordinate.

As Dennis said toward the middle of his paper, my task is to follow up on the inferred and stipulative aspects of the music-humanities relationship and go to work on the persuasive aspect—what I think the relationship ought to be. *[Editor's note: see preceding paper by Dennis C. Monk.]* Dennis not only provided clear insights on the inferred and stipulative issues, he opened the way for some things I want to say. So, my task will be twofold. First, I want to snare two things out of Dennis's paper; second, I shall attempt to add several items on my own.

The first idea from Dennis's paper comes from these words, found in the latter third of his paper. Here is what he said:

> [I]f we step back and view music as a field, we find that it is one that transects all
> of the traditional arts and sciences and should not, therefore, be considered a sub-
> set of any one of them, least of all the humanities.

I completely agree. But I want immediately to add that *all* disciplines, when fully explored and explicated, in one way or another transect all other disciplines. *And each discipline transects in a way unique to the discipline itself.* It is only when a certain discipline is expected to do its transecting the way another discipline does that we get into the mess of disciplinary caste-systems. This is why the present attempt to move the subsuming of music from a humanities relationship to a social sciences relationship, described by Dennis earlier on, is so wrong. Not that there are no connections among music and the social sciences. The wrong lies in moving disciplines around, to make them subsets of each other, putting them at the service of one another, or claiming that one discipline becomes the ideological or methodological umbrella for another. In the humanities themselves, we find people playing the hierarchical game by claiming to do each other's work. If for a moment we can ignore the circular silliness of deconstruction, we can observe people in literature giving the impression that what they are really doing is philosophy, history, aesthetics, theology, social science—all framed in a kind of supra-musical euphony. Historians, wandering between the social sciences and the humanities, almost completely overlook music's cultural, political, social, and ecclesiastical significance. And philosophers, wanting also to relegate nearly everything to themselves, end up debating the difference between music's intrinsic and instrumental worth, or inventing aesthetic theories without experiencing art,

allowing the philosophical artifact to substitute for the primary artifact—thinking about music without thinking in it.

If we could just bring ourselves to discover the deeper transectional secrets— this rich and eloquent conversation uniting all the world's creativities—then and only then will relationships among the disciplines be enriched, education reformed and leveled. Only then the educational well-being of everybody, but especially that of our children, would possess enormous force.

The concept of transection leads me to pick up on a second idea from Dennis, where he made mention of the relationship of speech logic to the humanities and the way music (and certain other art forms) have been overwhelmed by speech logic. As I have already indicated, every discipline has transectional capability and should transect on its own terms. Let's go one more step: a discipline can only make itself fundamentally known—can transect—with its own discursive logic. And the discursive logic of music is not speech logic but musical logic.

Like it or not, the peculiar responsibility of the humanities is to get at the truth questions, to deal, one way or another, with nothing less than propositional truth— what truth is, what it isn't, how it is or is not worked out, and how it can be articulated—for which speech logic is the most accurate carrier. Even when the humanities assume the aesthetic burden, as in all of its worded and deeded art forms, speech logic, along with its gestural analogs, remains the pre-eminent kind of logic.

Likewise, like it or not, the fundamental musical task is *not* to get at propositional truth, simply because its primary logic is not speech logic. This does not mean that composers, performers, or consumers have no obligations to the truth. We all agree, do we not, that we are obligated to make and receive music truthfully. And we should further agree that we must use speech logic to describe our own responses to truth. Furthermore, we can use speech logic to describe our reactions to music, how music works, how music participates in the larger flow of human events, and the like. But we cannot make musical logic work like speech logic nor substitute the one for the other. Music is gloriously relative in a way that truth, even relativized truth, is not.

Thus, music *qua* music is completely, wonderfully and rightfully free of speech logic and truth questions. Its value to the humanities and to humankind is peculiarly important just because it *cannot* use speech logic even though speech logic can be used to defend, condemn, contextualize, or describe it. The real value of music lies in its ability to be both propositionally logical and eminently expressive without using speech, even without its users having to know its logic to love it. Its relationship to the humanities therefore does not lie in the ways it can be

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made to act like the other humanities, but that it acts like itself. *This means that a liberally educated person does not just think about music, using the modes of speech logic as proxies for the interior logics of music. It means that he or she must learn, and be conversant with, the interior logics of music itself. In other words, liberally educated people must think in music just as they think in speech.* And as unfair or impossible as this might first sound, it is eminently fair if we were to redo our educational and curricular paradigms so as consistently to include constant training in other discursive logics, other ways of discursively knowing, in addition to speech logic. As important as speech logic is, it is not the whole.

This brings us directly to the subject of creativity, the act of thinking something up, making, and finishing it. And it is impossible to think something up without thinking in the discursive language of that which is to be thought up. I am convinced that, in general, the disciplines are not fully transecting in our educational institutions because of a disturbing inattention to creativity. This puzzles me because, of all things that human beings are, they are fundamentally creative. All people have the ability to think things up and then execute them. We think of the arts as being pre-eminently creative. The humanists think about, and speak of, creativity as one of the touchstones of the humanities, and for that matter, all of higher education. But how much thinking up and doing mark our curricular paradigms? How much has thinking about usurped thinking up? And to what extent is it possible to think something up without having the capability to think *in* a particular logical system? Take any discipline, let alone the humanities—how much thinking in and thinking up of sociology is done, as compared to thinking about it? How much philosophizing is done, or how much theologizing is done, in place of learning philosophical or theological systems? In my opinion, the transectional relationships of all disciplines would be greatly enhanced if creativity instead of replication, thinking in and thinking up, instead of crafting and merely thinking about, were made the first order of work for all disciplines, musicians leading the pack. If creative action within the disciplines were the center, then there would be far less artificial transection among the disciplines brought about by thinking about them. We musicians have a long way to go before we can say that our teachers and students are working directly and continually in the creative logics of this thing called music.

The task of the musician is therefore doubled. An English scholar can think *in* literature, think *up* literature, and think *about* literature, or a philosopher can think about philosophy or philosophize, and in all cases use the same speech logic. On the other hand, a musician can use speech logic only to think about music. Actual music making, especially thinking *up* music, demands musical logic—thinking *in* music, that is unless we get careless or lazy and decide that we can use speech logic as a surrogate for musical logic. And because to a great extent, we have done this, and because few of us think fluently in music, we really have no way of

forcefully proving to the humanist that thinking music drives thinking about it. As a result, music either joins the humanities at the wrong level—thinking about it— or is subsumed under the humanities because our prevailing preference for replicative performances leads the humanists to perceive music making as limited to skill and technique expressively executed.

Thus, in order to bring about a better relationship in which the whole of music is holistically received by the humanities, we must learn the art of thinking in music, only *then* to enter the speech logic of the humanities. Then, using speech logic will not suffice. This not only means persuading the humanists to enter the logics of our many musics, but persuading ourselves to do the same, re-allocating the preponderance of our educational time to thinking in and thinking up music. Otherwise, we will remain hybrids, pseudo-humanists, who make music in order to spend most of our educational time thinking about it with speech logic.

Let's face it. Speech logic controls all debates about the nature of the disciplines and their possible transections. That's all right; that's as it should be, because such debates are really truth debates, for which speech logic is the only viable medium. We musicians must realize this, redefining and redoubling our speech logic skills to persuade our colleagues that speech logic is the secondary logic of music making, instead of trying to cement their relationship to the humanities by giving the impression that music transects—integrates with—the humanities primarily through speech logic. For the musician, speech logic is an interdisciplinary means, not the interdisciplinary end.

Furthermore, all the disciplines would transect with far greater ease if all their practitioners would keep themselves from provincializing their speech logic by dropping into their disciplinary vernaculars to explain the fundamental stuff of their discipline, especially when the intellectual going gets a little tough. I call this the "You-just-don't-understand-my-discipline" syndrome. Dropping into such vernaculars may be an indication that, at base, they do not really know how their disciplines work. They may know the language, but they might not know the linguistic principles that drive the language. If education is a wisdom profession before it is an information profession—which I firmly believe it to be—and if wisdom has its own meta-disciplinary language—which I firmly believe it does (and, believe it or not, this language is not the technical vernacular of the philosophers)—then relationships between disciplines, including the speech logic which assists in their transection, should be wisdom speech, not a Babel of multi-disciplinary vernaculars.

Liberal education is more a consortium of ways of knowing than a hierarchy. It is a consortium of various logics. Any relationship between or among the various disciplines is really a partnership. The speech logicians must become otherly

logical and the music-making logicians must become strategic speech logicians, knowing when to leave the speech and go to the music. Liberating curricula will then be fully instrumented, capable of teaching and engaging in multiple ways of knowing—no proxies, no false substitutes.

A few minutes ago, I mentioned deconstruction, the scholarly act of using speech logic to say that there is no speech logic. I'd like to couple this phenomenon to the comments I made about the responsibility of the humanities to get at truth questions. Deconstruction is, in a profound way, an attempt to excuse the humanities from speech logic, and therefore, truth logic, thus forcing the humanities to "work" more like music. This reversal may not have actually been planned that way, but that's really what has happened. But, of course, it should not have happened. Words mean in a way that music cannot, whether the deconstructionists like it or not. And as we have seen, music making has a task that words cannot undertake. If, in the transectional flow of things, deconstruction makes a shambles of speech logic, and musicians make the countermistake of forcing music to act like truth, to propagandize, we face a paradigm shift which will cause more damage than we can allow.

The deconstructionists are not the only ones to have forgone the transecting nature of truth questions. The surrender of truth can, strangely enough, be seen in the existence and work of single-issue and special-interest moralists, each of which passionately and often repressively follows the dictates of the particular dilemma: pro-life, pro-choice, environment, creation, evolution, gender, and multiculturalism. The near disappearance of a transectional morality—even in the church—should be of great concern to us all. So even though our primary discursive logic is musical logic, I sincerely hope that we will know how to enter the vacated speech logic of many of our colleagues and speak eloquently from a comprehensive moral sense. After all, if our conviction concerning the complete education of children is to make any sense, we must do more than talk about their musical education all by itself.

I would now like to go over four additional matters that, if better addressed, might enrich the relationship between music and the humanities that much more. This first one will no doubt sound neo-trendy: I'm referring to the poorly handled issue of multiculturalism. Without going into great detail about the shifts and turns in the debate, I feel that instead of a paradigm shift we have, in many quarters, a paradigm inversion. We have reinvented our former dilemma, except there are new champions and new victims. The new champions are certain—not certainly all—ethnic and popular musical practices of those who once fared poorly at the hands of those who fared better. The new victims are the older champions—certain ethnic and classical practices which now fare poorly at the hands of those who would fare better. In the name of multiculturalism we have created a new set of

demarcations and exclusivisms which, if not corrected, will perpetuate the dualism that the best thinkers originally set out to obliterate. We should be dealing with continua instead of demarcations, communities instead of enclaves, people instead of genders, creativity instead of artifacts. Popular and classical, high and low, new and old, are organically one. The whole is driven by excellence, which to me is nothing other than the twofold process of becoming better than I was yesterday and demonstrating this process in an educationally sound way.

Second, there is the dualism of function and worth, of commerce and concert hall, workplace and museum, the street and academia, our practical curricula and our idealized curricula, the evangelizing church and the worshipping church. We seem to have separate speech logics for each—if they can be called that, separate integrities instead of a transection among them. We need to integrate our discussions about the union of function and worth, agreeing that everything that has worth can function and everything that functions must have worth. Let's not bash commercial art until we admit that so-called classical culture—performing, publishing, creating—is also a vigorous industry, with its ad persons, market specialists, top-40 gatekeepers and socio-political hierarchies. Then let's get into the integrities of each, reforming where reforming is necessary and praising where praise is due.

Third, how about new discussions regarding the transection of simplicity and complexity, the syntheses of plainchant, "Georgia on my Mind," and the B-Minor Mass? Without getting into pre-emptory arguments as to which is better, let's have integrative discussions as to how they relate, how they can teach. Which is more simple or complex—which has more worth—a blade of grass or a galaxy, when it's the most elemental things in each that remain the greatest puzzlement? Maybe complexity is just the mystery of simplicity carried out over a larger expanse. But in our bigger-is-better frame of reference, it's the galaxy or the oratorio that seems always to win out. Why not both, fondly embraced, celebrated, and cherished? Which is more profound, the simple directness of the Golden Rule or Karl Barth's theology, of which someone has said that you must go to the next volume to find the verb? Which is more fundamentally right, the unilateral force of the Great Pyramids or the traceries of the Taj Mahal? Who does it better, Eric Clapton or Christopher Parkening? Why did I hear three esteemed colleagues in English literature, each on separate occasions, tell me that the study of the poetry of Christian hymnody is beneath their work, if not because they have lost the sense of transection, continuum, or service? Maybe we can't get to the philosophers, the poets, novelists, literary critics, historians, or even some of our own musical colleagues with our speech logic about the wonder of it all. But we can at least try and if the trying fails, the relationships can still evolve, but maybe with other folks.

Fourth, a word about our accreditational standards and their strategic significance in the evolution of relationships. The new undergraduate standards, with their emphasis on diversity, improvisation, composition, and interdisciplinary syntheses, are a sure sign that NASM is increasingly interested in the combined force of thinking in, thinking up, and thinking about music, along with thinking through the transectional issues of learning and doing. As each music unit delves more creatively into these standards and develops increasingly innovative curricula, the more completely our graduates will be prepared and the more vivid our transectional skills will become among our colleagues in the other disciplines.

In summary, whatever the present state of the humanities is, and in whatever way they may be presently defined, they are woefully incomplete without the fullness of music, with its own logic, its peculiar ways of anointing the human mind and spirit. While the humanities can be variously described as a body of knowledge that seeks its life in the life of the mind and seeks, through a combination of skills and knowledge, to liberate the individual, music making will transect these in new and different ways. These ways do not come about because of a familial relationship to the humanities, but because music and *all* the disciplines are known to be interactive parts of a larger intellectual, spiritual, moral, and creative ecology.

It is in this way and this way only that every educator, representing any discipline, can honestly talk about their discipline participating in the larger glory of knowing and doing. If we believe this—and I firmly believe we should—then we can say two things to our students who are doing what we call majoring in music. First, we can let them in on a well-kept secret: there are no such things as majors, separated out and magnified over the remainder. These supposed majors are just bulges in the whole of human learning. And these very bulges—in our case—music, with its many sub-bulges: performance, composition, music education, and the like, are liberating arts. Second, we can say that any thirsty student, any thirsty music student, drinking in the whole of a well-crafted curriculum, liberated by numberless transections, with its plethora of logics, as enthused about the whole as about the bulge, is eminently ready for whatever lies ahead. As such, music needs no links to other disciplines to lend it trans-vocational practicality. Properly curricularized and thoroughly studied, music is eminently practical. It is as capable as any other disciplinary bulge of preparing its graduates as much for law school, the ministry, medical school, parenting, farming, and running a business, as any other discipline.

Just one more thing. Our relationship to our own discipline and to the humanities will be all the more reformed if we would introduce what I have come to call spiral, or helical, learning: coming back around repetitively. But helical learning brings the linear and the cyclical into dynamic relationship. Certain things do

come around and around—fundamental issues and paradigms—and other things appear sequentially and incrementally. Helical learning implies that even though knowledge increases, fundamentals stay the same. Thus, it could be argued that the same questions about music, the same paradigms (thinking in, up, and about) should be intrinsic parts of music study from childhood to the doctorate. The same questions should be asked but with increasingly better, broader and more comprehensive answers. This is transectionalism at its best. It is always present and it continues to evolve, both within our disciplines and among them. And this is superior education, relational education.

So, in one respect, we can say that the humanities will find their best benefit in relating to music. The humanities need us. They need to learn beyond themselves. They need to break out of boundaries of their various disciplinary logics and venture into other ways of knowing. They need to do more than think about music. But we must turn right around and admit of our need to relate better to the humanities, because we need to do more than think in, up, and about music. And in the largest possible sense, we must seek to become complete people, lifelong integrators, lifelong transectors.

MEETING OF REGION TWO

DEFLATING GRADE INFLATION: AN OBJECTIVE APPROACH TO GRADING MUSIC LESSONS

DAVID CHUGG
Ricks College

What happens to students in their private music lessons is the heart of the success or failure of any music program. This paper describes an approach to recording and evaluating practice that has proved effective in raising the overall quality of a school's applied music program. It would be misleading to suggest that this is a substitute for a skilled artist teacher who communicates well with his or her students. Rather, it is one tool that can help an applied music faculty collectively to be more effective than they might otherwise be in raising student levels of achievement.

Basically, this is a method for recording and evaluating student practice and applying those records to the academic grading system. The process of doing this, however, raises several questions of philosophy and application. Addressing these questions can only strengthen a program. In addition, experience shows that when students enter a structured grading program such as this, a strong message immediately comes through that this is a serious program, progress is expected, and it is time to get busy. The cumulative effects of this shift in attitude, building its way through successive classes of students, may well be the great strength of the approach.

PRACTICE FOLDER

The basic tool of the program is the student's *Practice Folder**. This is a standard filing folder, color coded by area and major instrument. The back page has general information for applied students. The front page has a grid for recording practice and assignments, and the two middle pages have a *Practice and Assignment Grading Sheet* and the *Applied Music Achievement Record*.

**Editor's Note: This presentation made numerous references to sample "Practice Folders," which unfortunately could not be included in this volume. Readers interested in the specifics of these folders should contact the author in care of the Department of Music, Ricks College, Rexburg, ID 83460-1210.*

PRACTICE AND ASSIGNMENT RECORD

The *Assignment and Practice Record* provides a box for the teacher or student to write down the basic goals and assignments for the next week. Many teachers ask the students to do the writing on this as it removes any ambiguity as to what may have been meant. This may refer to warm-ups, etudes, solos, memorization, or other goals to be achieved during the week. The written record clarifies the expectation, reminds the student of goals during the week, and later provides the basis for evaluation of progress.

To the right of each large box are two columns in which to record daily practice. One column is to record practice on assigned lesson material and one column is to record practice ensemble music. The time is recorded in minutes (not hours and minutes) to facilitate manipulating the data in the point system later. One issue that is raised here is what should count as practice. Should only time spent on "assigned lesson music" be counted or should practice time spent on music for the performing ensembles also be allowed to count? In the example, the rationale used is that since one of the purposes of applied music training is to become familiar with the standard ensemble repertoire, a portion of the practice time should be allowed for practice on ensemble music. In the example programs, up to one-third of the total practice time may be used this way. Music schools with different goals or rationales could very well come up with differing policies. The policy should reflect the needs of the individual school.

PRACTICE AND ASSIGNMENT GRADING SHEET

The totals for ensemble and lesson practice each week are carried forward to the *Practice and Assignment Grading Sheet* under the first two columns. The figures carried forward are arrived at by taking the total of the minutes practiced for the week and moving the decimal one place to the left. This gives the *Practice Points*. Again, there are places for thirteen weeks. With one week lost at the beginning of the semester and the probability that an additional lesson will be missed due to official college holidays, this is the reasonable number of lessons that can be expected in one term and is the basis of the grading.

In the third column the teacher can give a one to ten point lesson evaluation. Most teachers consider a nine or ten to be an "A", seven or eight to be a "B", five to six to be a "C", three to four to be a "D", and two or below to be an "F". This is the one point where the teacher has input into the point portion of the grade and, when well and diligently used, can be a highly effective lever to encourage consistent, growth-oriented practice.

The first step of a lesson is to review the previous week's practice report. The teacher is then in a position to determine if the suggested procedures are working, and if they are not working, whether the cause is a pedagogy that does not work for this particular student and needs to be modified, or if the cause is simply that the procedure has not been applied.

The second step is to review the items listed under *Assignments* and to determine during the lesson if each item has been achieved. This not only reminds the teacher of what this particular student should have been doing this week, but provides the basis for a fairly objective lesson evaluation. If eight items were to be covered and the student did only four of them, obviously the lesson evaluation could be no better than fifty percent. Most teachers would also wish to consider *how well* each of the items had been done and modify the grade accordingly. Also, if a student's practice had been significantly below standard, it would be hard to justify a grade that did not reflect that. The student should be made very aware of how the grade was calculated so they are in a position to correct any problems by the next lesson. This can be especially effective when the students are schooled in the techniques essential to the effective use of practice time. All teachers become more effective when they make good use of this tool!

Note also that if the student misses the lesson, the ten points are deducted rather than added. If the student has a valid excuse for missing the lesson the teacher may elect neither to add nor subtract points.

Lab attendance is recorded in the fourth column. Most teachers simply give the ten points if the student is there. If the student is late, points are deducted according to how late the student is. If the student misses without an acceptable excuse, ten points are deducted.

Column five allows up to fifty points for a *Book Report* or *Other Options*. This option allows a teacher to require something outside the basic lesson and include it into the grading system. The fifty-point maximum is to prevent the "options" from substituting for basic practice. Teachers commonly use this for special assigned reading, video, listening, or research projects. Sometimes, however, voice teachers will use this option as a practice substitute to help voice students through a period when their voice is down in such a way that attempting to practice would do injury to the voice. The basis the teacher should use in assigning points to a project is the estimated time required to complete the project. A two-hour project, for example, should be worth no more than twelve points (120 minutes divided by ten).

Columns six and seven provide space for tallying the weekly point total and a running total. By adding the current weekly total to the prior week's running total,

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the student can compare where they stand in relationship to a "C" grade or an "A" grade in columns eight and nine.

The bottom line of each column provides for a subtotal of that column. By adding those subtotals and comparing it with the running total, a quick check on the accuracy of the arithmetic is provided.

The balance of points used on this page is the balance that works well for one music department. It represents a point of view as to the relative importance of each area to our students. Another school or another circumstance might lead to a very different balance of points. For example, at one time this system was used to reflect "bonus" points for having practiced every day and for having practiced the basic required time for the week. It was difficult to achieve an "A" unless the practice was regular. It was designed to encourage students to practice each and every day rather than missing several days and then trying to make up time with big practice sessions. The present Applied Music Council felt that these bonus points distorted the basic system unduly and were not needed. At the time the bonus points were initiated, sporadic practice by the students was a major concern. It no longer seems to be. Perhaps we are getting better students, perhaps music majors do not need this incentive and non-music majors do, or perhaps regular practice has simply come to be recognized as what one does when you are active in this department. Whatever the reason, the point system was adjusted to meet what are perceived as current needs.

In addition, a variety of basic information is provided on this page that is useful to the teacher, the student, or the office, including: teacher data, applied music class, instrument, grading scale, and the ensemble(s) the student is in.

APPLIED MUSIC ACHIEVEMENT RECORD

Page three, *Applied Music Achievement Record,* provides for a very different kind of evaluation. It looks at what the student has actually achieved during the semester as the basis for a grade. The assumption is that if a student has been diligently practicing there should be some significant product to show for it. This page provides a place to list that product. If there is no product to list at the end of the semester, that will be a factor in the grade.

An area is provided to list songs, solos, and pieces studied. The solos memorized are to be underlined. Anything listed here might be asked for in jury. Provision is made to list the composer and period, both to make students with limited backgrounds more aware of the significance of these items, and to track music majors in developing required repertoires in the various styles.

Space is also provided for the teacher and student to set semester goals. These may be in repertoire, technique, or other areas and tend to be rather individual to the student, the instrument, the skill level, and the teacher style. The point is that you can come back at the end of the semester and determine if you have achieved or made significant progress toward those goals.

Space is also provided for listing solo performances. These may be lab performances, Wednesday afternoon recitals, or other occasions where well prepared pieces are presented. For music majors this provides one record of their progress towards meeting the required twenty-five minutes of public recital time.

All of this provides a body of objective information against which the teacher subjectively determines an achievement grade. The final grade for the non-music major student is based on an average of the two grades—Practice and Achievement. Thus, the bulk of half the grade comes from factors primarily controlled by the student. The other half comes primarily from a subjective evaluation by the teacher of the work done by the student. For the music major, half the grade comes from the jury and the other half from the practice and achievement grades. Where the jury controls half the grade, the jury can stop a music major who is perceived as not being "on level" as a music major. An "F" in jury averaged with any other combination of grades is an "F" for the class.

Following are questions which might arise concerning such a grading system.

Question: The grade is based on the assumption that the student will always report practice accurately, an assumption many would consider overly optimistic.

Answer: There are two or three reasons this works well for the example school. One is an honor code that is taken rather seriously by most of the students, perhaps because of the background that is associated with the religious affiliation of the school. Our experience is that most of the records are meticulously kept.

A second reason is that most students become aware that a good practice record obligates the student to have a good lesson the following week. A good practice record and a poor lesson just do not go hand in hand, and the discrepancy will have to be explained away. Most teachers have devices that permit them to determine quickly if there is a problem.

For music majors, a third reason is the need to stand jury.

Question: Is such a detailed record not burdensome and time consuming for the teacher?

Answer: No. The reason is that the teacher does not keep the records, the student does. The student keeps the folder and handles everything in the folder up until the folder is turned in at the jury or the final lesson. If the teacher uses the folder at each lesson and refuses to accept the folder until everything is completed and the arithmetic is all calculated, it is only necessary to make quick checks of the final math, which can be done quickly with a hand calculator or adding machine.

Question: How about students who do not keep accurate records?

Answer: They fail. (This is rare, however, as the students have a vital interest in accurate record keeping.)

Question: How about teachers who tend to be remiss in following procedures closely?

Answer: In our situation we have area coordinators for keyboard, voice, strings, and wind/percussion. The final grades and the practice folders go through their hands on the way to being recorded. When the folders are incomplete or the averages of the grades are not logical, they are asked to explain why. For example, if a practice record is a ''D'', the achievement grade is an ''A'', and the final grade is an ''A'', the teacher is first asked to explain how a ''D'' and an ''A'' average out to be an ''A.'' (We have suggested averaging scales.) Secondly, the teacher is asked how it is that a student who is putting in only a ''D'' effort is able to achieve on an ''A'' level. If the reply is that this is a very talented student who achieves well with little practice, we suggest that perhaps the student needs to be moved to a teacher whose expectations of what such a talented student should achieve to get an ''A'' are more in line with the student's potential. The area coordinator has the power to adjust grades when circumstances justify a change. They do exercise this power from time to time. In the case of music majors, the grade calculations are examined closely during juries.

Question: Does this create problems with academic freedom or teaching style?

Answer: In our situation we have found that it does not. The essentials of teaching style really remain quite flexible. Only the format of grading is significantly affected. It has caused many of our teachers to think through more carefully what they wish to achieve and how best to do so.

Question: Does one system work equally well for all areas?

Answer: No. Needs vary. Pianists seem to like to spend a lot of time at the piano bench. Young vocalists have very real limits as to how much time they can spend using the voice in practice, ensembles, opera workshop, and such. Instrumentalists seem to like to get more of their playing time actually in ensembles. To meet these varying needs, different folders and point systems were created for each area.

In addition, the needs for music majors and non-music majors differ. Not only different grading scales, but color coded folders were found to be helpful in causing teachers to be more aware of the major/non-major status and expectations of each student they teach.

Question: How is the system administered?

Answer: The Applied Music Council is responsible for the applied music program and they have rather broad powers. They recommend new applied teachers, they evaluate them and set their pay scales, they determine if there is a continuing need for their services, and they administer the folders and grades. They set policies, standards, and goals for the department in the area of applied music. The members of the council are the coordinators for the string, voice, keyboard, and wind/percussion areas, and the council is chaired by the Director of Applied Studies. These are the people responsible for assigning students to teachers in their respective areas. Although all of their decisions are subject to approval by the department chair, their decisions have been supported virtually one hundred percent of the time.

Question: Are minimum performance standards set for music majors?

Answer: Yes, each performing area has specified the level of performing skill that is required to enter the program. In addition, each area has a way of determining at jury if satisfactory progress has been made the previous semester. Beginning this year the transcript will carry, in addition to a letter grade, a statement to the effect that the student has passed M260 at a (first/second/third/fourth) semester level. Approval for this statement to be entered onto the transcript will be made at the jury examination. Failure to pass jury at an acceptable level will set back the graduation date and remove a special subsidy music majors get on their applied music lessons.

Question: Are the same standards applied to non-music majors?

Answer: No. It is felt the goals for non-music majors generally are very different from those of music majors. Individual goals are set each semester by the student and the teacher and progress is measured against those goals.

Question: Could this program be lifted and used "as is" in another program?

Answer: Possibly, but it probably would not be the best way to go. It is full of seemingly small, but important pitfalls. A better way might be to run a small pilot program with volunteer teachers to customize and "debug" it for your system. The model you are seeing started with one teacher and developed over twenty-five years. It is still evolving to meet newly perceived needs. In its fifth year of life it was formally adopted as the department standard and about two-thirds of the faculty were already using it by choice.

SUMMARY

1. The paper describes a grading system that seeks to:
   a. Make grading standards as objective as possible
   b. Make grading standards reasonably uniform within the department and within specialty areas
   c. Provide a vehicle to help teachers evaluate student progress for grading purposes and to promote stronger lesson continuity

2. Features include:
   a. A point based system for reporting practice with options for
      1. weekly lesson evaluation
      2. lab attendance
      3. book reports or other teacher options
      4. a format for recording daily practice
      5. a format for setting weekly goals
      6. a format for translating the daily practice into a point system and handling the necessary math
      7. a basic grading scale
   b. An achievement based system for evaluating progress that considers
      1. solo repertoire
      2. semester goal setting
      3. solo performances
   c. Provision for recording jury results

3. Benefits include:
   a. Clarified teaching and learning goals for both student and teacher
   b. Stronger student motivation and achievement
   c. A more objective, less personal approach to grading

4. Challenges include:
   a. Defining goals and expectations
   b. Training staff and students in the use of the system
   c. Meeting valid needs of different areas
   d. Resolving innate tension between objective and subjective aspects of studio teaching

INTERACTIVE MULTIMEDIA: A NEW TUTOR

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"Interactive multimedia" is a relatively new term that can be confusing to many people—especially with the multitude of terms such as interative video, interactive audio, CD-I and DV-I entering the language. The confusion experienced by both teachers and students is understandable.

Simply put, multimedia means the integration of at least two of the following media:

Audio
Video
Text
Animation
Graphics

Interactive multimedia, as defined in educational technology, means that students use a computer or similar input device to interact with at least two of the above mentioned media.

EDUCATION FOR TODAY'S STUDENTS

Students are thoroughly adjusted to advanced technology. They are accustomed to watching television, playing video games and living in an environment that lends immediacy to their actions. With the advent of the Information Age and the decline of the Industrial Age, students expect to see, feel, touch and experience subject matter first hand. As informative as text may be, it is ill-equipped to compete with the exciting media that computers and digital technology have made available.

Text, by itself, has been shown to be less than effective in conveying information to students [Richter, 1991]. In addition to being slow, it is ineffective in the sense that most individuals retain only 10 percent of what they read. On the other hand, when they hear something, retention increases to approximately 20 percent, and when they see it, up to about 30 percent, and when they hear it and see it along

with text, retention is about 50 percent. When students participate in the learning process (as opposed to passively absorbing information), by interacting with the audio, video and text, the retention figure increases to 90 percent! Thus, interactive multimedia has the potential to become an effective tool for learning.

Learning Media	Retention
Text only	10%
Text with audio	20%
Text with video	30%
Text with audio and video	50%
Text with audio and video and interaction	90%

We as educators cannot argue with percentages like these. Today's technologically literate students are capable of learning a quantity of material in a short amount of time, but are limited by the common low-tech classroom. Normal classroom instruction is geared to the average level of the thirty or so students. Brighter students tend to be bored, while slower students tend to struggle. This classic classroom setting is no longer the sole means of educating students, or even the most efficient and effective means.

How we view the educational process also has changed drastically. Compare the student/teacher relationships of the Industrial Age and Information Age:

Industrial Age Consequences	Information Age Possibilities
• Teacher as teller	• Teacher as coach
• Student as sponge	• Student as participant
• Standardized curriculum	• Learner-driven curriculum
• Standardized testing	• Individual assessment
• Uniform mediocrity	• Educational excellence: Uniform achievement of potential

How then, can we make our classrooms more effective? In his monograph titled *The Two Sigma Problem* (1984), Benjamin Bloom states that individual tutoring results in a two-sigma improvement in learning performance when compared to standard classroom learning. Translated, this means that someone who scores fifty percent on a given test as a result of classic classroom instruction is capable of scoring ninety-eight percent if given good individual tutoring. If this premise is accepted, it seems logical to design programs for computer-based instruction using a tutorial as opposed to a classroom model. Such programs should be based on interaction. Anderson (with Boyle, Farrell, and Reiser, 1984), demonstrated that individualized instruction delivered in any manner is more effi-

cient than classical classroom instruction. In one of the experiments with students using computer-based tutoring systems, the equivalent of ten hours of classroom instruction was achieved in slightly less that one hour and forty minutes.

THE MULTIMEDIA MUSIC CLASSROOM OF THE FUTURE

The music classroom of the future will be one in which the material will be structured to allow students to move at their own pace. The teacher will serve as a coach, helping students to conceptualize and providing direction and input based on the individual student's need and the teacher's experience. Although students may be grouped into classes, they will sit at multimedia workstations designed to provide tutorial instruction. Each station will consist of a computer with built-in CD-ROM, audio/video applications, and perhaps network connections to a nation-wide fileserver. Although there will be classes, the environment will place a premium on individual accomplishment.

As an example, institutions that use large lecture classrooms have already made some innovative changes. Students entering a classroom are provided with a numbered remote control device. Throughout the class period, the instructor asks questions about the material being presented. Students respond by using the remote control device. At the end of the class period, the instructor receives a computer printout of the responses. This not only provided the instructor with feedback on how well individual students are internalizing the material, but also helps the instructor evaluate his or her own presentations.

In another study by Rosenshine and Stevens (1986), it was determined that effective teaching/tutoring consists of three major steps:

1. Demonstration
2. Guided practice
3. Independent practice

A review performed by Brophy (1988) supports these findings. Interactive multimedia allows students to follow these three steps independently and at their own pace.

IMPLEMENTATION

Music educators need to take the responsibility to implement the new technology. Although computers are somewhat common in the modern classroom, multimedia workstations are not. There have been several reasons for this:

• The relatively high cost of equipment (though prices are dropping rapidly)

- The cumbersome nature and quantity of add-ons such as CD-ROM drives, laserdisc and videotape players and monitors
- The lack of video compression

However, due to recent innovation in computer hardware and software design (and price reductions), it is now possible for every institution to take their first step into music technology, be it MIDI or interactive multimedia.

MULTIMEDIA AT UNC

Many music students at the University of Northern Colorado are producing multimedia projects. It not only involves them in curriculum design (who better to design programs than those who have to learn?), but provides them with experience and/or exposure in technological areas such as lighting, videography, audio/video post production, sound recording, animation, bar coding and graphics. Students may work in teams of three to six individuals, each with specific responsibilities for the production.

Currently two multimedia stations are in use. One workstation uses laserdisc and video tape technology while the other uses only video tape technology. Additional stations will be added upon the completion of the new UNC Music Technology Center, scheduled for March, 1993. The interactive multimedia programs now being designed by UNC students are both creative and repurposing projects. In creative projects, students film and produce their own video and computer designs from the ground up. In repurposing projects, students take existing laserdiscs and video tapes and design a program to use them in a context other than their original purpose (which was usually passive viewing).

TECHNICAL INFORMATION

The easiest way to implement multimedia in the music program is by using a stand-alone laserdisc player such as the Pioneer CLD-V2400, which plays both compact discs and laserdiscs. This unit, along with a bar code reader, allows the user to immediately access specific sections of any CD or laserdisc. The bar code software allows the user to create bar codes on a computer but not have to use the computer as part of the delivery system. The instructor then tapes a bar code number on his or her lecture notes at the appropriate place and then runs the remote bar code reader across the number at the appropriate time—an excellent way to make lecture classes much more interesting with a minimal amount of set-up time and cost.

More advanced developmental techniques require the integration of a computer. One of the video tape multimedia projects at UNC features a short video,

Basic Brush Technique, by nationally known drummer Mel Brown. Using Hypercard as the authoring system, the introduction to the project used programs such as Swivel 3D, MacRender Man and MacroMind Director. Graphics were imported for aesthetic reasons. The equipment used for this project is the NEC PC VCR with the NEC Multimedia Tool Kit software. This particular PC-VCR with the software allows the user to stripe time code on a prerecorded video tape—a technique not possible until a year or so ago. The multimedia toolkit software provides the XCMDs which can be imported to HyperCard to control the video tape machine. With the RasterOps 24STV video board (an updated digital version of the 364 board), a 1/4 screen video picture is imported into the Macintosh and displayed on the monitor.

One of the laserdisc projects is based on the Pioneer Artists' laserdisc *Piano Legends,* narrated by Chick Corea. In addition to using HyperCard, the Voyager Audio Stack controls the CD while the Voyager Video Stack controls the laserdisc. Peripheral hardware used includes the Pioneer laserdisc player CLD-V2400 and an Apple CD-ROM drive. The RasterOps 24STV board, in this case, imports full-screen, full-motion video into the Macintosh.

With the technology currently available, it is no longer necessary to have a separate video monitor in addition to the Macintosh monitor. Using many of the video capture boards currently available, it is possible to use the Macintosh screen both as a video and computer monitor.

SUMMARY

For the teachers in music classrooms to work more effectively and efficiently with students, it is necessary for them to have a working knowledge of current computer hardware and software programs. In a classroom environment it is a proven fact that students learn faster by being active participants and can retain more information if images such as video, graphics and animation are used. In addition, learning can be enhanced if students are able to work on a one-to-one basis with an instructor (or instruction) and if they proceed at their own rate. And finally, it is to the students' benefit if they can enter an educational program at their own level of understanding or proficiency.

Interactive multimedia provides excellent opportunities for students to learn and their teachers to coach. The computer was never meant to replace teachers, but to support their teaching by relieving them of repetitive tasks and providing creative ways to help teachers become better teachers.

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CREATIVE AND CRITICAL THINKING: CAN MUSIC TECHNOLOGY ASSIST BOTH?

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PERSPECTIVES

Music is a discipline that demands both critical and creative thought from its practitioners. Building these skills is a prime objective of the music educator. The question at hand is: "Can computers and other technological tools assist both critical and creative thinking in music education and performance?"

The purpose of this presentation is to discuss a variety of applications of technology in music, particularly as they might relate to the building of critical and creative thinking skills.

This discussion will comprise three parts:

1. An overview of critical and creative thinking processes, with a brief description of some applications of technology that apply to these processes

2. A demonstration of interactive multimedia

3. Question-and-answer session

Regardless of an individual's orientation, the thought process is admittedly profoundly complex. To attempt to divide the human brain and its processes neatly and cleanly in half, and to declare everything to the right *creative* and everything to the left *critical*, would be simplistic as well as unrealistic. However, some researchers believe that the subject of thought can be broadly divided into the categories of critical and creative thinking.

DEFINITIONS

Critical Thinking

Definitions of critical and creative thinking are plentiful. One of the more complete definitions of critical thinking occurs in the 1992 bulletin for the *12th International Conference on Critical Thinking*, published by the National Council on Critical Thinking.

Critical thinking is the intellectually disciplined process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action. In its exemplary form, critical-thinking is based on universal intellectual values that transcend subject matter divisions: clarity, accuracy, precision, consistency, relevance, sound evidence, good reasons, depth, breadth, and fairness.[1]

Critical thinking, according to the National Council on Critical Thinking, entails the ability to examine the elements of thought. The Council suggests that the following elements are implicit in all reasoning:

- purpose
- problem or question-at-issue
- assumptions
- concepts
- empirical grounding
- frame of reference
- objections from alternative viewpoints

Through a reasoning process involving the above elements, the critical thinker will be led to certain conclusions, their implications and consequences.

Critical thinking, then, can be seen as having essentially two components:

1. a set of information and beliefs, along with processing skills and abilities, and

2. the habit of using those skills and abilities to guide behavior[2]

Creative Thinking

Howard Gardner, one of the nation's leading educational psychologists, in his 1989 book, *To Open Minds*, describes intelligence as the ability to solve problems or to fashion products which are valued in one or more cultural settings. Consequently, says Gardner, "a creative person is one who can regularly solve problems or fashion products or carry out projects in a *domain* which are initially considered novel or unusual but ultimately come to be accepted in one or more cultural settings."[3]

Gardner continues: "The creative achievements to which I refer occur only at the hands (or in the minds) of individuals who have worked for years within a domain and are capable of fashioning—often over significant periods of time—products or projects that actually change the ways in which other individuals apprehend the world."[4]

In somewhat broader definitions, creativity, or creative thinking, means such things as discovery, new ideas, experimentation, inspiration and intuition. Creativity is the characteristic in a person's thought process that produces results that no one else might have produced. Creativity is a means of self-expression.

THOUGHT PROCESSES INVOLVED IN THE DISCIPLINE OF MUSIC

Music is seen by most people as a fundamentally creative activity, because it depends upon creativity for its existence and continued vitality. Music as a discipline, however, demands both critical and creative thought.

The composing of music is an exercise in creativity, and an interpretation of a given musical work is judged to be good or bad depending, to a large extent, on the creativity shown by the performer. Music is more than a creative process, however. Mature musicians are accomplished critical thinkers as well. They possess a comprehensive view of their art, a view that includes, among other things:

- a broad grasp of history and the many influences that make up tradition
- a detailed understanding of music theory and the many idioms it forms under the influence of a particular period, country, or composer
- an understanding of the works and lives of the great composers—their distinctive voices and idiosyncrasies.

All this and more is bound together by the mind and personality of creative musicians, resulting in perspectives that urge them to strive for excellence and significance in their creations. While we educators cannot expect every entering freshman to blossom into such an ideal artist in the course of four years, we certainly must strive to encourage in each student the mental discipline, the specific understanding, and the habit of clear reasoning that will allow maximum musical and intellectual growth throughout the student's life.

TECHNOLOGICAL TOOLS FOR MUSICIANS

Several issues often surface when music technology is discussed. First, exaggerated expectations arise, accompanied almost at once by fears of "automated education."

Technological equipment represents a new tool kit for musicians. A computer, for example, can be viewed as a combined library and laboratory. As with any tool, it can be used well and effectively by realizing its capabilities and its limitations. It works best when we apply it in situations where its capabilities are appreciated and its limitations are minimized.

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Capabilities of a computer that most of us can appreciate are:

- immense capacity for storage of information
- speed of storage and retrieval
- flexibility and programmability
- ease in manipulation of symbols
- immediate feedback (immediate reinforcement and/or immediate correction)

The computer is perhaps the most powerful and flexible tool that humans have devised. It is capable of storing and manipulating immense quantities of data, and of carrying out long and minutely detailed lists of instructions, over and over again with exact precision and electronic speed.

The same computer has limitations that are, to some extent, the converse of its strengths. For example, the computer:

- depends on human programming
- recognizes no shades of meaning
- is not capable of approximations
- has neither intuition nor the ability to understand
- is not foolproof

The best computer in the world is not 100 percent reliable. The computer can catch a virus, break, bomb, self-destruct—and usually chooses the most inopportune time to do so. Within the parameters of its design, how well a computer works is dependent upon the skill and thoughtfulness of a human programmer. Given a thoroughly well-designed program, a computer still has no understanding or intuition, and does not recognize shades of meaning. (This is somewhat compensated for by its lack of opinions!)

What, then, can technology do for music educators, and how can it aid critical and creative thinking? Having broadly defined critical and creative thinking, we intend with this presentation to outline our view of computers as educational tools, and to demonstrate their applications in support of both critical and creative thinking.

HOW CAN MUSIC TECHNOLOGY SUPPORT CREATIVE AND CRITICAL THINKING?

At the UNC School of Music, our technology is focused in three primary areas:

1. Computer-assisted instruction
   a. music education
   b. music history
   c. music theory
   d. class piano

2. Music notation, sequencing
   a. music theory instruction
   b. composition

3. Interactive multimedia and educational program design

Computer-Assisted Instruction

The computer's utility for data storage, for information cataloguing and retrieval, has been mentioned earlier. With the advent of interactive multimedia, computers and computer programs have become highly useful supplements for a variety of music courses.

It may be helpful to think of the computer as an exceptionally flexible and powerful textbook—a textbook that can contain not only words, but also music, pictures, video and animation; a textbook that allows students to explore a particular subject with unprecedented freedom. The consolidation of these sources into one package allows the student to direct his own learning more actively, to follow his curiosity more freely, and to make connections that are particularly meaningful to him.

If we were to envision a student poring over a textbook, examining the information on its pages, mentally storing meaningful items and comparing concepts and histories with those learned previously, we could probably agree that this student is exercising the capacity for critical thinking. The use of computer-assisted instruction, we believe, supports this type of critical thinking by expanding the amount, the diversity, and the quality of information placed at a student's fingertips. Further, the addition of visual information takes advantage of the modern student's increasing predisposition toward visual orientation.

Music Composition

If we were to watch a composer at work, pulling musical themes out of thin air, as Mozart is said to have done, or doggedly hammering and refining a bare sketch into a work of elegance and power, as with Beethoven, we would agree in either case that we were observing the expression of creativity.

If we were to present either composer with a tool that reduced his time and effort in physically writing his music, what then? What if, instead of having to write each note, our Mozartean composer could simply play a theme on a keyboard and it would appear automatically as notation? What if our Beethovenian composer never had to bother with a piece of paper becoming illegible or worn through under the onslaught of multiple revisions? And, what if they could immediately hear their compositions performed by full orchestra and choir?

Would we say, in these cases, that the computer assists creative thought?

The appearance of music notation programs and sound modules has freed composers as dramatically as the appearance of word processing has freed writers.While no machine will make anyone more creative in an absolute sense, a tool such as a computer and its related equipment can enable individuals to express their creativity more freely.

This particular technology is the backbone of the UNC School of Music's computer/synthesizer laboratory, which exists to make music composition, notation and performance programs available to all our students. The empirical results of our experience with this lab have been encouraging. The lab has been effective as an adjunct to music theory courses, and use of the computer synthesizer lab has increased the creativity shown by our students.

Music Theory

It is evident that if we wish our students to think musically, we must start with sound music theory instruction. Students must learn, if they do not already know, what musical notation means in terms of actual sounds. In most freshman and sophomore theory classes, this entails having students write short compositions or chord progressions, with the admonition that they must play their assignments on the piano, so that they will know what a particular progression sounds like, what a secondary dominant sounds like, and so on. Unfortunately, some music students enter college with minimal or nonexistent piano skills. Faced with an assignment to write a certain progression, these students will often write out something based on the numerical rules and turn it in—having never heard it.

Again, enter the computer, its notational programs, and the ability of the synthesizer to create sounds equivalent to a full orchestra or choir, and the student immediately has the ability to create a musical work, to hear it, critique it, improve it, and, if appropriate, even to publish it.

INTERACTIVE MULTIMEDIA

When we observe children at play, we can see an endeavor that is highly original, spontaneous and innovative—a pure and unrestricted form of creative interaction. Freedom is the factor that sets this creative imagination in motion. The educational advantage inherent to interactive multimedia programs is that the learner is free to choose an area of specific interest, and determine the extent to which the study will proceed. The teacher can also be set free of chores such as grading tests, passing out and collecting worksheets and other such tasks. Instead of assuming the role of an information delivery person, the educator will become an organizer, manager, guide and information management specialist.

Computer technology has already revolutionized the manner in which we access and process information. The typewriter, for example, has become outdated by the speed and versatility of word processing, just as publishing and advertising layouts using manual cutting and pasting have been replaced by faster methods available in desktop publishing programs. With multimedia hardware and software tools now available for music educators, we have the opportunity to use audio, video, text, graphics and animation in our teaching. As more of civilization's historical and artistic information is encoded on optical laser discs, CD and various other digital formats, the computer's power to locate and quickly present that information opens a new world of educational opportunities. As today's students—kindergartner to collegian—process information via the computer, the teacher can help them select specific areas of interest, while the students work at their own pace (the computer never loses its patience). This dynamic and flexible learning environment enhances understanding and self-esteem.

An interactive format is one in which students can participate in and control the quantity of information they want to learn and the speed at which they learn. In this way comprehension is improved because learners are able at any time to skip over material they already understand, or repeat a lesson as many times as is needed to understand thoroughly the information or concept. The student is motivated by being actively involved in the learning process, rather than being a passive listener.

Creativity engages unique mental processes, suggesting that the individual be encouraged to engage freely in activities, present original ideas in a non-restrictive environment, and develop outcomes that are thereby unlimited in originality,

scope and content. There is tremendous value in the use of available technology in music instruction, and teachers can add much to future design and implementation of multimedia and other computer-based instructional assistance.

The work of Dr. Howard Gardner in *Frames of Mind—The Theory of Multiple Intelligences* has revolutionized our approach and outlook regarding critical and creative processes. In a section entitled ''A Framework for Analyzing Educational Processes'' he writes:

> As we survey different ways or settings of learning, we encounter variables that must find their place within any equation of learning. To begin with, various *means* or *media* are used to transmit knowledge. While direct forms of learning are largely unmediated, involving at most a simple verbal description or a line diagram sketched in the sand, more formal forms of learning rely heavily on discrete media of transmission. These may include articulated symbol systems such as language or mathematics, as well as an ever-expanding family of media, including books, pamphlets, charts, maps, television, computers, and various combinations of these and other modes of transmission.[5]

Computer-based music technology is rapidly establishing its place in today's curriculum. Multimedia is currently a five-billion-dollar-per-year industry, and that figure is expected to grow to twenty billion dollars per year by the year 2000. A large portion of that growth is anticipated in educational development. With the ever-increasing library of interactive software and instructional materials, the educator must use media resources that have the power to convey information in an exciting, original and visual format.

GUIDELINES FOR COMPUTER-BASED INSTRUCTION

The design and integration of computer-based instructional programs should facilitate creative and critical thinking. The following criteria are considered important in the selection, design and presentation of instructional materials:

- **individual performance-based objectives**

    The goal of instruction is to improve the manner in which the student performs or processes information. Retention is based upon the need-to-know status of the information at hand; content is freely internalized as the selection of material is processed by the learner. Attention is developed through events (experience) and practical (performance-based) application. The active learner engaged in challenging and fulfilling events—based on individually developed performance objectives—will seek appropriate means to accomplish personal expectations, and, motivated by an innate need for expression and accomplishment, will strive to find an appropriate level of attainment. The information needed to perform certain tasks successfully is

essential, but the emphasis should always be on the performance of that task, rather than on the specific data involved.

- **flexible and accessible at various levels**

  Instructional programs should be readily available and capable of meeting a broad array of student needs at a variety of levels. Student interest in learning and commitment to the instructional program is related to the degree of individual [attention] that can be exercised—the potential for individual choice and control in the educational encounter. When learning interaction is personalized, and when support including tutoring and guidance is offered, the learning environment is optimized. The teacher now serves as the mentor, providing the fuel (motivation) for performance-based output by supplying interest and support, encouragement, direction and involvement.

- **student control of the learning environment**

  It is essential that students be encouraged to control and find their own path in each learning sequence. Learning occurs in patterns and sequences which vary according to individuals. As students quickly realize their active role in the learning environment, they become confident and self-actualized. This confidence is essential to the learning process, and is affected by impersonal demands or expectations. Confidence is proportional to self-esteem and will determine, more that any other single factor, what the learner (participant) will be able to accomplish. It is important to involve the student in every aspect of educational design. After all, who knows better what they want to learn than the students themselves?

SUMMARY

By incorporating video, audio, graphics, text, and animation into a medium that students can control, the rate and retention level of the learning process are increased dramatically. Through interactive multimedia, the students gain control of their time and progress. This contributes to their comfort and sense of well-being, enabling them to engage whole-heartedly in a learning process that is positive, self-fulfilling, interesting and challenging. What a great time to be a teacher, a student, a musician and a music school director or administrator—all actively involved in a learning environment that is changing, evolving, growing and reaching into the future.

ENDNOTES

[1]Paul Richard, director. "Critical Thinking: Shaping the Mind of the 21st Century," from *12th International Conference on Critical Thinking*, Sonoma State University, 1992, p. 23.

[2]Ibid.

[3]Howard Gardner, *To Open Minds: Chinese Clues to the Dilemma of Contemporary Education* (New York: Basic Books, Inc., 1989) 2.

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MEETING OF REGION FOUR

PATTERN AND SEQUENCE IN THE
UNDERGRADUATE MUSIC CURRICULUM

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Texas Tech University

A man working at a rowboat rental place called out over the PA, "Boat 91, it's time to come back." After several attempts his boss said, "I don't think we have a boat 91." The man looked out again and said, "Boat 16, do you have a problem?"

I would like to discuss with you today what I perceive to be a problem with the undergraduate music curriculum. Like the boat, the problem is that it is upside down; again, like the boat, the solution may be as simple as turning it back over. Of course, to right an overturned boat requires some ability to swim. And, to stay with my metaphor a bit longer, the reversal may be complicated by the undertow of institutional and governmental demands.

The liberal arts curriculum, as many of us experienced it before government, the educational bureaucracy, and "political correctness" began to distort it, was based upon two organizational principles: courses should proceed from the general to the particular, and from the relatively simple to the relatively complex. Admission to any course depended upon the demonstration of readiness to undertake the content of the class by means of a successfully completed prerequisite course or by placement examination. Sequential courses were designed to build upon a foundation of skills and concepts acquired in the immediately preceding course.

The vestiges of this logically elegant structure are still visible in today's curricular patterns, despite continuing pressures for change. However, we who are responsible for undergraduate music curricula were guilty of skewing this model from the beginning. Our culpability extends back to the creation of the uniquely American degree, the Bachelor of Music in Performance, with which we attempted to combine European conservatory preparation in performance skills—traditionally a three-year program consisting of nothing but music studies—with the four-year liberal arts degree. To compete effectively with the conservatory without extending beyond the four-year norm, we minimized the liberal arts content and maximized the music content. Furthermore, our predecessors deemed it essential

that the freshman year provide initial studies in applied music, ensembles, music theory and literature, keyboard harmony, sight-singing and ear-training, leaving little room for more than an English composition class in each semester. Other general education courses were distributed over the remaining three years. Schools with larger mandated general education or core curriculum requirements—NASM standards allow as many as forty-three hours in a 124-semester-hour performance degree program—were forced to load courses in mathematics, the sciences, social sciences, humanities and physical education predominantly into the junior and senior years, producing in effect an inversion of the traditional liberal arts pattern.

What is the result of a curricular pattern that is the inverse of the norm? The philosophy major finds her freshman year similar to high school in its diversity of subject matter, a logical and sequential advance into higher education (Fig.1). As she moves into her sophomore, and especially her junior and senior years, her concentration on the study of philosophy is brought into ever sharper focus, building upon the broad foundation of liberal studies that largely filled the first two years of college. Often there is a culminating seminar or senior essay to bring a sense of completion to the degree, and prepare her for graduate school or whatever her life's work may be.

The music performance major faces a very different experience (Appendix A). As a high school student, she has spent many hours developing the performance skills that have led her to choose music as a major. But her high school day has been limited to one hour of band, choir, or orchestra, with perhaps a theory class added in her senior year. The remainder of her class time has been devoted to an assortment of college preparatory courses designed to cultivate a readiness for the liberal arts curriculum of the university.

As she begins her freshman year in the university music program, she is confronted with abrupt change rather than a smooth and logical transition. As she examines her degree plan, she discovers that all but one of her classes are in music. While this may well be a *pleasant* revelation at the time, she is not yet aware of the problems she may encounter as a result of this curriculum inversion.

These problems may include the postponement of history, mathematics, or science courses until the third or fourth year, by which time the linkage with high school studies in those subjects has been substantially weakened. Since the student has been forced prematurely to focus upon the professional courses, she may understandably resent being diverted from preparations for her senior recital to attend a college algebra class filled predominantly with freshmen and which she must pass to graduate.

Fig. 1. Content Analysis: Bachelor's Degree Programs

Typical Existing Programs

B.A. in Philosophy

B.F.A. in Studio Art

B.M. in Performance

General Education and Minor

Major Subject

Professional Education
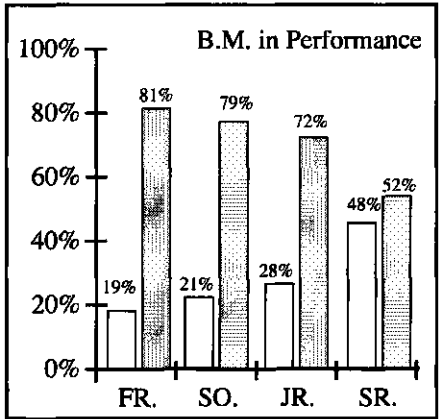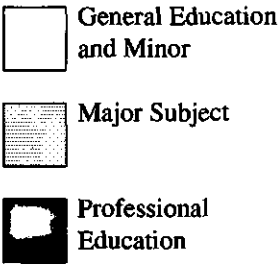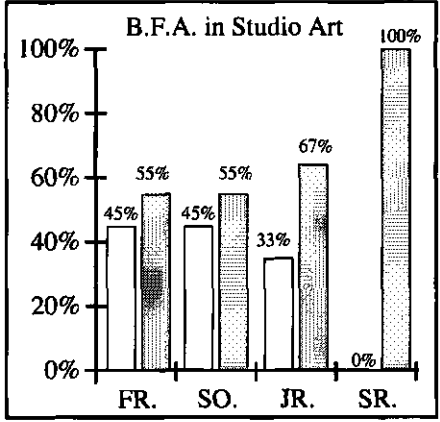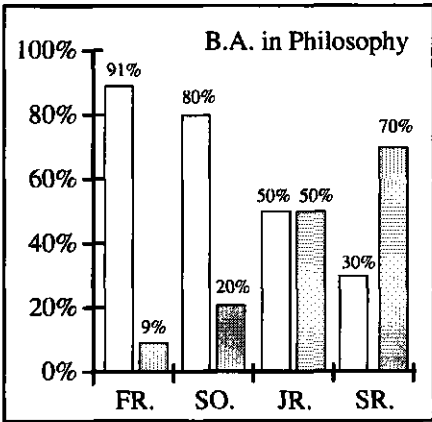
Proposed Alternative Programs

B.M. in Performance

B.M.E.
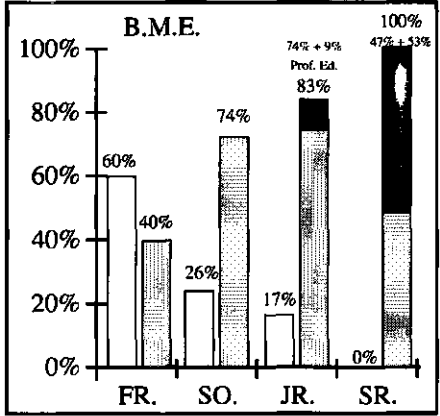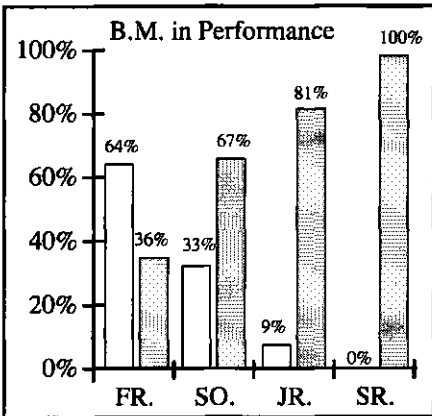
Some of the other pitfalls this music major may have encountered include taking a European history course *after* music history, or an acoustics course *after* lower-level music theory. If she entered college undecided about majoring in music, she was confronted with a choice of diving into deep water with a full load of music courses or quickly falling as much as a year behind. Faced with a sudden solid schedule of difficult and time-consuming music courses, even the talented student may be a candidate for burnout, considering the many profound adjustments to college life that a freshman must make.

If by chance, our freshman entered with inadequate music reading and audiation skills, as many do, she quickly discovered an inability to cope with assignments in music theory and all other music classes dependent upon score reading or aural comprehension. The fact that these necessary skills may be sufficiently developed by the end of her sophomore year is little consolation during the critical first year.

If the curriculum inversion that I have described is indeed a problem, may I suggest a solution? It is no simple matter to turn the curriculum upside down (or, perhaps, right side up). There is such intricate networking among music courses that we must exercise extreme care about the sequence and juxtaposition of courses. It is essential that readiness be established before enrollment in each class.

Our first task is to find a way to load all or most of the general education courses into the first and second years. We must decide what music courses can be delayed. Or perhaps it is easier to look at the reverse side of the coin: What music courses must remain in the freshman schedule (Appendix B).

If one of our goals is to facilitate a smooth articulation between high school and college, we must consider which courses are the most direct continuation of the typical beginning student's high school experience. Certainly the central musical activity for most of our incoming students was the high school band, orchestra, or choir. Since NASM standards require ensemble participation throughout the program anyhow, this choice should elicit no debate.

Common sense dictates the inclusion of applied music, since it is through solo performance that most students demonstrate their talent in their quest for admission and scholarship awards. No one would argue against the continuation without interruption of private lessons on the major instrument. However, I would submit that there is no harm in reducing the credit hours granted for a one-hour or two half-hour lessons per week, allowing us to augment the credit given in the senior year, when longer repertoire is the norm, when the capacity to practice longer hours has been developed, and the student's curriculum has reached a more intense professional focus.

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The only other music course I would include in the first semester is a concentrated course in aural and oral skills, meeting as a laboratory course for four days per week for two hours' credit. It is my firm conviction that the greatest mistake committed in today's typical music curriculum is forcing students into music courses for which their audiation skills are inadequate. Guido d'Arezzo, John Curwen, Lowell Mason, Kodaly, Suzuki, Orff, and Edwin Gordon are among those great music teachers who have tried to convey to us the truth of "sound before symbol." Yet we persist in asking our students to write scales and chords before they can aurally comprehend them or sing them, to write melodies and chord progressions that they are capable of hearing only when someone realizes them on the piano, and to read open orchestral scores when they can hardly read at sight a single untransposed melody. Ironically, we are granting Ph.D.'s in Music Education while ignoring the most basic tenets of music learning theory in teaching our undergraduates.

It is beyond the scope of this presentation to provide details for the construction of this or any of the courses included within the curriculum, but I would suggest that improvisation be a central element. Obviously, it would be necessary to introduce some of the rudiments, but musical terms and symbols should be presented only as names of concepts that have been developed previously in the aural-oral domain.

After a semester of aural-oral skills, the average student should be ready to begin developing basic keyboard skills. The enhancement of improvisational abilities ideally should be continued into this course as well.

Although most of us are eager to broaden the parochial musical horizons of many of our freshmen, there is little harm in delaying music literature classes until score reading and aural comprehension have progressed to a higher level of sophistication. Likewise, there are substantial advantages to be gained in delaying the start of written theory until the sophomore year, when it can rest more securely on the comprehending ear.

The bar graphs in Fig. 1 illustrate the extent to which our inverted music curriculum emulates the elegant logic of the undergraduate philosophy curriculum. In this regard it surpasses the B.F.A. in studio art, which, as the graph shows, is more synchronous with the traditional liberal arts curricular model than the B.M. degree has been.

A suggested pattern for the music education curriculum is included as Appendix C, because it is our most common degree program, and because it differs substantially from the B.M. in performance. Since the music education degree is essentially a double degree in music and in education, the professional concen-

tration of the senior year is divided almost equally between the two, culminating in the student teaching experience rather than the recital.

As I have considered this alternative approach to the undergraduate curriculum, many objections have come to mind. There may be a net loss of credit hours in the first years, although the alternative curriculum should improve retention. It is difficult to find faculty members with the ability or interest to teach audiation effectively. Many of our colleagues will require eloquent persuasion to agree to a change of this magnitude, in some instances requiring faculty retraining. Transfers to and from conventional programs, including community colleges, will be complicated, possibly to the detriment of the student.

Yet it appears to me that there is more to be gained than to be lost. At the very least it is worth a "noble experiment." I would challenge you, when you return home, to discuss this alternative approach with your colleagues. With careful study and deliberate action, perhaps we can begin to align our curricular boat with the rest of the fleet.

APPENDIX A

Typical Existing Approach:
Bachelor of Music in Performance
130 semester hours
(music content: 72%; general education content: 28%)

Freshman (music content: 81%)

Fall		*Spring*	
Theory I	3	Theory II	3
Aural/Oral Skills I	1	Aural/Oral Skills II	1
Keyboard Skills I	2	Keyboard Skills II	2
Music Literature I	2	Music Literature II	2
Applied Music Major	4	Applied Music Major	4
Ensemble	1	Ensemble	1
English Composition I	3	English Composition II	3
	16 sem. hrs.		16 sem. hrs.

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Sophomore (music content: 79%)

Fall		*Spring*	
Theory III	3	Theory IV	3
Aural/Oral Skills III	1	Aural/Oral Skills IV	1
Keyboard Skills III	2	Keyboard Skills IV	2
Conducting I	2	Music History I	3
Applied Music Major	4	Applied Music Major	4
Ensemble	1	Ensemble	1
Foreign Language	3	Foreign Language	3
	16 sem. hrs.		17 sem. hrs.

Junior (music content: 72%)

Fall		*Spring*	
Counterpoint	3	Form & Analysis	3
Music History II	1	Orchestration	2
Applied Music Major	4	Music History III	3
Ensemble	1	Applied Music Major	4
Mathematics	3	Ensemble	1
World History I	3	Junior Recital	1
	17 sem. hrs.	Science Elective	3
			17 sem. hrs.

Senior (music content: 52%)

Fall		*Spring*	
Applied Music Major	4	Applied Music Major	4
Ensemble	1	Ensemble	1
Repertoire	4	Senior Recital	2
World History II	3	Pedagogy	2
Humanities Elective	3	Humanities Elective	3
Social Science Elective	3	Multicultural Studies	3
	17 sem. hrs.		15 sem. hrs.

APPENDIX B
Alternative Approach:
Bachelor of Music in Performance
130 semester hours

(music content: 72%; general education content: 28%)

Freshman (music content: 36%)

Fall		*Spring*	
Aural/Oral Skills I	2	Aural/Oral Skills II	2
Applied Music Major	2	Keyboard Skills I	2
Ensemble	1	Applied Music Major	2
English Composition	3	Ensemble	1
Mathematics	3	English Composition	3
World History I	3	Science Elective	3
Foreign Language	3	Foreign Language	3
	17 sem. hrs.		16 sem. hrs.

Sophomore (music content: 67%)

Fall		*Spring*	
Theory I	3	Theory II	3
Keyboard Skills II	2	Keyboard Skills III	2
Music Literature	2	Music Literature	2
Applied Music Major	4	Applied Music Major	4
Ensemble	1	Ensemble	1
World History II	3	Social Science Elective	3
Humanities Elective	3	Multicultural Studies	3
	18 sem. hrs.		18 sem. hrs.

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Junior (music content: 91%)

Fall		*Spring*	
Theory III	3	Theory IV	3
Keyboard Skills IV	2	Conducting	2
Music History I	3	Music History II	3
Applied Music Major	4	Applied Music Major	4
Ensemble	1	Ensemble	1
Humanities Elective	3	Junior Recital	1
	16 sem. hrs.	Repertoire	2
			16 sem. hrs.

Senior (music content: 100%)

Fall		*Spring*	
Form & Analysis	3	Counterpoint	3
Music History III	3	Orchestration	2
Applied Music Major	6	Applied Music Major	6
Ensemble	1	Ensemble	1
Pedagogy	2	Senior Recital	2
	15 sem. hrs.		14 sem. hrs.

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APPENDIX C

Alternative Approach:
Bachelor of Music Education

139 semester hours

(music content: 59%; professional education content: 15%; general eduction content: 26%)

Freshman (music content: 40%; Professional content: 0%)

Fall		*Spring*	
Aural/Oral Skills I	2	Aural/Oral Skills II	2
Applied Music Principal	2	Keyboard Skills I	2
Ensemble	1	Applied Music Principal	2
English Composition	3	Ensemble	1
Mathematics	3	Intro. to Music Education	2
World History I	3	English Composition	3
Foreign Language	3	Science Elective	3
	17 sem. hrs.	Foreign Language	3
			18 sem. hrs.

Sophomore (music content: 74%; professional education content: 0%)

Fall		*Spring*	
Theory I	3	Theory II	3
Keyboard Skills II	2	Keyboard Skills III	2
Music Literature	2	Music Literature	2
Applied Music Principal	2	Applied Music Principal	2
Ensemble	1	Ensemble	1
Music Ed. Techniques/Methods	2	Conducting I	2
World History II	3	Music Ed. Techniques/Methods	2
Humanities Elective	3	Humanities Elective	3
	18 sem. hrs.		17 sem. hrs.

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Junior (music content: 74%; professional education content: 9%)

Fall		*Spring*	
Theory III	3	Theory IV	3
Keyboard Skills IV	2	Orchestration	2
Music History I	3	Music History II	3
Applied Music Principal	2	Applied Music Principal	2
Ensemble	1	Ensemble	1
Conducting II	2	Educational Psychology	3
Music Ed. Techniques/Methods	2	Multicultural Studies	3
Psychology	3		17 sem. hrs.
	18 sem. hrs.		

Senior (music content: 47%; professional education content: 53%)

Fall		*Spring*	
Form & Analysis	3	Music Ed. Techniques/Methods	2
Counterpoint	3	Professional Education	6
Music History III	3	Student Teaching	9
Applied Music Principal	2		
Ensemble	1		
Music Ed. Techniques/Methods	2		
Professional Education	3		
	17 sem. hrs.		17 sem. hrs.

TEACHING THE CULTURAL DIVERSITY OF AMERICA'S MUSICS: METHODS AND CONSEQUENCES

CHRISTOPHER WILKINSON
West Virginia University

It is an honor to have the opportunity to participate in this, the second of two sessions exploring dimensions of a multicultural approach to the teaching of music. By now it is obvious that these discussions have been precipitated at least in part by the recently approved revision of NASM's list of competencies in repertory and history for all baccalaureate degrees in music, which state that students "must have opportunities through performance and academic studies to work with music of diverse cultural sources, historical periods, and media."[1]

The discussion that began earlier today demonstrates the obvious fact that there are various approaches that may be adopted to fulfill this curricular objective. What I wish to discuss is a way to meet this objective within a course devoted to a careful examination of the history and literature of the two traditions that more than any other have shaped American musical culture: those of Europe and West Africa. The course in question is the second semester of a two-semester survey of music history and literature that for most music professionals is most succinctly identified by the principal author of what for many years has been the standard textbook for such surveys. Thus, the course in question may be referred to as "The Grout Course."

Traditionally, the Grout Course surveyed the history and literature of European music from antiquity to the twentieth century. By both its orientation and tone, it appeared to advance an otherwise unstated creed: apart from twentieth-century developments by American composers steeped in the practices of the old world, the term "European music" and the term "music" were essentially synonymous. Though we may have customarily referred to the book as "Grout," and more recently "Grout/Palisca," its title is *A History of Western Music,* which sends a subtle message that while the text may not exhaust the subject of Western music, it discusses the only repertory and the only tradition worthy of serious consideration.[2]

Times have changed and so too have our expectations for the education of our students. Evidence of this change is partially demonstrated by the acknowledgment within many programs, and obviously within NASM, that music and the European tradition are no longer viewed as identical concepts, and that it is important to equip our students with some knowledge of and an appreciation for the variety of musical traditions around the world. But, why should the pairing of West African and European musical practices take center stage in the syllabus of a course so basic to the undergraduate curriculum as The Grout Course is presumed to be?

It is not simply the fact that the two musical traditions made their way to North America and have coexisted for almost four centuries that justifies their prominence in the design of basic music history courses. As you are surely aware, to an extent having few counterparts elsewhere in the world, these two traditions have merged and fused in numerous ways producing through a remarkably synergistic effect, an almost bewildering variety of vernacular styles, many of which have been and are being disseminated throughout the world as perhaps America's most distinctive contribution to the world's culture. Jazz, rhythm and blues, gospel, soul, the variety of styles which may be referred to collectively as country and western, all of these and others as well bear the imprint of the fusion of these two great traditions. In addition, as scholars and performers have been demonstrating for some time, the repertory of American art music has been and is being enlarged and enhanced by the works of black composers who have enriched this ostensibly European-American tradition with subject matter and musical expression derived from the African-American experience. To understand the current state of American musical culture requires an understanding of its formative influences, and to the extent our students are to become exponents of that culture, they must acquire an understanding of its complex ancestry.

There is an additional rationale for studying these traditions within a course so central to the undergraduate music curriculum. It is a principle fundamental to the concept of any bachelor's degree program in this country: the purpose of all undergraduate education is in part to prepare students to become productive citizens within American democracy, a democracy that has been forced anew to confront the cultural diversity of its citizens and the consequently enormous diversity of their social and political values and expectations.

The principle that American education should prepare students for constructive roles within the society in which they will presumably take an active role is neither new nor radical, yet in the context of professional curricula characteristic of many undergraduate programs in our field that culminate in the degree Bachelor of Music, it has been little noted of late. The need to return to the roots of our educational mission can be demonstrated simply by contemplating the current

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state of our society. The literary scholar Henry Louis Gates, Jr., recently described the environment in which we currently live as "a late-twentieth-century world profoundly fissured by nationality, ethnicity, race, class, and gender."[3]

There seems little reason to challenge his assessment. In the foreword to his most recent publication, *Loose Canons: Notes on the Culture Wars,* Gates went on to propose the only means by which to close those social, political, ethnic, and racial gaps that divide this nation. He asserted that

> the only way to transcend these divisions—to forge, for once, a civic culture that respects both differences and commonalities—is through education that seeks to comprehend the diversity of human culture. Beyond the hype and the high-flown rhetoric is a pretty homely truth: there is no tolerance without respect—and no respect without knowedge. Any human being sufficiently curious and motivated can fully possess another culture, no matter how "alien" it may appear to be.[4]

The primary objective of the course that I have designed, in place of the traditional Grout course, is to encourage music students to come to respect "both differences and commonalities" within American society by assisting them to comprehend, at least in broad terms, two of the principal formative traditions of American musical culture. Exponents of both African and European music pursued their respective traditions with great seriousness, regardless of the presumption that European practices represent "high" culture and African ones merely "vernacular" culture. The repertories of music which sprang from these two main currents of American musical thought are evidence at once of the diversity of their aesthetic values and of the importance of the separate traditions to their respective audiences.

In this course, I also seek to promote in my students an awareness of and appreciation for the numerous intersections of European and West African traditions in the formation of America's musical culture. Students are encouraged to see the ways in which these traditions intermingled on pretty much equal terms over the centuries. The results are contemporary musical practices reflecting, in differing degrees to be sure, the influence of both the West African and European heritage.

My approach is grounded upon a variation of Henry Louis Gates's "homely truth" which I just quoted, namely, that serious, rigorous discussion of the diverse languages, repertories, and social settings in which the separate and combined practices of the European and West African traditions flourished in this nation will lead to the kind of knowledge that fosters increased respect for and tolerance of the variety of people who cultivated and maintained these traditions as well as saw to their hybridization over the centuries.

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A three-credit course of fifteen weeks' duration may seem a small vessel on which to load such expectations. Taught primarily to second-year students during the spring semester, Music 34, as it is identified in our catalogue, is in addition the writing-intensive course for the undergraduate music curriculum at West Virginia University.

Incorporating a lecture-discussion format, a textbook, outside listening assignments, and several papers, the course surveys the history of Western music from the late eighteenth century to the present. The text I have adopted is the second edition of Edith Borroff's *Music in Europe and the United States: A History.*[5] By no means a perfect text, it does present the essential outlines of the traditions and literature of Europe, West Africa, and the United States and considers both the cultivated and vernacular traditions of our nation.

In my view, the limitations of this textbook are two-fold. First, compared to Grout, it is superficial in its discussion of the style characteristics of specific repertories and is at times seemingly capricious in its selection of specific pieces to be discussed. Second, its treatment of West African and early African-American music is oversimplified in places when compared with treatment of contemporaneous developments within European and European-American music. I compensate for both limitations in the content of my lectures and in my choice of literature for the students to listen to and study outside of class.

The substance of my lectures, of which there are forty in all, is shaped by consideration of three goals for the course. First, I wish the students to be able to discuss the general characteristics of style within the European tradition and the cultural environment in which they flourished period by historical period. These discussions center upon a limited selection of instrumental and vocal genres and representative works of each type. In this component of the course, European practices and repertory are examined as well as European-American derivatives.

Second, I want students to be able to demonstrate their understanding of the evolution of African-American vernacular musical practices from West African traditions and the cultural environment in which *they* flourished and evolved. Again, both old-world and new-world repertories are carefully considered.

Finally, I also seek to develop in my students an awareness of the fact that musical practices and the traditions they represent are porous, dynamic, and interactive. The European tradition has not been the sole property of, nor is it to be defined only by, Europeans on the continent or their descendents in the United States. Equally evident is that African traditions have been so thoroughly absorbed by Americans of all ancestries that the truth about their origins comes as a revelation to many students who appear to assume that the practices of swing, blue

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notes, back beats, and so forth, were somehow generated spontaneously in North America. One of the first lessons I teach is that cultural interactions between Africans and Europeans began as early as 1619, a year before the Mayflower landed. Furthermore, I go on to demonstrate that the traditions that emigres from both continents first brought to the new world, and which their descendents have most consistently supported to this day, were the vernacular traditions of their respective homelands, not the artifacts of "high" culture, collectively known as Western Art Music.

In addition to readings and lectures, the series of twelve listening assignments provides examples of the European and African traditions emanating from both sides of the Atlantic. The course takes up the history of music in the late eighteenth century with consideration of the styles of characteristic works by the European composers Gluck, Haydn, Mozart, Beethoven, as well as the European-Americans Billings, Belcher, Law, and Hopkinson. The discussion of European music also includes a brief discussion of the composer Joseph Boulogne, Chevalier de Saint-George, as a creator of concerted works for violin for Paris audiences.

As many here are surely aware, Saint-George might be most succinctly described as Franco-African, for he was born on the Caribbean island of Guadeloupe, the son of a French planter of noble lineage and a West African woman who had been enslaved.

Near the beginning of the semester, I introduce my students to basic stylistic principles of African music. I also discuss in some detail the omnipresence of music within the multitude of African societies, its functional quality, and the variety of genres (work songs, game songs, religious music, etc.) which naturally result from such a close link between life and art. An additional point is to identify those elements of West African musical repertories and practices that survived the Middle Passage in the long cultural memories of the enslaved, elements which have been largely integrated into the mainstream of the American musical language over the centuries even though their exponents have been until recently largely excluded from the mainstream of American society.

I divided my presentation of the music of the first half of the nineteenth century among European, European-American, and African-American repertories. Art songs and character pieces, operas and symphonies by the major figures of nineteenth-century Europe are discussed, including but not limited to works by Brahms, Bellini, Berlioz, Hensel, Schubert, the Schumanns, and Mendelssohn.

I also discuss American works drawing inspiration at least in part from the same tradition, especially when such pieces reflect the influence of other traditions

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as well. Louis Moreau Gottschalk's characterpiece for piano entitled "The Banjo" is a celebration of African-American musical practices in and around New Orleans, Louisiana, translated into a composition of European character. In addition to specimens of American repertories clearly derived from European art music by Reinagle, Paine, Parker, and Beach, students are also introduced to American dance music based upon European models as created by one of the most celebrated of Philadelphia's musicians active before the Civil War: Francis Johnson, who was not white, but black. Johnson and Gottschalk in a sense mirror one another's creative acitivity, for while Gottschalk, a European-American, incorporated musical ideas of essentially African origin into his work, Johnson, an African-American, created music on European models.

Vernacular traditions are considered as well. I remind my students that music of the cultivated variety, European and American art music, does not, nor did it ever, reflect the prevailing taste of this nation. The pioneers, for example, having pulled their Conestoga wagons into a circle after a hard day on the trail, did not as a rule unwind from the tensions associated with moving west by reading through one of Beethoven's late quartets, nor did they celebrate a wedding on the frontier by hiring members of the local symphony to play Strauss waltzes at the reception. Rural America made its own music, drawing upon popular songs and dances disseminated as much or more through oral traditions than written ones. One context in which a fusion of African-American and European-American vernacular practices and subject matter may be observed throughout the middle years of the nineteenth century is in parlor songs by Stephen Foster on the one hand and those of James A. Bland on the other.

African-American folk traditions are also examined. The repertory of sacred music and work and game songs preserved by John Lomax for the Library of Congress provides the foundation for this discussion. Though recorded in the 1930s and early '40s, these pieces stand as examples of a musical tradition stretching back before Emancipation.

The twentieth-century repertories are again divisible into European, European-American and African-American. Rags by Joplin and Blake, blues by Handy (as sung by Bessie Smith) and jazz in the New Orleans tradition are followed on one of the later listening assignments by contemporaneous works by Debussy, Stravinsky, and Schönberg. Works by Berg, Webern, Varese, and Still are heard in tandem with pieces by Ellington, Moten, and Basie. On the last assignment, Babbitt, Cage, Crumb, and Zwilich keep company with Bird, Monk, Miles, Trane, and Ornette, the history of jazz being the principal current of 20th-century African-American vernacular music which I discuss in this course.

Before concluding my remarks with a brief discussion of student reactions to this syllabus, I want to address two often contentious issues that have been associated with multicultural approaches to Western culture in general and Western musical history in particular. The first of these concerns the implications of the term "multicultural," which has been subject to a variety of misinterpretations. As I have attempted to make clear, in advocating a pluralistic approach to music history I am not suggesting replacing a curriculum virtually monopolized by European art music with one that totally rejects that tradition. In an essay entitled "The Politics of Knowledge," Edward Said noted that

> most scholars and students in the contemporary American academy are now aware, as they were never aware before, that society and culture have been the heterogeneous product of heterogeneous people in an enormous variety of cultures, traditions, and situations.[6]

As he later wrote, a multicultural initiative is not intended to replace

> one set of authorities and dogmas with another....It was always a matter of opening and participating in a central strand of intellectual and cultural effort and of showing what had always been, though indiscernibly, a part of it...but which had been either denied or derogated.[7]

By demonstrating that Western music was and remains, "the heterogeneous product of heterogeneous people," my course contributes to a comprehensive understanding of and appreciation for the great musical traditions of our part of the world. At the same time, to harken back to Gates's "homely truth," it provides a base of knowledge upon which to cultivate both respect and tolerance for the diversity of American musical culture in particular and American society in general.

The second contentious point concerns the matter of critical standards for assessing the quality of music from various traditions. Is there or can there be a critical or intellectual basis for judgment concerning a multicultural curriculum? In choosing to include African-American vernacular traditions and examples of art music by black composers, who or what of the European tradition had to be sacrificed? Must one (do I) take the position that Duke Ellington is as fine an American composer as Aaron Copland? Does a Beethoven symphony have to compete for our attention with an African-American Ring Shout?

In 1975, long before the emergence of the current debate on multiculturalism, in an essay entitled "American Studies and American Musicology," the distinguished scholar Richard Crawford offered the following critical standards upon which I have chosen to base my choices and priorities:

The scholar of American music assumes significance, does not claim musical value as a prior condition; second, whether by instinct or training, he tries to take each piece of music on its own terms; third, he recognizes the importance of keeping his musical responses open on many levels, striving for inclusive rather than selective perception; fourth, he tries at all times to keep in mind his position as a participant in the musical culture he is studying.[8]

Based upon the fundamental objectives of this course, I have chosen works illustrative of the separate and collective traditions of Europe and Africa, from both the old and new world. The significance of any given work is thus measured by its importance to the musical tradition in which it was embedded. The Ring Shout and Beethoven's music each justifies and receives attention to the extent that each is illustrative of its respective musical tradition. And, yes, I believe Ellington and Copland deserve equal attention and equal respect.

The subtitle of my remarks is, as you will recall, ''Methods and Consequences.'' I wish to conclude by summarizing the reactions of students to such a presentation of the recent history of music. I believe that it is instructive to do so in part because such a syllabus as I have outlined may create a kind of cognitive dissonance for students whose other music studies are almost exclusively centered within European art music. For a few, that dissonance may arise from a conflict between the ideas and facts introduced in the course and their previous conceptions of the place and value of the various traditions of music that I discuss. In one instance, as you will hear, the effect of that dissonance was profound and unexpected.

My insights into my students' reactions come from two sources. Student evaluations compiled at the end of the semester provided an overview of their responses to the entire course. Additionally, during the semester, I frequently asked students to provide end-of-class comments and questions in writing in order to assist me to understand each student's individual comprehension of the material and its possible implications.

Taking a broad view of the impact of this course, I would note that, using five-point scale where 1 is ''least descriptive'' and 5 ''most descriptive,'' in response to the statement ''The instructor tried to make students think in new ways about the subject,'' the mean score was 4.29. In reaction to the statement, ''In my case, the instructor succeeded in getting me to think in new ways about the subject,'' the mean was 4.56. In response to an item that addressed the writing component of the course which asked: ''To what extent do you feel your ability to write about the various traditions and repertories of music in the Western World has been improved as a result of taking this course,'' the mean score was 3.95, not as high as the other scores, to be sure, but above the median of the five-point scale.

Specific comments provided by a few of the 44 students who evaluated the course are also revealing. When invited to list what they perceived to be important lessons of the course, three students identified the following:

1. "The importance of African traditions in music and otherwise" coupled with "where European composers fit in history."

2. "The connection between American, African, and European trends and styles was insightful."

3. "A full (to the extent) understanding of music history" coupled with "a definitely better understanding of jazz music and its traditions."

While these statements were gratifying, it must be noted that not all students appeared to respond favorably to the multicultural content of this course. During much of the semester, I found myself engaged in an extended dialogue with one student who periodically submitted statements at the end of lectures that revealed, if not outright hostility to an enlarged view of Western music, something approaching it. The first of these statements was the most extensive. I will quote two excerpts:

> I notice that while you are careful to reprimand those who would make value judgments about other cultures, you nevertheless continue to make rather extreme judgments about 18th and 19th century European culture. This is an attack on the cultures that many of us are descended from and is therefore an attack on us.

> I am interested in being taught history, not "politically corrected" history. Do you mean to suggest that Fanny Hensel is as important as other major composers of this time?

Outside of class, we talked at some length. It became apparent that the issues I had raised had in fact touched upon something far deeper than simply the subject of music history. In a later statement, he reacted to descriptions of the social and cultural oppression of slavery by suggesting that the fact that slavery was abolished in this nation was evidence of higher moral principles with which the U.S. should be associated, regardless of other oppressive actions or policies. At the end of the semester, this student indicated that he felt that he was made to feel guilty for being of European ancestry in the face of the evidence of continued injustices of black Americans, this despite my repeated efforts to address this specific concern in private conversations.

This one student's response to a multicultural discussion of music history is a reminder that there can be unexpected side effects to a perspective that challenges long-held assumptions about the place and status of the cultures and peoples who have shaped the formation of America's diverse musical traditions.

At the same time, this student probably provides dramatic and persuasive evidence of the need for a multicultural approach to American music, for absent such an approach not only do we deprive our students of a rigorous and critical understanding of the history and literature of our music, but we deprive them of one of the most meaningful ways in which to come to terms with the profound social, political, ethnic, and racial gaps that divide this nation. For as Henry Louis Gates observed, ''the only way to transcend these divisions...is through education that seeks to comprehend the diversity of human culture.'' No more vivid evidence of that diversity can be found than in our music, and no more potent force for reconciliation may be found than in a study of that diversity which respects, indeed, honors both its commonalities and distinctions in a consciously multicultural presentation of the history of Western music.

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AFTERTHOUGHTS

In the discussion that followed this presentation, concerns were expressed which, I believe, deserve further comment. Several members of the audience wondered whether my emphasis upon African-American musical traditions represented in part the fact that West Virginia, where I teach, was situated in a region in which black culture had obviously exerted a significant influence. One speaker wondered aloud about the probable content of this course were it to be taught, for instance, in one of the six far western states which comprise NASM's Region One. In that part of the country, would black music loom so large?

My response is that I believe that systematic study of America's musical history reveals a pervasive influence of African-American practices upon all manner of vernacular musical styles in almost every part of the nation. Can the same pervasive influence be seen to have emanated from Hispanic, Native American, or Asian-American vernacular traditions? This is neither the place nor do I have the expertise to provide answers, but the question is an extremely important one deserving the kind of close attention by scholars of American music that it is currently receiving in other fields of study within the humanities and social sciences. I firmly believe that students will benefit from rigorous discussions of the interactions among as many musical traditions as can be considered in a well-organized course.

The fact is that all of America's musics deserve respectful attention. In my view, to honor two demonstrably important traditions is not to depreciate others, and certainly to honor the African-American tradition should not be regarded as a depreciation of European art music. Our nation is blessed by its cultural diversity, and to count not just one but several of those blessings seems the best way to pro-

vide our students with a solid preparation for their futures as music professionals and as American citizens.

ENDNOTES

[1]For the complete text of this expectation, see "Competencies Common to All Professional Baccalaureate Degrees in Music," Section D, "Repertory," subsection 2 in *National Association of Schools of Music 1991-1992 Handbook* (Reston: National Association of Schools of Music, 1991), 55.

[2]Donald J. Grout, *A History of Western Music,* 3rd edition with Claude V. Palisca (New York: Norton, 1980).

[3]Henry Louis Gates, Jr., *Loose Canons: Notes on the Culture Wars* (New York: Oxford, 1992), xiv.

[4]Ibid., xv.

[5]Edith Boroff, *Music in Europe and the United States: A History* (New York: Ardsley House, 1990).

[6]*Raritan,* v11/1 (Summer, 1991); repr. *Debating P.C.* ed. Paul Berman (New York: Laurel, 1992), 182.

[7]Ibid., 184.

[8]*American Studies and American Musicology: A Point of View and a Case in Point* (New York: Institute for Studies in American Music, Brooklyn College, CUNY, I.S.A.M. Monograph #4, 1975), 4.

MEETING OF REGION EIGHT

DEVELOPING MUSIC EDUCATION VALUES IN FUTURE SCHOOL ADMINISTRATORS

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Dr. Williams invited me to visit with you today about a relatively new document which has been well received during the past two years and which bears the title of *An Administrator's Guide to Curriculum for Music Education*. Although this publication will not be appearing on anyone's best sellers lists, copies have been purchased by school districts, colleges and universities, and the Michigan North Central Accreditation Association requested and received permission to use substantial amounts of information from this publication in their 1992 Secondary School Evaluation Instrument.

My friends, I would like to visit with you not only about the *Administrator's Guide* but also about the reasons it was written—and there are so many of them that I feel somewhat like the mosquito who was visiting a nudist colony for the first time. I hardly know where to start!

But start we must. I would like to turn the pages of the calendar back to 1978, to something which happened at the national convention of the American Association of School Administrators (AASA).

One of the major sessions at that convention was a program titled "The Arts, Education, and Americans." The panelists were nationally known and included David Rockefeller, chairman; John J. Iselin, president and general manager of the Educational Broadcasting Corporation of New York; Patsy Mink, Assistant Secretary of State for Cultural Affairs, and Frank Oppenheimer, one of the greatest physicists of our time and director of the Exploratorium in San Francisco. Talk about a "blue ribbon" panel!

The discussion centered around a new book researched and written by this panel, titled *Coming to Our Senses*. It related to all of the arts in our American schools and was assigned prime time and the best of the convention auditoriums. Nothing was scheduled opposite this program except the exhibits.

Of the 19,000 in attendance at the convention, only 96 attended this remarkable session. That's less than one-half of one percent of all those registered for the convention who showed any interest in the arts in our American schools.

Many of these same administrators are among those who are restructuring today's schools, where we are now witnessing less and less emphasis on music and art.

Following this convention program, several of us who were representing state and national organizations had an opportunity to visit with the panelists, and one of the questions to the group was this: ''What do you think can be done to address this lack of school administrators' interest in the arts?''

They responded by saying that, in their opinion, the situation will probably not improve until we start to educate future school administrators so that they will better understand the arts, their importance, and how they should be taught.

At that time I had absolutely no idea of how to bring this about, and neither did anyone else. Eventually, the American School Band Directors Association (ASBDA) conducted a survey of 350 colleges and universities to ascertain how many of them included fine arts components in the education of their future school administrators, for the purpose of helping them understand how to encourage, support and evaluate music programs based upon sound educational objectives.

Not one of the responding institutions included anything of this nature in their school administration programs. Further, my 13 years as the certified representative of the ASBDA at the national conventions of the AASA and the NASSP had convinced me that the vast majority of school administrators have little background on which to base their decisions regarding school music programs. Obviously, it was high time to become involved.

Step one was to create a document which could be used in achieving the goals I mentioned a few moments ago and which would meet the following guidelines: *First*, it had to be completely practical—no educationese, just straight-forward facts. *Second*, it had to be short enough so that it could fit into the college/university curriculum for school administrators and counselors. *Third*, it needed to address the major issues which I found the majority of school administrators do not seem to understand, partially because most of them still come from the ranks of the ''perspiring arts.'' *Fourth*, the structure of this instrument needed to lend itself to prioritizing so that departments of education can devote lecture time to those areas with the highest priority and assign the balance as outside reading. *Finally*, those elements which characterize quality music programs in our schools had to be quickly and easily identified.

Since 1978 I have interviewed over 900 school administrators from across the nation regarding matters of mutual concern, and the topics addressed in the *Administrator's Guide* represent those areas about which the majority of them have little knowledge.

If highly competent teachers must deal year after year with this lack of understanding of the reasons for music education in our schools, the level of frustration can't help becoming significant.

We were now ready for step two of our game plan. The director of our school of music and I went to the head of the school administration division of our university and convinced him that there was a genuine need for this to be included in their program. We used the new *Administrator's Guide* to clinch our arguments, and after two follow-up visits, the study of the *Administrator's Guide* was incorporated into the requirements for those preparing to become school administrators and counselors.

However, this fall we once again found ourselves out in the cold. Our state department of public instruction established new requirements for school administration degrees, and music was put on the back burner. We still don't know if this was due to the six goals for education adopted by the National Endowment for the Arts, but I was reminded of what Confucius said 600 years ago: "When your horse dies, dismount!"

Fortunately, our horse recovered after I went to the top brass in the Division of Curriculum and I was able to gain acceptance of the idea that the contents of the guide should be included in the course of study for both master's and doctor's degrees. Hence, we are once again back on track at our university in terms of educating future administrators in our subject area.

There is absolutely no doubt that you and I are going to have to demonstrate total commitment and persistence as we go about the business of selling our product during this decade (commonly referred to at school administrators' conventions as "The Nasty Nineties.")

Now I would like to tell you briefly about these administrators for whom this guide was written. (I picked up this information at a special session having to do with the American superintendency, 1981-1991, at the New Orleans convention.) The talk was based upon detailed research involving 8,000 school administrators over a period of 10 years. (Their own national association wanted to know who these people are and what makes them tick.) Here it is in a nutshell. These are the people who are re-shaping the schools of America.

1. Most superintendents have coaching backgrounds and majored in social studies.

2. In terms of numbers, science teachers with coaching backgrounds come in next.

3. Again, in terms of numbers, former math teachers with coaching backgrounds come in next.

4. Six percent of the nation's superintendents are women, mostly former elementary teachers.

5. Three percent of all superintendents are former music teachers.

6. Ninety percent of all superintendents grew up in small towns and came from working-class families. Activities in which they participated and in which they had a major interest were largely athletic.

It can hardly be a surprise, then, that some of the things which have happened to many music programs across the nation make Egypt's seven plagues seem like a day at the beach. The sad part about this is that our problems can't all be blamed on someone else, and it's small wonder that the great majority of school administrators think that music is an activity, not a subject. The fact is that we have done a poor job of communicating with administrators.

THE ADMINISTRATOR'S GUIDE

The Administrator's Guide sets forth those basic things which school administrators should know if they are to be responsible for a major subject area such as music. They have no business being in charge of something they don't understand.

The guide begins with strong supportive statements from the executive secretaries of the AASA, the NASSP, and the Elementary Principals' National Association. School administrators need to know that music in our schools has strong support at all levels.

Next, the primary objectives of music education are listed and briefly explained. Administrators (and quite a number of school band directors whom I have known) need to know why music is considered to be a legitimate part of the curriculum, not "icing on the cake"!

Another section deals with learning objectives at all levels and for all basic areas of music education. This section will not only enable the school administra-

tor to do a better job of evaluating programs but will also help elementary and secondary music educators to properly focus on their teaching. Further, here is the information needed to write quality outcomes-based curricula.

Another section has to do with the middle school. For those of you who are not involved in our current problems involving the middle-school philosophy and music, here's the official philosophy of the middle school "gurus" as it relates to music:

1. Music is not curricular and has about the same status as athletics.

2. Large-group instruction should take place, in most cases, during the activity period at the end of the school day or before school in the morning, generally at 7:00 a.m.

3. As an "activity," music is ungraded.

4. Strange scheduling practices are not uncommon. Hence, a student might be scheduled for band one quarter, chorus the next quarter, art the third quarter, and athletics the fourth quarter.

5. Performances are ideally scheduled during the school day, not in the evenings or on weekends when parents might come to the programs to hear their youngsters.

6. Both the length and number of rehearsals have been greatly reduced. So has the performance level. This is a philosophy totally founded upon ignorance of our subject area. *But what have we done about it?*

The Administrator's Guide makes a strong case for music as a sequential, curricular subject, not an activity! This is perhaps the most important idea in the book because the concept of music as an activity has hurt us badly in the eyes of school administrators, our faculty colleagues, and the public in general.

The guide also contains discussions of dual curricula, course outlines, grading systems, and academic credit, as well as basic and quality profiles for curriculum, class size and staff, scheduling, facilities, materials and equipment.

Finally, I want to touch upon one more area which involves school administrators as they deal with elementary and secondary school music departments. This has to do with the "restructured school." Like everything else I heard at the New Orleans convention, the sessions having to do with restructuring were hardly reassuring because one of the problems arising from this educational experiment is

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that it's a little like Murphy's Law No. 2½: You never know how deep a puddle is until you step in it.

First of all, the panelists agreed that nearly everything done in the area of restructuring from 1982 through 1986 was wrong. Now the experts can't even agree as to what the "restructured school" should be, but at present the following characteristics seem to be the hallmarks of this latest plague upon music education.

The first area (and probably the most troubling to many departments of music) is site-based decision making. In this kind of situation, building principals, curriculum committees, or faculty committees are making negative decisions concerning music, such decisions being based upon the six goals for education as outlined by the NEA, which omitted any mention of the arts. Or still worse, this decision making is based upon personal biases against music programs with long traditions of excellence. In short, this can become a bad scene for music education. Let me give you a few examples:

1. At the largest high school in our state, one month ago the faculty council voted to give full credit to physical education but no credit for music. (However, this was only partially due to the NEA's goals for education. The rest had to do with our three state universities deciding unilaterally to discontinue permitting our Iowa students to use music credits earned at the high school level for college entrance. Believe it or not, not one of our state music associations did anything about this.

2. In one of the large school districts in central Iowa, a spineless elementary principal and a few strong-willed elementary teachers decided there would no longer be room in the school day for instrumental music (lessons or large groups). Instead, such classes were to be scheduled before and after school and four activity buses were to be assigned to service this portion of the school program. (This school district includes 547 square miles.)

The redesign of teachers' work is another dimension of restructuring our schools. At Jessup, the superintendent streamlined his music faculty by letting his elementary general music teacher go, reassigned responsibilities within the department to close the gap, and assigned four sections of middle school music to the two band directors who were already carrying heavy overloads. Further, the two band directors were totally unqualified to teach general music, so the decision of the superintendent was extremely unfortunate from all viewpoints.

Third, lead teachers replace department chairmen, supervisors, and/or department heads. General speaking, the results are these:

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A. No representation in the central office.

B. Vertical articulation disappears.

C. Departments cease to function as such (except in rare cases).

Fourth, resources are reallocated, and fifth, building budgets replace department budgets, a serious problem in every case where this has happened. The department chair or supervisor of music, who has an understanding of the overall needs of the department, should be the person to administer whatever funding is available for departments of music. Building principals, generally speaking, do not have an adequate understanding of departmental needs in our area *and we must communicate this to school administrators.*

All of these things create serious problems for our public school programs. In our state, one third of all of the school districts asked the Iowa arts council to help them deal with some of the problems I have just outlined.

I'm the "fire department" at our university and during the 1992 spring term I was in 31 school districts helping music departments work through their problems relating to the same kind of difficulties I have just outlined.

These are just some of the penalties we are paying for not properly communicating with the school administrators of America. We hope that you will assist in communicating with the school administrators of America by persuading your colleges of education to incorporate something similar to this *Administrator's Guide to Curriculum for Music Education* as a partial syllabus in the training of future school administrators and counselors. *This is what the Rockefeller commission recommended and it's good advice!*

In addition, I have a few recommendations which I feel should be seriously considered.

First: NASM should start sending a representative (or representatives) to cover the AASA and/or the NASSP conventions annually. Don't make this a one-year appointment. It takes at least two years to learn how to effectively cover huge conventions such as these. Your representative(s) will have to learn how, where and when to interview school administrators—and do it quickly and efficiently. Decide well ahead of time upon a short list of issues you want your representatives to discuss with administrators attending these conventions.

Second: NASM is in an excellent position to survey the state universities of this nation to determine how many are no longer permitting their incoming fresh-

men to use the music credits earned in high school for admission. The logical follow-up would be to work with the institutions which do not permit the use of music credits for admission. Use the *Administrator's Guide* to prove music is a subject.

Third: All of our national music associations must join in pressuring the NEA to include the fine arts in the goals for education. In view of the fact that the leadership is not forthcoming from the organization which should logically provide it, perhaps NASM can provide the dynamics and personnel to lead such an effort.

Fourth: We need to form a think tank of representatives from the major national associations to deal with the information pulled together annually.

Fifth: Choose dynamic speakers from your association to speak about music as a legitimate part of the curriculum in the public schools. These speakers should use the *Administrator's Guide* or something similar.

Finally: It is extremely important that those in your music education departments incorporate the contents of *The Administrator's Guide* in their music methods and music administration courses. As I pointed out earlier in my talk, these are the things most school administrators don't know about our subject area.

My friends, we have to do a better job of selling our product. Remember, success is not a destination. It's an on-going effort.

FACULTY RETIREMENT PROJECTIONS AND ANTICIPATED FACULTY APPLICANT POOLS

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The current literature is filled with predictions on the impending faculty shortages for higher education. This prediction trend began with the prominent Bowen and Schuster study of American professors published in 1986 entitled *American Professors: A National Resource Imperiled.*[1] Howard R. Bowen and Jack H. Schuster indicated that higher education would be losing many faculty to retirements over the next 15 years and that administrators would have difficulty locating qualified candidates to fill these positions.

William G. Bowen and Julie Ann Sosa continued this idea with their study considered by many to be the definitive theoretical model of faculty supply and demand. Their 1989 book, *Prospects for Faculty in the Arts and Sciences,* states:

> The overall balance between supply and demand in academic labor markets will shift markedly, we believe, over the next few decades. The most dramatic changes will occur in the 1997-2002 period, when we project a substantial excess demand for faculty in the arts and sciences. If present trends persist, we would expect that there would be roughly four candidates for every five positions—a condition that could continue in subsequent years unless significant adjustments occur or policy changes are made.[2]

In response to these studies, one researcher stated in early 1991:

> Much of the available research on the future academic job market is of little use to administrators and policy makers who need to know if there will be an adequate supply of quality professors in the coming years.... Much of the current literature on factors affecting faculty supply and demand is inadequate.... We have a lot of national data that just don't translate very well to the states and to individual institutions.... Many of the studies of faculty supply and demand use national data bases or are discipline-related and thus have limited applications to different types of institutions in different regions.[3]

Quality aside, when studies are located that list projections by academic discipline, music is usually grouped together with other arts (or with arts and humanities) and not singled out as a separate discipline. Objective data on music faculty

retirement rates do not exist. In addition, data are not available on recent music faculty searches.

This study was undertaken to determine if recent and anticipated music faculty retirement rates would differ by various types of institutions. While it was originally planned to examine data from state-supported doctoral institutions with data from non-sectarian and church-affiliated institutions which offer only bachelor's degrees in music, it became apparent that grouping all church-affiliated institution data into one category would be misleading. Faculty in Catholic institutions, who are often nuns or priests, were expected to have different retirement rates than faculty in non-Catholic church-affiliated institutions. As a result, church-affiliated institutions were separated into non-Catholic and Catholic institutions.

DATA COLLECTION PROCEDURES

Questionnaires designed specifically for this study were used to gather the data and began by requesting information on any full-time faculty retirements which occurred during the 1988-1989 and 1989-1990 academic years. Music administrators were asked to provide retiree data on the gender, rank, ethnicity, and age as well as the number of years each retiree was employed full-time at the institutions before retiring. Administrators also supplied data on the retirees' replacements—whether or not the position was lost to the music unit as well as to the musical area of expertise, and data on the rank and ethnic background of the new faculty member. Similar data were also collected on the retirements anticipated by the music administrators to occur before the end of the 1995-1996 academic year. Finally, administrators provided data on full-time music faculty searches which were held during the 1989-1990 academic year. Data were collected on the number of applicants for the position, and the ethnic distribution of applicants. In addition, administrators provided data on the ethnic origin, rank and gender of the new faculty member.

Following a review by a number of colleagues, the questionnaire was sent to the following sample:

1. The 29 state-supported, doctoral degree-granting institutions which are members of the National Association of Music Executives of State Universities (NAMESU);

2. Twenty-nine randomly selected non-sectarian NASM institutions which offer only the bachelor's degree in music;

3. Twenty-nine randomly selected non-Catholic church-affiliated NASM institutions which offer only the bachelor's degree in music; and

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4. The 16 NASM institutions affiliated with the Catholic Church which offer only the bachelor's degree in music.

Geographically, these schools span the entire United States.

Ten weeks were allowed for the subjects to return their questionnaires, and during that time a follow-up letter was sent. In addition, several reminder phone calls were made to the administrators. Of the 103 questionnaires distributed, 71 (68.9%) usable responses were returned. Table 1 indicates the number of question-naires distributed to each institution type, the percentage and number of usable responses as well as the response percentage of each area within the total sample. The non-Catholic church-affiliated institutions, which make up 31.0% of the total sample, had the highest response rate.

Table 1. Returns

Institution Type	Number Questionnaires Distributed	Number of Usable Responses	Return Rate	% of Returns Within Total Sample
NAMESU	29	19	65.5%	26.8%
Non-Sectarian	29	20	69.0%	28.1%
Non-Catholic Church-Affiliated	29	22	75.9%	31.0%
Catholic	16	10	62.5%	14.1%
Total	103	71	68.9%	100.%

Following a reduction of the data, a computerized statistical package was used for the data analysis. The general intention of the study was to determine the dif-ferences among the four types of institutions. Therefore, means were determined for all continuous variables for each institution type. In addition, the significance of the relationships between the means and institution types was determined using the analysis of variance test with the institution type as the independent variable.

RECENT AND ANTICIPATED FACULTY RETIREMENT

Retirement Rates

In an effort to compare the retirement rates of full-time music faculty with the published national retirement rates and rate projections, annual percentage rate fig-ures were determined for each institutional type. Table 2 presents the recent and anticipated retiree numbers and retirement rates.

Table 2. Number of Recent and Anticipated Full-Time Faculty Retirements

	NAMESU	Non-Sectarian	Non-Catholic Church Affil.	Catholic	Total
Total No. of Full-Time Faculty, Fall, '88	960	157	260	57	1434
Recent Retirements '88-'89, '89-'90					
N	42	6	13	4	65
Average Annual % Ret. Rate	2.2%	2.0%	2.5%	3.5%	2.25%
Anticipated Retirements**					
'90-'91					
N	15	0	1	1	17
%	1.6%	0%	0.4%	1.8%	1.2%
'91-'92					
N	11	2	14	2	29
%	1.1%	1.2%	5.4%	3.5%	2.0%
'92-'93					
N	8	4	3	2	17
%	0.8%	2.5%	1.2%	3.5%	1.2%
'93-'94					
N	11	0	5	2	18
%	1.1%	0%	1.9%	3.5%	1.3%
'94-'95					
N	8	0	8	1	17
%	0.8%	0%	3.0%	1.8%	1.2%
'95-'96					
N	9	2	3	1	15
%	0.9%	1.2%	1.2%	1.8%	1.0%
Total Antic. Ret. Rate '90-'96	11.2%	4.9%	13.1%	15.9%	7.9%
Ret. Rate, Fall '88-Spr. '96					
N	104	14	47	13	178
%	10.7%	8.9%	18.0%	22.8%	12.4%
Average Annual Ret. Rate Fall '88-Spr. '96	1.34%	1.1%	2.25%	2.85%	1.55%

** The differences among the different institution types are statistically significant at the .05 level.

For the 1988-1989 and 1989-1990 academic years, the responding institutions had a total of 65 full-time faculty retirements over the two-year period, giving an average retirement rate of 2.25% per year. The Catholic institutions had the highest rate for the two academic years and had an average annual retirement rate of 3.5%.

The American Council on Education report entitled *Campus Trends 1990*[4] states that 1.8% of all full-time faculty retired in the 1988-1989 academic year. The average retirement rate of full-time music faculty as determined by this study is slightly higher than the 1.8% national figure. The overall music faculty retirement rate for 1988-1989 is 2.25%. In fact, all 4 types of institutions had higher rates than 1.8%—the NAMESU, non-sectarian, non-Catholic church-affiliated, and Catholic institutions had average retirement rates of 2.2%, 2.0%, 2.5%, and 3.5% respectively.

Campus Trends 1990 also indicated that 1.3% of all full-time faculty in independent institutions retired in 1988-1989[5]. Grouping the retirement figures for the non-sectarian, non-Catholic church-affiliated and Catholic institutions together demonstrates that the independent institutions in this study had an overall retirement rate of 2.55%. Again, the music faculty retirement rate is higher than the rate for all academic disciplines.

In their prominent 1986 study of the American professoriate, Bowen and Schuster projected that between the years 1985-2010, full-time faculty would retire at an annual rate of 1.3%.[6] Both the national figures and the music figure (as determined by this study) for 1988-1989 are higher than Bowen and Schuster's 1.3% projected rate. As mentioned above, the national full-time faculty rate for that year is 1.8%[7] and the music figure is 2.25%.

Table 2 also displays the anticipated retirements for the academic years 1990-1991 through 1995-1996. The non-sectarian institutions anticipate only eight retirements over the six-year period, a six-year retirement rate of only 4.9%. The NAMESU, non-Catholic church-affiliated and Catholic institutions, however, anticipate retirement rates of 11.2%, 13.1%, and 15.9% for that same six-year period. It should be noted that the annual numbers of anticipated retirements among the various institution types are statistically significant at the 0.05 level. Should these retirements actually occur as anticipated by the music administrators, these results would confirm the recent findings of the American Council on Education. In their *Campus Trends 1992* report, they state that retirement projection rates substantially differ by type of institution.[8]

In comparing the 1.3% Bowen and Schuster projected annual retirement rate with the anticipated retirement rates in this study, there appears to be a much clos-

er match. For the academic years 1990-1991 through 1995-1996, all music faculty in this study are expected to retire at annual rates of 1.2%, 2.0%, 1.2%, 1.3%, 1.2%, and 1.0%. However, a careful examination of the data demonstrates that there is a wide range of annual retirement rates among the various institution types. For example, the non-Catholic church-affiliated institutions anticipate that 5.4% of their faculty would retire during the 1991-1992 academic year. The Catholic institutions expect 3.5% of their faculty to retire each year in the '91-'92, '92-'93, and '93-'94 academic years. With the exception of the 1990-1991 academic year, NAMESU institutions anticipate retirement rates below the 1.3% rate as predicted by Bowen and Schuster.[9]

Overall retirement rates were determined by combining the recent retirement and anticipated retirement figures. For the eight-year period (1988-1989 through 1995-1996), 12.4% of the full-time faculty of the schools in this study will retire. This results in an average annual retirement rate of 1.55%. Again, this music figure is higher than the 1.3% annual rate as projected by Bowen and Schuster.[10]

Individual Retirees

Table 3 presents the data on the gender, retirement age, number of years employed and rank at retirement of the individual recent and anticipated retirees.

Gender. Of the full-time faculty retiring during the 1988-89 and 1989-90 academic years, 50 (79.3%) are males. As expected, the Catholic schools had only female retirees during that two-year period. The gender differences among the four institution types are statistically significant at the 0.01 level. The male retiree proportion remains fairly constant when examining the anticipated retiree data. Eighty-six (77.5%) of the anticipated retirees are males and again, the differences among the institution types are statistically significant—this time at the 0.05 level. Note that the male-female figures for the Catholic institutions have changed drastically from the earlier retiree data.

Average Age in Year of Retirement. The differences in retirement age among the institutions types are also statistically significant at the 0.05 level. The Catholic institutions have the highest retirement age of 69.8 years. (The mode or most frequently occurring retirement age for the Catholic institutions was 70). In comparing these figures with the age at retirement of the anticipated retirees, the average age has gone up (from 63.3) to 65.4 years. While the anticipated retirees age has increased over 2 years in the NAMESU, non-sectarian, and non-Catholic church-affiliated schools, the age of anticipated retirees has decreased 2.5 years in the Catholic institutions.

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Table 3. Characteristics of Recent and Anticipated Faculty Retirees by Institution Type

	Gender		Average Age in Year of Retirement	Average No. of Years Employed Full-Time at Current Inst. Before Retirement	Rank at Retirement		
	Male	Female			Prof.	Assoc.	Asst.
Recent Retirements (1988-89, 1989-90)							
NAMESU	36	6*†	62.9**	26.1*	30	11	1**†
Non-Sectarian	4	2	61.0	27.0	2	3	1
Non-Catholic Church-Affiliated	10	2	63.7	34.8	13	0	0
Catholic	0	3	69.8	36.5	2	2	0
Total	50	13	63.3	28.6	47	16	2
Anticipated Retirements (1990-91—1995-96)							
NAMESU	49	10**	65.1	26.7	51	10	1
Non-Sectarian	7	1	64.8	31.0	6	4	0
Non-Catholic Church-Affiliated	26	8	65.7	31.1	26	7	1
Catholic	4	6	67.3	29.9	3	5 ·	0
Total	86	25	65.4	28.6	86	26	2
Overall Totals/Averages	136 (78.2%)	38 (21.8%)	64.7	28.6	133	42	4

* Response differences are at the .01 level of statistical significance.
**Response differences are at the .05 level of statistical significance.
†While the response differences among the institution types are statistically significant, chi-square procedures indicate that the reader should use caution when interpreting these results due to the zero values in some cells.

Years Employed Full-Time at Current Institution before Retirement. In comparing the number of years each retiree had been employed at their institution before retiring, the differences among the institution types are statistically significant at the 0.01 level. NAMESU faculty had moved most "recently" and had only taught at their current institution an average of 26.1 years before retiring. Averages for both types of church affiliated institutions are higher. Faculty teaching at non-Catholic institutions had been employed at their schools for an average of 34.8 years before retiring and faculty at the Catholic institutions had been employed for an average of 36.5 years.

This trend is slightly different for the faculty expected to retire over the next few years. Faculty at NAMESU schools will have taught at their current institution an average of 26.7 years before retiring. The highest average number of years employed, however, is in the non-Catholic church-affiliated faculty. Those faculty are expected to be employed at their institution an average of 36.5 years before

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retiring, are expected to retire over the next few years after an average of only 28.6 years. While the averages have shifted among the various types of institutions for both the recent and anticipated retirees, it is interesting to note that the overall average number of years employed at the current institution before retiring is the same for both the recent and anticipated retirees.

Rank at Retirement. Statistically significant differences at the 0.01 level exist among the institution types for the ranks at retirement of those faculty who recently retired. Table 3 indicates that all faculty retiring from non-Catholic church affiliated institutions retire at the rank of full professor. Among the other institution types, retirees with the full professor rank made up 30 (71.4%) of the NAME-SU institution retirees, two (33%) of the non-sectarian retirees, and two (50%) of the Catholic institution retirees. Overall, 47 (72.3%) of the faculty retiring during that two-year period retired with the rank of full professor.

Similar proportions of faculty ranks are expected among the anticipated faculty retirements. Eighty-six (75.4%) of the anticipated retirees are expected to have the full professor rank at the time of retirement. The Catholic institutions' expectations, however, indicates that they anticipate only three (37.5%) of their upcoming retirees to have reached that rank by the time of retirement.

Faculty Retiree Replacements

Positions Retained by Music Unit. Table 4 provides data on the faculty retiree replacements by institution type.

Table 4 demonstrates that of the 65 full-time faculty positions vacated through retirements, 15 (23.1%) of those positions were lost to the music unit. Further, the differences among institution type are statistically significant at the 0.05 level. While the numbers are low, the data show that the Catholic institutions lost two (50%) of their positions vacated by retirements over this two-year period.

Fortunately, it is predicted that the music units will be able to retain a larger proportion of the positions vacated by anticipated retirements. Only 12 (9.8%) of the 122 positions vacated by anticipated retirements are expected to be lost (as compared with the loss of 23.1% of the positions following recent retirements). In fact, the non-sectarian schools are not expecting to lose any positions—they plan on retaining all 10 positions.

Positions Retained by Area of Expertise. Administrators were also asked to provide data on positions lost/retained within the various areas of expertise—for example, if the position is retained by the music unit, will the position be retained by the retiree's area of expertise? (Will the retiring organ professor be replaced

Table 4. Faculty Retiree Replacements by Institution Type

	Replaced with Music Faculty Member?		If yes, does replacement have same area of expertise?		Rank of Replacement				
	No	Yes	No	Yes	Prof.	Assoc.	Asst.	Lec.	Instr.
Recent Retirements (1988-89, 1989-90)									
NAMESU	6	36**	6	29	6	5	21	1	1
Non-Sectarian Non-Catholic	4	2	1	1	0	0	2	0	0
Church-Affiliated	3	10	3	6	1	3	2	3	0
Catholic	2	2	0	2	0	0	2	0	0
Total	15 (23.1%)	50 (76.9%)	10	38	7	8	27	4	1
Anticipated Retirements (1990-91—1995-96)									
NAMESU	6	55	7	47	2	16	39	0	0**†
Non-Sectarian Non-Catholic	0	10	0	7	0	1	7	0	0
Church-Affiliated	4	27	1	20	0	8	18	2	0
Catholic	2	8	1	6	0	0	5	1	1
Total	12	110	9	80	2	25	69	3	1

Some totals may not match due to occasional missing values on some items.
** Response differences are at the .05 level of statistical significance.
† While the response differences among the institution types are statistically significant, chi-square procedures indicate that the reader should use caution when interpreting these results due to the zero values in some cells.

with an organ professor?) NAMESU administrators reported that of the 36 positions retained after recent retirements, six positions were moved to other areas of expertise within the music unit. Catholic institution administrators responded that both positions retained by the music unit were filled with faculty having the same musical area of expertise. Of the 50 positions retained, administrators provided information on 48 of those positions—10 positions were redefined and thus were filled with music faculty having areas of expertise other than the retiring faculty.

Of the 110 positions expected to be vacated through anticipated retirements (and expected to be retained by the music unit), administrators were able to provide data on 89 positions. Only nine (10.1%) positions are expected to be redefined and filled by faculty having another musical area of expertise.

Rank of Replacements. As one might expect, 27 (57.4%) of the majority of new faculty members hired to replace recent retirees were hired at the assistant professor rank. At the same time, 15 or 31.9% were hired at higher ranks—seven full professors and eight associate professors were hired to replace 1988-1989 and 1989-90 retirees. Non-sectarian and Catholic institutions hired all replacements at the rank of assistant professor or lower.

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In anticipating the ranks of new faculty members, hired to replace expected retirees, only two positions (both at NAMESU institutions) are expected to be hired at the full professor rank. These figures demonstrate statistically significant differences (at the 0.05 level) among the various institution types. Non-sectarian and NAMESU do not expect to hire any faculty (in replacing anticipated retirees) at ranks below the assistant professor level.

ANTICIPATED FACULTY APPLICANT POOLS

Recent Full-Time Faculty Searches

Table 5 provides data on full-time faculty searches for searches held during the 1989-1990 academic year.

Data were provided on 90 searches—total numbers by institution type are 56, 6, 23, and 5 for the NAMESU, non-sectarian, non-Catholic church-affiliated, and Catholic institutions respectively. The average numbers of applicants per search (along with the range of the number of applicants) are also given. While the ranges are extremely wide, the average numbers are all very close to 50. Of the 90 searches, only two searches did not result in a hiring.[11] This appears to contradict the Bowen and Schuster prediction that institutions will have a difficult time locating talented faculty replacements[12] and suggests that music units, for the most part, are able to locate well-qualified candidates for their faculty openings.

Central administrators are putting increasing emphasis on the need for attracting qualified ethnic minority and female applicants to our searches. Despite this, only half of the non-sectarian institutions and ten (out of 26) of the non-Catholic parochial schools are required to submit affirmative action reports. As Table 5 demonstrates, these differences on the affirmative action report item among the institution types are statistically significant at the 0.01 level.

Of the new faculty hired during the 1989-90 academic year by the schools in this study, 47 (56.7%) are males and 36 (43.4%) are females. Seventy-three (88%) are Caucasian and 10 (12%) are from an ethnic minority group. Administrators were asked if the positions were originally offered to a female or ethnic minority candidate who rejected the offer. Results for this item are statistically significant at the 0.01 level among the institution types. Only three positions—one at a NAMESU institution and two at Catholic institutions—were originally offered to female or ethnic minority candidates and then rejected. Because the non-sectarian and non-Catholic church-affiliated schools did hire females and ethnic minority candidates that year, these data show that their offers were accepted by the females and ethnic minority candidates.

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Table 5. Full-Time Faculty Searches

Institution Type	Total No. of Searches	Average No. of Applicants (Range)	Result in Hiring?		Affirmative Action Report Required?		Gender of New Hire		Offered to Female/ Ethnic Minority who Rejected Offer?		Rank of New Hire?			
			Yes	No	Yes	No	M	F	Yes	No	Prof.	Assoc.	Asst.	Inst.
NAMESU	56	51.1 (18-155)	50	1	53*		31	20	1	48*	7*	11	30	3
Non-Sectarian	6	49.2 (3-80)	6	0	3	3	2	4		6	0	0	6	0
Non Catholic Parochial	23	52.9 (4-150)	21	1	13	10	11	10		20	0	7	6	8
Catholic	5	48.8 (3-150)	5	0	4	1	3	2	2	3	0	2	3	0

* Response differences are at the .01 level of statistical significance.

**   Response differences are at the .05 level of statistical significance.

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Doctoral Degrees Awarded

The current literature predicts that upcoming faculty searches will not draw enough highly qualified candidates because it is believed that not enough talented students have been attracted to doctoral degree programs and the academic profession.[13] Musicians must use caution when reading these predictions because of two critical variables involved: (1) do the data refer to American citizens, non-U.S. citizens, or both, and (2) do the data refer to Ph.D.s only or all types of doctoral degrees?

The Bowen and Sosa study is probably the most widely cited study today on potential faculty applicant pools.[14] Their study demonstrates the need for caution in interpreting projections for our academic discipline because the authors used data from sources which excluded doctorates in the performing and visual arts. In addition, the authors state:

> A significant portion of the doctorates granted in music are non-research degrees, and it is unclear how many of these doctorates are awarded to individuals planning careers in teaching and research within the arts and sciences.[15]

This suggests that the authors are not aware that the principal reason for musicians to obtain D.M. or D.M.A. doctorates is to allow them to pursue employment in higher education.

In a search to locate the most complete/accurate statistics on earned music doctorates, the "Survey of Earned Doctorates" was used.[16] This annual survey, sponsored by the National Research Council, is completed by all new doctorate recipients—as required by their graduate school dean. This timely requirement enables researchers to obtain a 100% response rate. Figures included in the study include doctoral recipients who are U.S. citizens as well as those recipients who are non-U.S. citizens with permanent visas. The figures for music education and all other music doctorates (including performance doctorates) are listed in Table 6. In considering the number of earned doctorates as prospective applicant pools, the figures that include non-U.S. citizens with permanent visas should be used.

In examining the music education doctorate figures for U.S. citizens and non-U.S. citizens with permanent visas for the years 1981-1990, a single trend is not apparent. High numbers of degrees were awarded in 1983 (103 doctorates) and in 1987 (98 doctorates) with the 1990 figure of 73 degrees being only about 9.0% higher than the 1981 figure of 67 doctorates. The music doctorates for all other disciplines, however, show a marked upward trend. In 1990, 471 degrees were awarded, an increase of 47.6% from the 1981 figure of 319 degrees awarded. This, along with the data from the 1989-1990 faculty searches, suggest that music faculty searches will have no trouble attracting numbers of applicants.

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Table 6. Music Doctorate Recipients from
United States Universities
1981-1990*

	Music Education Doctorates		Music Doctorates (All Other Disciplines)	
Year	All	U.S. Citizens and non-U.S. Citizens with Permanent Visas	All	U.S. Citizens and non-U.S. Citizens with Permanent Visas
1981	76	67	368	319
1982	103	94	402	352
1983	112	103	391	345
1984	92	85	445	389
1985	81	73	447	394
1986	94	91	476	378
1987	109	98	499	405
1988	76	66	505	406
1989	97	88	522	408
1990	78	73	571	471

*Thurgood, D.H. and J.M. Weinman. 1991. *Summary Report, 1990: Doctorate Recipients from United States Universities*. Washington, D.C.: National Academy Press, pp.60, 61.

SUMMARY AND CONCLUSIONS

Retirement Rates. The results of this study confirm the results of other researchers in that retirement rates do differ substantially by type of institution.[17] Further, the data in this study on recent retirements occurring during the 1988-1989 and 1989-90 academic years show that retirement rates among music faculty have been higher than retirement rates for faculty in all disciplines. While less than 2.0% of faculty in all disciplines retired during 1988-89 academic year, music faculty retirement rates were higher and were 2.2%, 2.0%, 2.5%, and 3.5% for the NAMESU, non-sectarian, non-Catholic church affiliated, and Catholic institutions respectively. Overall, 2.25% of all music faculty in this study retired during that same year.

While the annual anticipated retirement rate varies widely by institution type and, in fact, is statistically significant at the 0.05 level, the overall annual music faculty retirement rate is 2.0% or less through 1995-1996. Projected retirement rates by institution types are 1.3%, 1.1%, 2.25%, and 2.85% for the NAMESU, non-sectarian, non-Catholic church affiliated, and Catholic schools.

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Individual Retirees. While the majority of retirees during 1988-1989 and 1989-1990 are male, all retirees from Catholic institutions are female. Catholic institutions had the highest average retiring age of 69.8 years. Response differences among the institution types for the average retirement age during that two-year period are statistically significant.

The school types also differed significantly in the average number of years recently retiring faculty worked at their current institutions before retiring—faculty at Catholic institutions were employed at their institutions the longest number of years and worked an average of 36.5 years before retiring.

The gender of anticipated retirees represented another statistically significant difference among the institution types. Forty percent of the anticipated retirees at Catholic schools are males.

Retiree Replacements. Statistically significant response differences among the institution types indicate that non-sectarian music units lost 66% of their positions vacated by retirees during the 1988-1989 and 1989-1990 academic years. Catholic schools lost half of their positions vacated by retirees during that same two-year period. Between now and 1996, however, non-sectarian music units expect to retain all positions vacated due to retirements.

Applicant Pools. Data related to recent searches indicate that music units had averages close to 50 applicants per search. The total numbers of applicants vary and range from a few applicants to about 150 applicants. Only three positions out of 86 searches were not filled, suggesting that music units are able to locate qualified candidates for their positions. Thirty-six (43.3%) of the new hires are female and ten (12.0%) are from ethnic minority groups. The only institution type in this study hiring new faculty at the full professor rank is the NAMESU institutions. Fourteen out of 34 private institutions (including non-sectarian and both types of church-affiliated schools) are not required to file affirmative action reports following their searches.

The number of doctoral degrees granted over the last ten years suggest that music units are continuing to replenish the supply of potential faculty members. The number of doctoral degrees granted in 1990 shows an increase of 47.6% over the ten-year period. These recent doctoral recipients as well as current faculty wishing to change institutions and the many part-time faculty who might wish to pursue full-time faculty status should provide us with numerous faculty applicants for our searches over the next decade.

The next ten to fifteen years will be challenging for music units in higher education. While the retirement rates have and will deviate from the national averages

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and projections, we can still expect more retirements than we had in the last decade. While the data suggest that our searches will attract qualified candidates, the increased number of searches creates other critical issues in our schools and departments. As one author states,

> The departure of a faculty member can disrupt research programs of the faculty and graduate students who remain and may lead to the postponement, prolonging, or premature termination of research activities. It can cause disruptions in teaching programs, temporarily restricting the range of offerings available to undergraduate and graduate students. Students also bear the cost of losing [faculty] who are familiar with their academic achievements, leaving them with faculty who are consequently less helpful as academic and career advisers. The institution may lose faculty who are knowledgeable about institutional governance and have helped to administer the organization. Finally, time of the remaining faculty may be diverted from other pursuits to the recruitment of replacement faculty.[18]

Another administrator is clearly optimistic when he states that the predicted shortage will fizzle and that it will not develop as feared. He believes that the supply of faculty will meet the demand and at the same time, the demand will reshape to meet the supply.

> The crisis may not be as great as predicted but it behooves us to act both collectively and individually as if it will be a crisis.[19]

The results of this study should assist music administrators in their long-range planning efforts. Faculty personnel issues will be critical in the years ahead. Planning ahead for retirements can allow other aspects of the music unit to run more smoothly as vacancies occur.

ENDNOTES

[1]Howard R. Bowen and Jack H. Schuster, *American Professors: A National Resource Imperiled* (New York: Oxford University Press, 1986).

[2]William G. Bowen and Julie Ann Sosa, *Prospects for the Faculty in the Arts and Sciences* (Princeton, New Jersey: Princeton University Press, 1989), p. 118.

[3]Judith I. Gill, interview by Debra Blum, "Many Studies of Future Academic Job Market Are Said to Be of Little Use to Policy Makers," *The Chronicle of Higher Education*, 20 February 1991, pp. A15, A19.

[4]Elaine El-Khawas, *Campus Trends, 1990* Higher Education Panel Reports, Number 80, July 1990 (Washington D.C.: American Council on Education, 1990), p. 3.

[5]Ibid.

[6]Bowen and Schuster, *American Professors: A National Resource Imperiled.*

[7]Elaine El-Khawas, *Campus Trends, 1990*, p. 3.

[8]Elaine El-Khawas, *Campus Trends, 1992*, Higher Education Panel Reports, Number 82, July 1992, (Washington, D.C.: American Council on Education, 1990), p.7.

[9]Bowen and Schuster, *American Professors: A National Resource Imperiled.*

[10]Ibid.

[11]The questionnaire for this study did not solicit information on why searches did not result in hirings.

[12]Bowen and Schuster, *American Professors: A National Resource Imperiled.*

[13]Ibid.

[14]William G. Bowen and Julie Ann Sosa, *Prospects for the Faculty in the Arts and Sciences,* p. 118.

[15]Ibid., pp. 190.

[16]D.H. Thurgood and J. M. Weinman, *Summary Report, 1990: Doctorate Recipients from United States Universities* (Washington, D.C.: National Academy Press, 1990), pp. 60, 61.

[17]Elaine El-Khawas, *Campus Trends, 1992,* p. 7.

[18]Ronald Ehrenberg, Hirschel Kasper and Daniel Rees, "Faculty Turnover at American Colleges and Universities: Analyses of AAUP Data," *Economics of Education Review* 10: p. 99.

[19]David G. Bowen (Provost, Wake Forest University), "Sidestepping the Faculty Shortage of the Late 1990s," Presentation given to the Annual Meeting of the Arkansas Deans Association, Little Rock, Arkansas, October 1, 1990.

MINUTES OF THE PLENARY SESSIONS

First General Session
Sunday, November 22, 1992

President Frederick Miller called the meeting to order at 1:10 p.m. and welcomed those assembled. He introduced George Umberson of Arizona State University, who led the membership in singing the National Anthem and the Thanksgiving Hymn. Arthur Tollefson of the University of North Carolina at Greensboro accompanied at the piano.

President Miller recognized two past presidents of NASM in attendance, Robert Werner and Thomas Miller, as well as Honorary Member Himie Voxman. He then introduced the officers and staff seated at the podium, who included:

Harold Best, Vice President
William Hipp, Treasurer
Helen Laird, Secretary
Robert Fink, Chairman, Commission on Accreditation
Donald McGlothlin, Associate Chairman, Commission on Accreditation
Robert Tillotson, Chairman, Commission on Community/Junior College
    Accreditation
Robert Thayer, Chairman, Commission on Non-Degree-Granting
    Accreditation
Charlotte Collins, Chairman, Nominating Committee
Samuel Hope, Executive Director
David Bading, Editor and Recorder for General Sessions

President Miller 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 five institutions that had joined NASM in 1992:

Brewton-Parker College
College of Saint Benedict/Saint John's University
Hartt School of Music—Community Division
Mississippi Valley State University
Oklahoma Christian University of Science and Arts

President Miller 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; Robert Tillotson, Chairman of the Commission on Community/Junior College Accreditation; and Robert Fink, 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.]

Treasurer William Hipp was next recognized to give the Treasurer's Report for 1991-92. Mr. Hipp reported that revenue during the period had allowed the Association to meet all operating expenditures and to transfer money to reserves. He announced that NASM had been able to meet its goal of a reserve fund equal to half a year's operations and thanked the National Office staff for their work to produce this result.

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

President Miller next recognized Executive Director Samuel Hope, who introduced the NASM staff members present: Catherine Sentman, Nadine Flint, Betty Weik, Willa Shaffer, David Bading, Chira Kirkland, Lisa Collins, Margaret O'Connor, and Karen Moynahan. Mr. Hope thanked 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 change to the Rules of Practice and Procedure (item 2) had been approved by the Board of Directors the previous day and was therefore in effect. He announced that the remaining proposed changes had been recommended by the Board and awaited membership approval.

Motion: (Dale Bengtson, Anderson University/Joyce Bolden, Alcorn State University) to approve items 1 and 3-7 of the proposed changes to NASM *Handbook.* **Passed.**

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

Finally, President Miller introduced Charlotte Collins, Chairman of the Nominating Committee, who introduced the candidates for office in the Association. Ms. Collins also introduced the members of the Nominating Committee

who had served with her and thanked them for their work. Noting that the general election of officers would take place the following day, Ms. Collins issued a final call for write-in nominations.

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

Second General Session
Monday, November 23, 1992

President Miller 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:

Katherine Doepke and Jo Ann Domb, Mu Phi Epsilon
Robert Hause, Carl Doubleday, and Barry Magee, Phi Mu Alpha Sinfonia
Robert Blocker, Daniel Sher, and Lilias Circle, Pi Kappa Lambda
Elsie Sterrenberg, Sigma Alpha Iota

President Miller next called upon Karen Wolff, Chairman of the Committee on Ethics, to give the Committee's report. (The text of this report appears separately in these *Proceedings.*)

Executive Director Samuel Hope was asked to give his report. After some preliminary announcements regarding the Annual Meeting questionnaires and alumni receptions, Mr. Hope referred the membership to his written report contained in their registration materials and indicated that he would like to emphasize one point in that report: the importance of membership support.

In additional remarks, he spoke of several "invisible hands" that seemed to be behind many contemporary events: animosity toward high achievement, focus on power, and loss of respect for intellect. These were played out in numerous economic and educational contexts, as well as in the mass media and the current mania for confrontation, according to Mr. Hope. However, he reminded the audience, a spirit of cooperation and a focus on content would overcome many problems.

President Miller recognized Charlotte Collins, 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.

Finally, President Miller introduced Jane Healy, an educational therapist and learning consultant from Vail, Colorado, to give the principal address to the Association. Ms. Healy, author of *Endangered Minds: Why Our Children Don't*

Think, identified several cognitive problems evident in the nation's schoolchildren. She saw declines in language skills, attention spans, and persistence, among other problems. She linked these to research on brain development, suggesting that if our educational methods do not stimulate the brain in an appropriate manner, cognitive loss will result. While admitting that she was not trained in music, Ms. Healy expressed a belief that music and musicians could make important contributions to learning theory and research on cognitive development.

The session was adjourned at 12:45 p.m.

Third General Session
Tuesday, November 24, 1992

President Miller 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 Miller thanked those who were completing terms of service within NASM. They included Robert Fink, Donald McGlothlin, Del Sawyer, Russ Schultz, Colin Murdoch, Arthur Swift, James Sorensen, Karen Wolff, David Russell Williams, Charlotte Collins, Manuel Alvarez, Warren Hatfield, David Lynch, and Don Moses. He then proceeded to announce the results of the previous day's election of officers and asked the new officers to stand. They included:

Treasurer: William Hipp

Member, Commission on Non-Degree-Granting Accreditation: Deborah Berman

Member, Commission on Community/Junior College Accreditation: Richard Brooks

Chairman, Commission on Accreditation: Lyle Merriman

Associate Chairman, Commission on Accreditation: Joyce J. Bolden

Members, Commission on Accreditation: Ronald Crutcher, Richard Evans, Gerald Lloyd, Lynn Wood Newman, Karen Wolff, and James Woodward

Members, Nominating Committee: Don Gibson and Patricia Taylor Lee

Member, Committee on Ethics: Kate Brennan

In addition, President Miller announced that a chairman and two other members of the Nominating Committee had been elected by the Board of Directors. The electees were: Marvin Lamb (Chairman), Theodore Jennings, and Judith Kritzmire.

President Miller declared the Sixty-Eighth Annual Meeting of NASM adjourned at 11:55 a.m.

Respectfully submitted,
Helen Laird
Temple University

REPORT OF THE PRESIDENT

FREDERICK MILLER
DePaul University

Some presidents come to their first public appearance in cutaway coat, striped pants and top hat. Somehow, that didn't seem appropriate for today. Also, there was hardly any enthusiasm for my suggestion of an inaugural parade down Michigan Avenue. And there was no support at all for the idea of a transition team to assist with the transfer of power. That's probably because there isn't that much power to transfer. Nevertheless, however much power there is, I'm happy to have it, and grateful to you for the privilege and the honor.

I have been allowed a few minutes today to bring you something called "The President's Report." If I choose to think of it as a "State of the Association" address, I guess that is my privilege.

Actually, I do want to report to you briefly on the state of the Association. I want to tell you also about some of the projects and activities presently under way and some that we will take up in the coming months. And finally, I want to share some thoughts about certain issues that I believe are important to all of us as music executives in higher education.

As I assume the presidency of NASM, I find the Association to be in excellent condition: organizationally sound and eminently successful in our central task of accreditation.

We have a stable enrollment of approximately 540 institutional members. That is about one out of three postsecondary music programs in the United States, as listed by the College Music Society.

Our financial health is good. We own our office property, with ample space for decades to come. As Treasurer Bill Hipp's report shows, we have relatively little debt and we are more than halfway to our goal of creating a reserve equal to one year's operating budget.

Several people deserve recognition for this. William Curran, a Hartford investment counselor, as a *pro bono* gift to NASM for many years has managed our portfolio with great skill and with obvious success. We owe a debt of gratitude to a number of former officers of the Association, whose wisdom and sound judgment have done much to create this healthy condition. And we are especially indebted to Sam Hope and the NASM staff for a lean and cost-conscious operation and very efficient direction of our financial affairs.

Our accreditation standards and practices are highly regarded and stand as a model for peer evaluation and accreditation across the nation. At a time when accreditation is frequently under attack, NASM enjoys great respect within the accreditation community and on the many campuses where our work is carried on. Credit for this goes to the many of you who serve as visitors and as commissioners, and credit goes to all of us who participate diligently and thoughtfully in the development and refinement of our procedures and standards. This is what makes peer accreditation as it is practiced in this country unique in the world, and this is what makes it successful.

Central to all of these strengths, and clearly one of our greatest assets, is the work of the staff. Sam will introduce the members of the staff at a later time, but I want to take this moment to acknowledge my personal gratitude to Sam and the entire NASM staff, and on behalf of the entire membership, to extend our deep appreciation for the excellent contribution you make to the Association. You take awfully good care of us, and we are very grateful.

As you know, accreditation is the main purpose of NASM, but it is not the only thing we do. The Association works in the arena of public policy, studying and sometimes communicating information about issues that affect the arts and arts education. Through the HEADS program, we gather and disseminate statistical information to support us in our diverse managerial tasks. And we engage in various projects and activities to enhance our programs and assist the professional development of the music executives who lead them. I want to mention just a few of these activities.

NASM is participating with six other related organizations in a study of the nature of the work of arts faculties in higher education: what we do, how it is defined, how it is evaluated, and so forth. In another project, we are working with our colleagues in the Music Library Association to consider how advancing technologies and other forces will affect the collection, storage and dissemination of music materials and information. Information about these projects has been circulated, and your program lists presentations on both topics during this meeting.

The important and excellent work of a task force assigned a few years ago to consider the kinds of impact the future may have on our work and our programs has been completed and is now bearing good fruit. Building on this work, the staff has produced and distributed a valuable set of publications on the topic. If you do not have the *Sourcebook for Futures Planning* and the *Executive Summaries,* they are available by contacting the National Office, and I commend them to you. They do not attempt to predict the future or provide you with a crystal ball, but they can be of great help to you in strategic planning and problem solving.

For the past few years I have enjoyed the privilege of staying somewhat closely in touch with a set of institutions that have come to be known as the "under-fifty group." The first time I heard about this group, it occurred to me that it seems only a few years ago that I had to lie about my age to get into the movies for a dime. Now here I go again. Well, I was relieved to discover—and I want to assure you—that this is not about age discrimination. By attending their meetings and talking with individuals we have become better informed about the special problems that confront institutions with small music enrollments, and we have brought these concerns to the attention of the Association. We have not solved all of the problems, nor can we. But I hope we have made a difference, and I know that we have improved communication and awareness.

We have asked Vice President Harold Best to continue meeting with the "under-fifty group," not only because of his more youthful appearance, but to serve as a resource when needed and to serve also as an information conduit for keeping NASM aware of the unique concerns of these institutions.

I want to turn now to certain issues that lie ahead of us, both in the short run and the longer-range future, issues that we should confront both as an organization and as individuals. I cannot think of any problem we face that is more daunting than the question of how meaningful instruction in music will be delivered to future generations of young Americans. After years of intense effort by NASM and by many of our sister organizations in arts education to communicate the importance of arts instruction to a society that often seems indifferent, after countless publications, joint studies and promotional campaigns, after volumes of rhetoric by government agencies and arts advocacy groups, arts instruction continues to disappear from the curricula of our schools.

I recognize and applaud those places where quality music education programs do still flourish, and surely we must encourage and support these programs. But if the battle is about preserving musical instruction in our K-12 curricula, then I believe we are losing the battle. This is not cynicism; this is reality. It it easy—and customary—to blame this on economic forces, on a lack of financial resources and on the political battles over competing priorities. While all of this may be true to some extent, I am convinced that even if resources were available, societal commitment to preserve and support the arts and arts education is not. We see evidence of this in the disappearance of classical radio stations and in the financial distress of professional performing organizations. We see it especially in the media, as they chase after popular and increasingly shallow tastes. And we see it in the meager government support of the arts—support that for its very small size relative to its considerable influence is of questionable benefit. Has it occurred to you that the institutions represented in this room spend more money each year in

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support of the arts than the National Endowment for the Arts? When was the last time someone from Washington called to ask your advice on these issues?

It seems clear to me that the task of providing musical instruction for the young people of this nation will fall increasingly to institutions of higher education. It seems clear also that we should stop thinking of this only as a K-12 issue and begin to think of it more broadly as an age five through eighteen issue, whether this instruction occurs in our schools or in community centers, in churches or in our own community music and preparatory programs. I believe it is time for us to take the initiative in this.

A second concern which I believe we need to address is the question of how music education will be provided for minority children. The problems are similar, but they are not the same.

The answer to the question "Why aren't there more minority music executives in higher education?" lies in the prior question "Why aren't there more minority music faculty?" And then, "Why aren't there more minority music majors in our programs?" and so on, as each answer raises another question, and ultimately we confront the problem that minority children generally have too little opportunity— in some cases no opportunity—for serious musical instruction. We cannot have proportionately equal numbers of minority music executives or faculty or music majors if somebody does not place a violin under the chin of a Hispanic child or interest young African Americans in listening to good music, whether it comes from Western classical, or jazz, or ethnic tradition.

It seems to me that if we are going to be comfortable with these explanations for why there aren't any more minority music executives or music faculty or music majors, then we should think about what we're going to do about it, and I propose that we begin to do that.

Let me make it clear that I am not suggesting that those of us from the white male majority should tell everyone else how these things should be done. Clearly, we will need the advice, participation and leadership of our minority colleagues in this effort.

I believe it is time for us to take the initiative in addressing both of these concerns: the musical education of young Americans and the special problems of musical instruction for minority children. I am asking that NASM focus major attention on these two issues during the next few years.

As I become older and more convinced of my mortality, I am increasingly willing to settle for making a difference. With persistence and good effort, perhaps we can do that.

Finally, I want to comment briefly on two issues which affect the future and the fortunes of NASM, but which also have important implications for all of us as individuals, as well as for our respective institutions and for all of higher education. You would have to be living deep in a lead mine during the past few years to be unaware of the relentless criticisms of higher education as ineffective, wasteful and overpriced, or the portrayal of the professoriat as lazy, greedy and uncaring.

And you would have to be living only slightly closer to the surface to be unaware of the assault on accreditation. There are, to be sure, isolated instances of excesses in the practices of individual institutions. And there have been instances in whichchampions of otherwise worthy causes have perhaps been overly zealous in attempting to bring their agenda inappropriately into accreditation standards. The difficulty is that the critics—from the media, from leadership positions in government, and even from within the educational establishment—tend to generalize these isolated shortcomings and tar us all with the same brush. And that is unrealistic, unfair and untrue.

One of the difficulties, in my view, is our capacity as a society to look at one thing and allow ourselves to be convinced that what we see is really about something else. Just over a year ago, we witnessed the spectacle of Senate confirmation hearings for an appointment to the U.S. Supreme Court. We learned a great deal about sexual harassment, but not very much about the candidate's qualifications to be seated on this highest court. AIDS is certainly the most difficult epidemiological problem of our time, but there are those who would have us believe that it is first a civil rights issue. Those who would criticize my insensitivity for bringing up these illustrations only serve to make my point.

Recently, scientists were doing research on the capacity of amphibians to respond to verbal commands. In one experiment a frog was placed at the end of a long table and ordered to jump. And the researchers measured carefully and recorded that the frog jumped nineteen feet. Then they cut off one of the frog's legs and gave the command. This time, they observed that the frog jumped only thirteen feet. So they cut off a second leg, and the frog jumped only six and a half feet. When they cut off a third leg, they found that the frog jumped only eleven inches. Finally, they cut off the fourth leg and gave the command. Nothing happened. They gave the command even louder. Jump! Still the frog did not move, and so they observed that when all of its legs are removed, the frog becomes deaf.

We need to confront those who would have us believe one thing when the evidence suggests something else.

And the evidence supporting both the quality of American higher education and the success of our accreditation practices is very clear. George Will, the politi-

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cal commentator, likes to talk about his "gate theory" for determining the perceived quality of life within a country. That is, when you open the gates at the border, which way does the traffic flow? The gates of American higher education have been open for years, and we can observe the vast numbers of foreign students—including music students—who flock to our institutions. The reverse is not true. American students travel abroad for enrichment, but with small exception, they stay in this country for their education. If there were such a thing as a global balance of trade in higher education, the United States would enjoy vast surpluses.

American higher education is the standard of the world. Henry Rosovsky, former dean of the Faculty of Arts and Sciences at Harvard University, makes this point, but adds a critically important further observation in his 1990 book, *The University*. He observes that American higher education is one of the country's great glories, and that a significant majority of the world's best institutions are located in the United States. Can you think of one other American enterprise that can make that claim? Would it be banking? The media? How about manufacturing? Or government agencies? Who are these people who wish to tell us how to do better?

And what is unique about American higher education? Many things, of course, but one thing that is fundamental and should be a source of pride for all of us is the concept of accreditation: the regulation of our institutions and our programs through peer evaluation rather than by government ministries, as in the rest of the world.

We need to deliver this message forcefully and wherever we can. Nothing is broken here. If you can believe that higher education in this country is seriously failed or flawed, then you can believe that the moon is made of green cheese and the check is in the mail. If you can believe that accrediting agencies should be responsible for enforcing the collection of defaulted student loans, or that evaluation of our programs would be better left to government agencies, then you can believe that frogs become deaf when their legs are cut off.

I don't believe that any of these things are true.

REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

The 1992-93 academic year will mark NASM's 68th year of service. During 1991-92, the Association continued to pursue excellence in a variety of areas. As usual, NASM members performed magnificently, but their achievements were even more noteworthy than usual due to local and national conditions. Principal issues and activities are outlined below.

NASM ACCREDITATION STANDARDS, POLICIES, AND PROCEDURES

NASM has been reviewing its accreditation standards section by section for a number of years. During the 1991 Annual Meeting, the Association approved changes to its standards for undergraduate programs. This approval marked the culmination of three years of hearings, drafts, and comment periods.

The standards review process will continue with work on the operational standards scheduled during the 1992-93 academic year. NASM staff is engaged in a project to compare NASM's operational standards with the operational standards of other accrediting agencies. As usual, any proposals for change will be circulated for comment to members and other appropriate constituencies. Hearings on the current draft of these changes will be held in Chicago during the 1992 Annual Meeting.

The Association has also begun to review its accreditation procedures documents. This review is scheduled automatically on a five-year cycle. Extensive reviews of questionnaires completed by institutions in the accreditation process, general calls for comment, and detailed review by the Commission on Accreditation are all part of the process for developing changes. Revisions to the accreditation procedures are expected to focus on clarification and elucidation rather than major structural change.

During the 1990-91 academic year, members of the Association also approved numerous *Handbook* changes associated with clarifying principles for NASM accreditation. We are pleased to report that all of these revisions are working well. The changes have helped NASM explain to outside constituencies its position on numerous accreditation issues. Again, we thank the NASM membership for their thorough attention to the development of *Handbook* language.

NATIONAL ACCREDITATION ISSUES

The federal Higher Education Act was reauthorized during the 1991-92 academic year. Accreditation issues figured heavily in the reauthorization process. The National Office staff spent many hours providing strategic analyses of various proposals to individuals in COPA and other national higher education organizations who fought to maintain a viable working relationship between the federal government and accreditation. Although a number of issues will continue to be contested during the writing of regulations, the final Higher Education Act is free of most of the bad policies that characterized the first drafts.

Accreditation is widely misunderstood at the national level. Although accrediting bodies behave differently from one another on the surface, the roots of all accreditation are in service rather than in control. Manifestations of accreditation's service approach often lead to gross misunderstandings about the presence of rigor. Most accrediting bodies have long recognized that the scoreboard model is inappropriate for higher education. However, it is difficult to pursue service-oriented accreditation in a policy context suffused with a scoreboard mentality.

Despite all the negatives, we ought to remind ourselves that American higher education is both more accessible and more productive than any other system in the world. It is one of the few American enterprises with a favorable balance of trade. When pushed into a corner, even harsh critics of accreditation usually admit that it is the best quality development system available. In fact, many of accreditation's external problems come from expectations that accreditation can address or solve all problems equally well.

In April of 1992, the Executive Director of NASM was elected to a four-year term on the Board of Directors of the Council on Postsecondary Accreditation.

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" is 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 Accreditation, 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

1991-92 was another rough year for arts policy. Controversy continued to swirl around various activities of the National Endowment for the Arts. Cultural organizations were buffeted by scandal on the one hand, and recession on the other. This combination reduced arts council budgets throughout the nation and caused continued loss of faith in governmental arts support at sustaining levels. Arts organizations plan to turn to the private sector more than ever. Endowment drives are popping up all over the nation.

K-12 arts education continued to receive major attention. Many NASM members expressed grave displeasure at governments' failure to include the arts as a basic subject in initial AMERICA 2000 proposals. These efforts, plus a number of highly publicized embarrassments to the administration, produced a special AMERICA 2000 project on arts education. However, the arts were not added to the list of other basic subjects.

Nationally, the Bush administration has been willing to promote the importance of K-12 arts instruction. A significant grant has been given to the ad hoc Consortium of National Arts Education Organizations. Music Educators National Conference is the music representative in this four-member consortium. The federal grant involves monies from the Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities. The grant will enable the development and publication of voluntary art, dance, music, and theatre standards at the K-12 level. At the invitation of the consortium, the NASM Executive Director is a member of the national committee overseeing this project. 1991-92 was also characterized by new levels of common initiative in the private sector. The formalization of the ad hoc consortium previously mentioned is just one example. These local, state, and national initiatives seem to be derived from recognition that national improvement in K-12 arts education can best be accomplished from the ground up rather than from the top down. Concomitant with this recognition is understanding about the importance of high quality at the local level. More and more individuals concerned with arts education realize that national-level talk does not accomplish teaching and learning in local classrooms. Tough times have made many think and act more independently. There seems to be a new sense of realism.

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In all these activities, the NASM National Office has continued to provide assistance and advice as requested.

PROJECTS

NASM joined with five other arts accrediting associations to develop a project entitled "The Work of Arts Faculties in Higher Education." This project is part of a national effort to broaden common understanding of the nature and content of faculty work across the range of higher education disciplines. Marilyn Taft Thomas, Head of the Department of Music at Carnegie Mellon University, and Kenneth A. Keeling, Head of the Department of Music at the University of Tennessee at Knoxville, served as NASM representatives to the Arts Task Force. A draft statement on the work of arts faculties is being considered during hearings at the 1992 NASM meeting, and is out for comment to the arts community in higher education. A final document is expected in the spring of 1993.

The end of the 1991-92 academic year also saw completion of the first phase of the NASM futures effort. Over the past two years, ten Executive Summaries on various subjects were published along with a *Sourcebook for Futures Planning* and two supplements to the *Sourcebook*. It is expected that Phase II of the futures effort will continue the development and publication of *Sourcebook* supplements, provide briefing papers on timely subjects, and develop projects in specific critical futures areas. The Association expresses appreciation to members who served as an oversight committee for Phase I of the futures effort: Gerard Béhague, Paul Boylan, Robert Freeman, Robert Glidden, Larry Livingston, Colin Murdoch, and Robert Werner.

NASM participates in the Council of Arts Accrediting Associations with NASAD (art and design), NASD (dance), and NAST (theatre). The Council is an ad hoc effort devoted to common issues in arts accreditation, and to policy analysis affecting the quality of professional education, training, and development. During 1991-92, the Council published a Briefing Paper on K-12 Arts Education. The Council is also considering a broad range of policy issues including diversity and multiculturalism, inter- and multidisciplinary studies, the status of values about the arts in higher education, and the arts/humanities relationship. A more complete summary of the Council's efforts for 1991-92 was published in the March/April NASM *Report to Members*.

NASM and the Music Library Association have just begun a project concerning the future of music libraries. Representing MLA are: Dan Clark, James Madison University; David Fenske, Indiana University; and Jane Gottlieb, the Juilliard School. Representing NASM are: Sterling Cossaboom, Southeast Missouri State University; Barbara Lister-Sink, Salem College; and Rollin Potter,

California State University, Sacramento. A preliminary report is being discussed here in Chicago. The project is considering a wide range of subjects from technology to preservation to personnel development.

The Higher Education Arts Data Services (HEADS) project continued to improve during the last academic year. In two years after a complete software redesign, the project returned compiled data to participants faster than ever before. The National Office staff is working to develop the fastest possible turnaround time so that data collected each fall can have utility throughout most of the following spring. The staff is also engaged in developing new capabilities for the HEADS system. These include prospects for longitudinal studies and "Dow-type" averages by discipline.

The Annual Meeting of NASM is an important occasion for the music community in higher education. The quality of the meeting continues to improve due to the dedication of presenters and other volunteer personnel. NASM's own growth as an organization has been helped immeasurably by discussions, debates, and professional exchanges possible only in face-to-face settings. Over time, this tradition should boost quality and effectiveness to new levels of service. NASM is grateful for the many suggestions received each year concerning improvements to the Annual Meeting and subjects for future consideration.

NATIONAL OFFICE

We encourage NASM members to visit the NASM National Office when they are in the Washington, D.C. area. The Association's headquarters is located about eight miles from the Dulles International Airport. To make your visit most productive, please call or write in advance.

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, Willa Shaffer, Betty Weik, 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 unfailing in their efforts to serve the field.

It is good to remind ourselves that the work of NASM would not be possible without an underlying dedication to cooperation. Communication is central to cooperation, and NASM has been blessed with the willingness of all involved to communicate openly and regularly with each other. NASM has benefited from

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excellent elected leadership, an experienced staff, and a committed membership, but none of these alone or together can create without intercommunication. NASM seeks advice and comment. NASM has acted as a result of advice and comment. Interested parties have an open invitation to make recommendations to the Association. The appropriate process is through the office of the Executive Director, who will forward the suggestion to the appropriate place for response. In these difficult times for higher education, we also reiterate our request that individuals be in touch with us immediately if there is a concern about national accreditation issues, NASM policies, or the relationship of NASM to a particular issue.

We hope you will never hesitate to advise the National Office staff if there are ways that we may provide assistance. On behalf of the staff, may I express appreciation for the opportunity to serve this outstanding organization.

Best wishes for the forthcoming year.

REPORTS OF THE REGIONS

REPORT OF REGION ONE

The meeting of Region 1 was called to order by Chairman Carl Nosse. A business meeting was held first that addressed the following items:

1. Members were encouraged to respond to issues and inquiries sent from the NASM office, in order to promote communication and planning.

2. A discussion was held on the possibility of changing the scholarship acceptance deadline in the NASM Code of Ethics from March 1 to May 1. The main justification for the change would be consistency and coordination with national admissions practices. A straw vote indicated strong support for changing the date to May 1.

3. Members were asked to suggest possible topics for future NASM Annual Meetings. The following were suggested:

    • NASM advocacy for K-12 music instruction

    • Teacher education: reform and certification issues

    • Strategic planning workshop

4. Members were also asked to suggest topics for future Region 1 meetings. One suggestion was clarification of the general education requirements in the accreditation standards of the Western Association of Schools and Colleges.

5. Members new to Region 1 were introduced and welcomed. They included Nancy Uscher, University of New Mexico; and Timothy Bach, San Francisco Conservatory of Music.

The second part of the meeting consisted of a discussion of the topic "Leadership Styles in Music Administration." After a presentation by Frederick Miller of DePaul University, the following panel responded: Don Para, California State University, Long Beach; Patricia Taylor Lee, San Francisco State University; Robert Blocker, UCLA; William Clark, New Mexico State University; and Carl Nosse, University of the Pacific. The discussion could be summarized as "how who leads whom to do what when."

Respectfully submitted,
Carl Nosse
University of the Pacific

REPORT OF REGION TWO

The meeting of Region 2 was held at 3:45 p.m. on Monday, November 23. A short business meeting was held during which opinions were expressed on the March 1/May 1 deadline date. A straw vote was held with a favorable expression to change NASM's date to May 1. Member response to the proposed meeting topics for 1993 was requested. The chair appointed a nominating committee to select a slate of new officer nominations at the 1993 Annual Meeting.

Following the business meeting, David Chugg, Chair of the Music Department at Ricks College, Rexburg, Idaho, presented a detailed explanation of an objective approach to grading applied music lessons.

Twenty-one members of the region were present with several guests. New music executives to Region 2 were introduced.

Respectfully submitted
Alan E. Stanek
Idaho State University

REPORT OF REGION THREE

The meeting of Region 3 was held at 10:00 a.m. on Monday, November 23, 1992. During the business meeting, suggestions for future meeting topics for both region and general meetings were solicited. Members were encouraged to submit written commentary to the National Office concerning the drafts of the *Work of Arts Faculty* document and the changes to the operational standards in the *Handbook.* There was also discussion of the possibility of changing the Code of Ethics scholarship commitment date from March 1 to May 1. An informal poll revealed a strong preference for maintaining the *status quo.*

The remainder of the meeting consisted of an informative presentation by Shirley Howell and Gene Aiken, both from the University of Northern Colorado, on the topic "Critical and Creative Thinking: Can Music Technology Support Both?" The presentation included an analysis of the elements of critical and creative thinking, followed by a demonstration of the use of multimedia instructional technology designed to support both critical and creative thinking processes. The presentation, which was well received, held its audience until adjournment at 11:30 a.m.

Respectfully submitted,
Hal Tamblyn
Metropolitan State College of Denver

REPORT OF REGION FOUR

The meeting of Region 4 convened with 63 persons in attendance. The procedural business of the Region commenced with disposal of the concerns regarding last year's minutes by an indication that anyone seriously concerned could write this year's minutes themselves.

Six new denizens of Region 4 were introduced and welcomed.

Discussion of possible topics for next year's session began with a conspiracy of silence which, after significant urging, accelerated to a crescendo of modest approbation. Those topics continuing to be considered were, in descending order of enthusiasm:

1. Student Recruitment and Retention Issues
2. Facilities Planning
3. Synthesis and Integration of Curricular Components

The meeting then moved to its main business. Consistent with our recent practice of addressing a topic for two years, the second installment of our "Alternative Patterns Based on Music Learning Theory" was presented by Wayne Hobbs of Texas Tech University, whose initial presentation in this series sparked great interest last year. His talk this year, entitled "Pattern and Sequence in the Undergraduate Music Curriculum," further explicated the idea that our current curricular patterns are consistent with neither what we know about learning theory nor rational organizational principles. Graphic illustrations of curricular patterns were presented and contrasted with proposed patterns in which the amount, complexity, and intensity of the music component are delayed, while general studies are presented in the early years.

Dr. Hobbs's proposals were again greeted by both interest and awe—interest because of their implications for instructional efficiency, effectiveness, and rationality; and awe because of the outstanding succinctness, brevity, and clarity with which the controversial proposal was presented.

The motion for adjournment was met with the enthusiasm characteristic of our profession. As usual, after adjournment most of the membership hung around for an additional 30 minutes, telling each other all the things they wished they had said during the formal discussion period but were too slow to think of at the time.

Respectfully submitted,
Wesley Tower
Millikin University

REPORT OF REGION FIVE

The meeting of Region 5 took place at 10:00 a.m. on Monday, November 23, in the Crystal Room. After a brief business discussion we chose the topic, "Confidentiality in Promotion and Tenure Decisions," previously proposed, for the 1993 meeting.

This year's topic, "Orientation for New Music Majors," was introduced by Chairman Peter J. Schoenbach, and commented on by the other members of the panel, James Hause of Eastern Michigan University and Wilbur Fullbright of Boston University. All the executives in our region had received a letter from the Chairman during the summer asking if they offered a course in their current curriculum with its length and credit weight. It was determined that from the responses, there are only two or three schools who have or are planning such a course, although several have extensive orientations and/or university orientation courses. Of the twenty-two plus schools that responded (about a third of the membership), Ohio State has a university-wide course with a relevant music section as does the University of Dayton, while Indiana University—Purdue University/Fort Wayne and Otterbein College have courses being planned. The Cleveland Institute and Bowling Green University have extensive orientation programs. Eastern Michigan used to have a course, directed to music education students in particular. Wayne State had such a course, as well as a university-wide one, but the music one will be discontinued after 1992-93.

There was a lively discussion of the strengths and weaknesses of these various programs. A few institutions took the position that their student body was so select they did not require this kind of attention. The meeting adjourned at 11:30 with general agreement that the topic deserved general attention.

Respectfully submitted,
Peter J. Schoenbach
Wayne State University

REPORT OF REGION SIX

The annual meeting of Region 6 was called to order at 3:45 p.m. by Chair C.B. Wilson. After the recognition of and welcome for music executives new to the Region, the membership was reminded to respond to matters for which hearings are underway, and to provide input on possible issues, topics, and speakers for the

1993 and 1994 meetings. It was decided, by informal vote, that the issue to be addressed at the 1993 regional meeting in San Francisco would be "Implications of Change at the K-12 Level for Music Units in Higher Education." A "round table" format will be examined, as well.

The membership elected David Herman to fill the position of Vice Chair vacated by Dorothy Payne, and Ludlow Hallman to complete the 1990-93 term of Secretary.

Following the business meeting, stimulating presentations by Morris Phibbs (in the stead of Samuel Floyd) and Christopher Wilkinson on teaching musical diversity generated a lively discussion as well as positive audience response.

The meeting was wrestled to adjournment by the Chair at 5:18 p.m.

Respectfully submitted,
David Herman
University of Delaware

REPORT OF REGION SEVEN

The members of Region 7 elected the following new officers:

Chairman—Arthur R. Tollefson (University of North Carolina at Greensboro)
Vice-Chairman—H. Richard Koehler (Georgia State University)
Secretary—Joyce Johnson (Spelman College)

Paul Berliner from Northwestern University gave an enthusiastically received presentation on "Teaching Musical Diversity—Learning and Creativity in Aural Music-Cultures from Zimbabwe to American Jazz." His comparative study of improvisation in the two cultures was effectively illustrated with live musical examples on the mbira and the trumpet.

Respectfully submitted,
Arthur R. Tollefson
University of North Carolina at Greensboro

REPORT OF REGION EIGHT

The Region 8 meeting began with election of officers, the new ones being Milburn Price, Southern Baptist Theological Seminary, chairman; Peter Ciurczak,

University of Southern Mississippi, vice chairman; and Roosevelt Shelton, Kentucky State University, secretary. Jimmie James of Jackson State University in Mississippi was appointed secretary *pro tempore* in the absence of Jerry Warren. The only topic suggested for the management sector of the annual meeting was Total Quality Management. Several persons disliked having predictive items in the HEADS report, as they felt it denigrated its accuracy. The membership was opposed (47 to 1) to changing the scholarship deadline from March 1 to May 1, but members hoped April 1 would be used if a change had to take place.

The rest of the meeting was taken by Robert W. Dean, who spoke on "Developing Music Education Values in Future School Administrators." He distributed copies of his booklet, "An Administrator's Guide to Curriculum for Music Education," and explained how best to use it.

<div align="right">

Respectfully submitted,
David Russell Williams
Memphis State University

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REPORT OF REGION NINE

The annual meeting of Region 9 members of NASM was called to order at 10 a.m., Monday, November 23. Jerry Davidson, Region Secretary; Buddy Himes, Chairman of Louisiana Music Executives in Higher Education; and Bill Holmes, Chairman of the Arkansas Music Executives, were introduced. The chairmen of Texas and Oklahoma music executives were not present.

A welcome was extended to all music executives new to Region 9. Each executive and the school represented were introduced.

Sam Driggers of the University of Central Arkansas, and a past Chairman of Region 9, served as Chair of the Nominations Committee. The nominees were: Charles Chapman and Marvin Lamb as candidates for Vice Chairman, and Annette Hall and Cheryl Znic as candidates for the office of Secretary. Later in the meeting, the election results were announced. James Fields, previous Vice Chairman and recently appointed Chairman, will continue to serve; Marvin Lamb, Baylor University, was elected as Vice Chairman; and Annette Hall, University of Arkansas at Monticello, was elected as the Secretary.

The assembly was reminded of the necessity and process of voting at the general meeting and encouraged to attend the various hearings being presented at the annual meeting.

The Chairman asked for issues of the region that may need the attention of the NASM Board of Directors. None were discussed.

The Chairman invited suggestions for next year's meeting. Suggestions were made for subject areas of innovation and the NASM guidelines, preparatory units, total quality management and copyright laws. A motion was made and seconded that the region invite a speaker to present a session on copyright laws.

Mary Ann Rees, Northwestern University, was introduced. She presented results of a very informative study on present numbers of college/university faculty members, present ages, projected retirements and future needs for faculty members as the "Boomlet" generation grows toward college age.

The meeting adjourned at 11 a.m.

Respectfully submitted,
James Fields
Nicholls State University

REPORT OF THE COMMITTEE ON ETHICS

No formal complaints have been brought before the Committee on Ethics during the 1991-92 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.

In addition to this formal report, I wish to remind the membership about two ideas concerning the nature of our Code of Ethics.

First, the Code represents a common agreement. It is our Code, collectively and institutionally. As institutional representatives, we have voted to accept its provisions.

Second, the Code's purpose is to encourage orderly process. Its provisions work for the benefit of everyone involved. But, it is effective only to the extent that each of us ensures that all involved with our music unit work seriously with the Code.

The times continue to produce anxieties. Worry about the student and faculty recruitment practices of neighboring institutions can become corrosive.

The NASM Code of Ethics is a set of guidelines that helps us work together on behalf of a common artistic and educational mission by maintaining the good faith and trust we have in each other. Please do three things. First, read the Code of Ethics periodically. Second, and perhaps most important of all, make sure that your faculty members understand that by being a member of NASM, your institution has agreed to abide by all provisions of the Code under all circumstances. Third, when faculty are being hired or students recruited close to, and especially

after, the deadlines stipulated in the Code, please take initiatives to ensure that all parties are aware of and are working under the Code.

If you have questions or concerns about the Code or about compliance with it, please take the first step and call our Executive Director. Let us continue to work together in the spirit of cooperation and mutual support indigenous to our art form. The Committee on Ethics and I appreciate your thoughtful consideration of these ideas.

Respectfully submitted,
Karen L. Wolff
Oberlin College Conservatory of Music

ACTIONS OF THE ACCREDITING COMMISSIONS

REPORT OF THE COMMISSION ON NON-DEGREE-GRANTING ACCREDITATION

ROBERT THAYER, CHAIRMAN
November 1992

A progress report was accepted from one institution recently granted Associate Membership.

After positive action by the Commission on Non-Degree-Granting Accreditation, the following institution was granted Membership:

Hartt School of Music (Community Division)

Action was deferred on one institution applying for Membership.

Action was deferred on one institution applying for renewal of Membership.

Progress reports were accepted from two institutions recently continued in good standing.

Six programs were granted Plan Approval.

Five programs were granted Final Approval for Listing.

One institution was granted a second year postponement for re-evaluation.

One institution was notified regarding failure to participate in the 1991-92 HEADS project (failure to submit the most recent annual report).

One institution was notified regarding failure to participate in the 1989-90, the 1990-91, and the 1991-92 HEADS project (failure to submit the last three annual reports).

The Grove School of Music withdrew from Membership during the 1992-93 academic year.

REPORT OF THE COMMISSION ON COMMUNITY/JUNIOR COLLEGE ACCREDITATION

ROBERT TILLOTSON, CHAIRMAN
November 1992

Progress reports were accepted from two institutions recently granted Associate Membership.

After positive action by the Commission on Community/Junior College Accreditation, the following institutions were continued in good standing:

Essex Community College
Cottey College

Progress reports were accepted from two institutions and acknowledged from one institution recently continued in good standing.

Two programs were granted Plan Approval.

One program was granted Final Approval for Listing.

REPORT OF THE COMMISSION ON ACCREDITATION

ROBERT FINK, CHAIRMAN
June and November 1992

Progress reports were accepted from four institutions recently granted Associate Membership.

After positive action by the Commission on Accreditation, the following institutions were granted Associate Membership:

Brewton-Parker College
College of Saint Benedict/Saint John's University
Mississippi Valley State University
Oklahoma Christian University of Science and Arts

After positive action by the Commission on Accreditation, the following institutions were granted Membership:
Augsburg College
California Baptist College

Northwest Nazarene College
Southwest State University

Action was deferred on sixteen institutions applying for Membership.

Progress reports were accepted from three institutions, and acknowledged from one institution, recently granted Membership.

After positive action by the Commission on Accreditation, the following institutions were continued in good standing:

American University
Arkansas Tech University
Baylor University
Black Hills State University
California State University, Sacramento
California State University, Stanislaus
Central Methodist College
Central Washington University
Columbia College
Delta State University
East Texas Baptist University
Gordon College
Grambling State University
Hendrix College
Indiana University–Purdue University at Fort Wayne
James Madison University
Judson College
Lebanon Valley College
Limestone College
Lincoln University
Mansfield University
Marywood College
Miami University
Moody Bible Institute
Morningside College
Murray State University
Nyack College
Otterbein College
Ouachita Baptist University
Saint Mary-of-the-Woods College

San Jose State University
Santa Clara University
Southern Illinois University, Carbondale
Southwest Baptist University
State University of New York, The College at New Paltz
State University of New York, College at Oswego
Union University
University of Arkansas
University of Arkansas at Little Rock
University of Denver
University of Evansville
University of Idaho
University of Illinois
University of Michigan–Flint
University of Minnesota, Duluth
University of Minnesota, Minneapolis
University of New Mexico
University of North Carolina at Greensboro
University of North Texas
University of Tennessee
University of Tulsa
VanderCook College of Music
Washington State University
Weber State University
Westminster College
Winthrop University

Action was deferred on sixty-eight institutions applying for renewal of Membership.

Progress reports were accepted from thirty-eight institutions, and acknowledged from three institutions, recently continued in good standing.

Sixty programs were granted Plan Approval.

Action was deferred on thirty-six programs submitted for Plan Approval.

Fifty-seven programs were granted Final Approval for Listing.

Action was deferred on sixteen programs submitted for Final Approval for Listing.

Three progress reports were accepted from institutions concerning programs recently granted Plan Approval.

Seven institutions were granted second year postponements for re-evaluation.

One institution was granted a third year postponement for re-evaluation.

One institution was denied a third year postponement.

Seventeen institutions with fewer than twenty-five majors were reviewed.

One institution was placed on probation.

One institution was continued on probation.

One complaint was reviewed.

College of the Ozarks, Manhattanville College, and Rhodes College withdrew from Membership during the 1991-92 academic year.

Saint Mary of the Plains College closed and therefore no longer holds Membership.

One institution was notified regarding failure to pay dues.

Seventeen institutions were notified regarding failure to participate in the 1991-92 HEADS project (failure to submit the most recent annual report).

Five institutions were notified regarding failure to participate in the 1990-91 and the 1991-92 HEADS projects (failure to submit the last two annual reports).

One institution was notified regarding failure to participate in the 1988-89, 1989-90, 1990-91 and 1991-92 HEADS projects (failure to submit the last four annual reports).

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 (1995)
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)
  Deborah Berman, Levine School of Music (1995)
  Peter Gerschefski, Cadek Conservatory of Music (1994)

Commission on Community/Junior College Accreditation

* Robert Tillotson, William Rainey Harper College, *Chairman* (1993)
  Lynn Asper, Grand Rapids Community College (1994)
  Richard Brooks, Nassau Community College (1995)

Commission on Accreditation

** Lyle Merriman, Pennsylvania State University, *Chairman* (1995)
** Joyce J. Bolden, Alcorn State University, *Associate Chairman* (1995)
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  Birgitte Moyer, College of Notre Dame (1993)
  Lynn Wood Newman, Emory University (1993)
  Dorothy Payne, University of Arizona (1994)
  Allan Ross, University of Oklahoma (1993)
  Daniel Sher, Louisiana State University (1993)
  George Umberson, Arizona State University (1994)
  Karen L. Wolff, Oberlin College Conservatory of Music (1995)
  James Woodward, Stetson University (1995)

Public Consultants to the Commission

  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 (1995)

Region 8:   *Milburn Price, Southern Baptist Theological Seminary (1995)

Region 9:   *James Fields, Nicholls State University (1995)

Committee on Ethics

Ronald Ross, University of Northern Iowa, *Chairman* (1993)

Kate Brennan, Slippery Rock University (1995)

John Mount, University of Hawaii at Manoa (1994)

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Don Gibson, Ohio State University

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Judith Kritzmire, University of Minnesota, Duluth

Patricia Taylor Lee, San Francisco State University

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