

Bulletin
NATIONAL ASSOCIATION OF
SCHOOLS OF MUSIC

PROCEEDINGS OF THE FORTY-SECOND
ANNUAL MEETING
NOVEMBER 1966
DALLAS, TEXAS

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SCHOOLS OF MUSIC



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OFFICERS OF THE ASSOCIATION — 1966-67

OFFICERS

- President:* Robert Hargreaves, Ball State University, Muncie, Indiana.
1st Vice-President: Warner Lawson, Howard University, Washington, D.C.
2nd Vice-President: LaVahn Maesch, Lawrence University, Appleton, Wisconsin.
Recording Secretary: Thomas W. Williams, Knox College, Galesburg, Illinois.
Treasurer: Carl M. Neumeyer, Illinois Wesleyan University, Bloomington, Illinois.

REGIONAL CHAIRMEN

- Region 1:* Arizona, California, Nevada, New Mexico, Utah.
Henry Bruinsma, Arizona State University, Tempe, Arizona.
Region 2: Idaho, Montana, Oregon, Washington.
Jay Slaughter, Ricks College, Rexburg, Idaho.
Region 3: Colorado, Kansas, Missouri, Nebraska, North Dakota, South Dakota, Wyoming.
B. A. Nugent, Kansas State Teachers College, Emporia, Kansas.
Region 4: Illinois, Iowa, Minnesota, Wisconsin.
Robert House, University of Minnesota, Duluth, Minnesota.
Region 5: Indiana, Michigan, Ohio.
Ferris E. Ohl, Heidelberg College, Tiffin, Ohio.
Region 6: Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, West Virginia.
David L. Stone, Temple University, Philadelphia, Pennsylvania.
Region 7: Florida, Georgia, North Carolina, South Carolina, Virginia.
Reid Poole, University of Florida, Gainesville, Florida.
Region 8: Alabama, Kentucky, Mississippi, Tennessee.
Hugh Thomas, Birmingham-Southern College, Birmingham, Alabama.
Region 9: Arkansas, Louisiana, Oklahoma, Texas.
James T. Luck, Mary Hardin-Baylor College, Belton, Texas.

NATIONAL OFFICE

National Association of Schools of Music
1501 New Hampshire Avenue, N.W., Room 305
Washington, D.C. 20036
Warren A. Scharf, *Executive Secretary*

COMMISSIONS

COMMISSION ON CURRICULA

- Thomas Gorton, *Chairman*, University of Kansas, Lawrence, Kansas. (1967)
William Bergsma, University of Washington, Seattle, Washington. (1967)
Robert L. Briggs, University of Tulsa, Tulsa, Oklahoma. (1968)
Jackson K. Ehlert, Jordan College of Butler University, Indianapolis, Indiana. (1969)
Warner Imig, University of Colorado, Boulder, Colorado. (1967)
Edwin Stein, Boston University, Boston, Massachusetts. (1967)
Himie Voxman, University of Iowa, Iowa City, Iowa. (1969)
Earl V. Moore, University of Houston, Houston, Texas, *Consultant*.

GRADUATE COMMISSION

- Everett Timm, *Chairman*, Louisiana State University, Baton Rouge, Louisiana. (1968)
Karl Ahrendt, Ohio University, Athens, Ohio. (1967)
Henry A. Bruinsma, Arizona State University, Tempe, Arizona. (1969)
Richard Duncan, West Virginia University, Morgantown, West Virginia. (1968)
Roger Dexter Fee, University of Denver, Denver, Colorado. (1968)
Lee Rigsby, Ohio State University, Columbus, Ohio. (1969)
James B. Wallace, University of Michigan, Ann Arbor, Michigan. (1967)
Howard Hanson, Eastman School of Music, Rochester, New York, *Consultant*.

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

FORTY-SECOND ANNUAL MEETING

NOVEMBER 1966

PROGRAM

Commission meetings, 16-19 November

Executive Committee meetings, 19-20 November

MONDAY, 21 NOVEMBER 1966

8:00 a.m. Registration

FIRST GENERAL SESSION

9:30 a.m. Roll Call

Welcome from the Mayor of Dallas

Report of the Commission on Curricula; election and
introduction of new member institutions

Report of the Graduate Commission

Report of the Committee on Ethics

Reports of the Standing Committees

Report of the Treasurer

Report of the Executive Secretary

Report of the President

Report of the Nominating Committee

12:00 Question and answer session for non-members

12:30 p.m. Luncheon — Phi Mu Alpha Sinfonia

2:00 p.m. Regional Meetings

2:00 p.m. Executive Committee Meeting

3:30 p.m. Standing Committee Meetings

SECOND GENERAL SESSION

8:00 p.m. ADDRESS: "The Role of the Accrediting Agency as a
Source of Educational Leadership"

DR. FRANK G. DICKEY

Executive Director

National Commission on Accrediting

ADDRESS: "Music, Education, and the University"

DR. GRANT BEGLARIAN

Director

Contemporary Music Project

TUESDAY, 22 NOVEMBER 1966

THIRD GENERAL SESSION

9:00 a.m. Election of 1966-67 Officers
Revision of By-Laws and Regulations
Resolutions

11:00 a.m. ADDRESS: "The Future of Musical Education in the
United States"

MR. ROBERT SHAW

Associate Conductor, The Cleveland Orchestra
Conductor, The Robert Shaw Chorale

12:00 noon Executive Committee Luncheon Meeting

FOURTH GENERAL SESSION

2:00 p.m. Forum: "Music in Higher Education: Challenge and
Opportunity," a discussion of the issues raised by the
three speakers and their application to music in higher
education.

Thomas Gorton, Moderator
Grant Beglarian
Frank Dickey
Robert Shaw

Henry Bruinsma
Warner Lawson
Robert Trotter

4:00 p.m. Introduction of 1966-67 Officers and Regional Chairmen

4:15 p.m. Adjournment

4:30 p.m. Executive Committee Meeting

The forty-second annual meeting of the National Association of Schools of Music was held in Dallas, Texas, on 21-22 November 1966. Attendance was again at a peak level, with a record high of 339 delegates from member institutions, 57 registered guests (including many delegates from non-member institutions), and numerous other guests.

The principal addresses were given by Dr. Frank Dickey, Executive Director of NCA; Dr. Grant Beglarian, Director of the Contemporary Music Project; and Robert Shaw, Associate Conductor of the Cleveland Orchestra, and Conductor of the Robert Shaw Chorale. The addresses given by Dr. Dickey and Dr. Beglarian are printed elsewhere in this BULLETIN; unfortunately, Mr. Shaw's address was not available for publication.

The forty-third annual meeting will be held in Chicago at the Palmer House on 24-25 November 1967.

MINUTES OF THE PLENARY SESSIONS

The first general session of the Forty-Second Annual Meeting of the National Association of Schools of Music, Statler Hilton Hotel, Dallas, Texas, was called to order at 9:30 a.m. with President Robert Hargreaves presiding. The Mayor of Dallas was introduced by Dr. Lloyd Pfautsch. The Mayor extended a warm welcome to all members and guests attending and presented President Hargreaves with a plaque, personally welcoming him as an honorary citizen of the city of Dallas. President Hargreaves responded for the Association and expressed his gratitude for the warm and friendly reception.

The report of the Commission on Curricula was presented by Chairman Thomas Gorton, and the report on the Graduate Commission by Chairman Everett Timm. By formal action of the membership, both reports were approved.

The chairman of new member institutions and chairmen of those institutions promoted to full membership were brought to the platform and new members were presented with certificates of membership.

The report of the Ethics Committee was presented by Dr. Myron Russell and accepted.

Carl Neumeyer, Treasurer, presented a detailed financial report and announced that the National Association of Schools of Music request for tax exemption status had been approved by the Bureau of Internal Revenue on November 14, 1966. His report was approved with commendation.

President Hargreaves called on Executive Secretary Scharf for the report of his office.

In his report to the membership, President Hargreaves recounted the numerous meetings he had attended representing the Association and then issued a stimulating challenge to the group on contemporary music problems and issues facing the Association and their implications on the future of music in America.

The final item of the first general session was the report of the Nominating Committee by its Chairman, Dr. Henry Bruinsma. The slate of candidates presented is listed in the report of the Nominating Committee.

Meetings of all the regional groups, with chairmen presiding, were held on Monday afternoon at 2 p.m. and the following standing committees of the Association were in session Monday at 3:30:

Music in General Education.....	Robert Trotter
Improvement of Teaching.....	Kemble Stout
State Certification and Legislation.....	Eugene Crabb
Junior Colleges.....	Eugene Bonelli
Library.....	Lee Rigsby
Pre-Collegiate and Non-Credit Activities.....	Samuel Berkman
Teacher Education in Music.....	Robert House
Liaison.....	Henry A. Bruinsma
Independent Schools of Music.....	Charles Kent
Committee on Ethics.....	Myron Russell

At the second general session, Monday evening, Dr. Frank G. Dickey, Executive Director, National Commission on Accrediting, addressed the membership on the subject "The Role of the Accrediting Agency as a Source of Educational Leadership." The second principal address of the evening was presented by Dr. Grant Beglarian, Director, Contemporary Music Project, on the topic of "Music, Education, and the University." Each address met with the warm and enthusiastic applause of the members in attendance.

The election of 1966-67 officers and action on the revision of the By-Laws and Regulations were items of primary importance at the Third General Session, Tuesday, November 22, 9:00 a.m.

The report of the Publicity and Public Relations Committee was presented by Dr. Lloyd Pfautsch, who extended an invitation for the Association to return to Dallas.

On motion Crabb/Harris (carried), the following revisions of the By-Laws and Regulations were approved.

1. **Clarification of NASM's status as an accrediting agency.** Page 4, paragraph 2, sentence 2; change to read thus:

The National Association of Schools of Music has been designated by the National Commission on Accrediting as the agency responsible for the accreditation of music curricula in higher education. In the field of teacher education the Association cooperates with the National Council for Accreditation of Teacher Education.

2. **Clarification of the categories of membership.** Page 7, Article II, paragraph 1; change to read thus:

ASSOCIATE MEMBERSHIP. *An institution meeting a substantial portion of the standards of the Association, and giving promise of being able to meet completely the Association's standards for all music curricula which it offers, may be granted associate membership.*

Institutions eligible to apply for associate membership include colleges, universities, independent schools of music, junior colleges, and institutions offering graduate work only.

All applicant institutions to which membership is granted are placed in the associate membership category for a minimum period of two years. It is expected that they will within five years apply for promotion to full membership.

Page 7, Article II: Strike out paragraph 3; change paragraph 2 to read thus:

FULL MEMBERSHIP. *An institution holding associate membership and meeting in full Association standards for all music curricula offered, may be promoted to full membership.*

An institution changing its status (e.g., from a junior college to a four-year college) must re-apply for membership.

(N.B. Junior college members listed in the 1966 List of Members are considered to hold full membership.)

3. **Clarification of vice-presidential nomenclature.** Page 8, Article III, paragraph 1; change to read thus:

The officers of the Association shall be a President, a First Vice-President, a Second Vice-President, nine Regional Chairmen, etc. . . .

4. **Clarification of procedure in selection of Ethics Committee chairman.** Page 10, Article III, paragraph 4; change to read thus:

The Committee on Ethics shall consist of three members, who shall be elected to serve terms of three years each. At each annual meeting one member shall be elected to fill the vacancy caused by the completed term of the retiring member. The Committee shall choose its own chairman each year at the time of the annual meeting. The Committee on Ethics shall periodically review the Code of Ethics and shall act upon all questions, etc. . . .

5. **To allow the use of a single signature on NASM checks, rather than the three signatures formerly required.** Page 12, Article IV, paragraph 1:

Strike out the third sentence.

Page 13, Article IV, paragraph 4; change to read thus:

The Treasurer shall have charge of the funds of the Association. The Executive Secretary shall be designated as alternate check signator and shall be bonded. The Treasurer shall keep an itemized account, etc. . . .

Page 14, Article V, paragraph 5; change to read thus:

He shall be designated as alternate signator of Association checks. He shall constitute, with the President and Treasurer, etc. . . .

6. **To include the Second Vice-President in Article IV—"Duties of Officers."** Page 13, Article IV, a new paragraph 3, causing the present paragraph 3 to be re-numbered 4 and all subsequent paragraphs to be re-numbered accordingly. Paragraph 3 to read thus:

The Second Vice-President shall act as coordinator of all regional activities and shall chair meetings of the Regional Chairmen when such meetings are held.
7. **Clarification of statement.** Page 14, Article IV, Paragraph 5, section b (second series): strike out "*two or more.*"
8. **Correction of error.** Page 14, Article IV, Paragraph 5, section c (second series): change "*Regional Vice-President*" to "*Regional Chairman.*"
9. **To eliminate redundancy in listing authority for calling regional meetings.** Page 14, Article IV, paragraph 5, section d (second series); change to read thus:

Meetings may be called at the request of the Executive Committee.
10. **Correction of omission.** Page 14, Article V, paragraph 3, sentence 2; change to read thus:

He shall prepare the agendae of the Executive Committee and the Commissions, and the dossiers of institutions being reviewed

by the Commissions, and shall make other arrangements for meetings of Commissions and committees. He shall keep all minutes of the Commission on Curricula.

11. **To eliminate annual audit committee, now replaced by professional audit.** Page 15, Article VII; change to read thus:

A professional audit of the Treasurer's records shall be conducted prior to each annual meeting. The Executive Committee has the right to appoint an auditing committee to examine the books at any time it deems advisable.

12. **For consistency with changes in revision number 3.** Page 15, Article VI, paragraph 1, sentence 2; change to read thus:

Dues are \$50.00 for preparatory schools; \$50.00 for junior colleges; etc. . . .

Page 16, Article IX: strike out paragraph 3.

Page 16, Article IX, paragraph 5; change to read thus:

In any advertising carried by an institutional member of the Association, such member is limited to making mention of this Association by using the phrase — "Full member (or charter, or associate, or preparatory, according to status) of the National Association of Schools of Music."

13. **Clarification of statement, in line with current practice.** Page 33, Section A, sub-section 4; change to read thus:

The institution shall be accredited by the appropriate regional accrediting agency or shall be in the process of seeking such accreditation. In the case of special-purpose institutions, such regional accreditation will be required unless it is unavailable to those institutions. Instruction in fields other than music in these institutions shall be given by a regionally accredited college or university, or be otherwise accredited to the satisfaction of the Association.

14. **Clarification and emphasis of NASM's concern for the totality of an institution's musical offerings.** Page 34, section D; change to read thus:

The Association will grant membership only when the total

curricular offerings of the applicant institution (including graduate work, if offered) meet the standards of the Association.

15. **Introduction of new curricula.** Page 34. Add a new section, G, following present section F, to read thus:

G. Institutions holding full membership shall observe the following procedure in instituting new curricula:

1. The institution shall present to the appropriate Commission a dossier on the new curriculum. This dossier should include an outline of the curriculum, as well as data concerning the faculty, library, equipment, and/or other resources necessary for its support. (For new graduate curricula, the NASM master's and doctor's questionnaires provide a convenient format for such a presentation.)

2. The Commission will make a consultative report to the institution on the basis of the dossier, giving the Commission's evaluation of the proposed curriculum.

3. The Commissions will not ordinarily send visitors to examine such new curricula, but may request the music executive concerned to meet with them to discuss the program in detail.

4. After degrees have been granted in such a curriculum, the institution shall submit the program, with transcripts of graduates, to the Commission for approval and subsequent listing in the official NASM List of Members.

Vice-President Maesch gave a general summary of important items raised at the regional meetings which were well attended.

On motion Laing/Williams (carried), the membership recommended to the Executive Committee that for the 1967 Annual Meeting a registration fee of \$10.00 for each person representing a member institution be established.

On motion Laing/Cannon (carried), the Association recommended to the Executive Committee that a registration fee of \$25.00 be established for each non-member institution or business firm sending representatives with the proviso that such a fee entitles additional representatives from each institution or firm without further charge.

On motion Lotzenhiser/McClay (carried), the membership recom-

mended that the convention go on record as instructing the Executive Committee to take the necessary steps to provide a change in the Constitution to establish a Biennial Meeting of the National Association of Schools of Music rather than the present Annual Meeting and that further, the Constitution and By-Laws be adjusted in all cases to reflect this change if and when appropriate.

On motion Cuthbert/Jones (carried), the membership recommended to table the motion and instructed the Executive Committee and Development Council to consider all phases of the issue at hand.

President Hargreaves called on Vice-President Lawson to present the following resolution:

"Be it resolved that the National Association of Schools of Music shares the concern of the National Foundation on the Arts and Humanities that high school credits in music and the fine arts be accepted as basic admission units by colleges and/or universities. The National Association of Schools of Music also endorses the effort of the National Foundation on the Arts and Humanities to persuade the College Entrance Examination Board to include a section on music and the fine arts in all future tests. Such an effort can be valid only if there is participation of leaders in music and the arts in higher education. To this end, the National Association of Schools of Music pledges the full cooperation of its secretariat, members, officers and commissions."

On motion Lawson/Ehlert (carried) the membership adopted the resolution.

A capacity audience was in attendance to hear Robert Shaw, Associate Conductor of the Cleveland Orchestra and Conductor of the Robert Shaw Chorale, deliver a most challenging address entitled "The Future of Musical Education in the United States."

At the Fourth General Session, Tuesday, November 22, at 2 p. m., a forum — "Music in Higher Education: Challenge and Opportunity," had as panelists: Thomas Gorton, Moderator; Grant Beglarian; Frank Dickey; Robert Shaw; Henry Bruinsma; Warner Lawson; and Robert Trotter. Members joined in the exchange of ideas with the panelists to provide an interesting fourth and final session on Tuesday afternoon.

President Hargreaves introduced the elected officers and Regional Chairmen for 1966-67 to conclude the highly successful 42nd Annual Meeting.

THOMAS W. WILLIAMS, *Recording Secretary*



PRESIDENT'S REPORT

Some of you will recall that hilarious movie of five or six years ago entitled "A Period of Adjustment." I originally associated this spoof of honeymooners' problems with the NASM because it was my good fortune to have an evening free for viewing such nonsense at the end of a busy day with the Graduate Commission — indeed perhaps the hilarity experienced reflected the rare relaxed mood of two NASM music executives more than any superior qualities of the film itself!

Now I have another reason for finding an NASM connection with "A Period of Adjustment"! When the forty-one-year-old NASM finally decided to stop living with relatives and set up housekeeping in Washington, D. C. — and when the fancy-free bachelor promised to cherish an executive secretary and support that dignitary in a manner to which music executives have become accustomed — well, that's where I came in. It would be unkind to say that the honeymoon was over — let us rather emphasize the positive aspects of an extended "Period of Adjustment" in which the consenting parties have sought to plan a glorious future in the midst of present uncertainty and with a nervous eye on that old devil, budget!

It has been my concept of the executive secretariat — and this is the view of the full executive committee, I believe — that there is little to be said for the establishment of that office unless its occupant can speak and act with considerable freedom and authority on behalf of our national association. Not only because of his status in the nation's capital, where he must function *vis-à-vis* career officers of other educational associations and in relation to representatives of government and the great foundations, but also because of the intolerable waste of manpower which would otherwise ensue were he not to exercise a reasonably inde-

pendent operation, I have felt that our executive secretary should properly assume some of the functions which previously were appropriate to the office of president of the association (and perhaps to other elected officials).

Thus, in order that he might be well informed and alert to implications for the NASM — as well as personally acquainted with some of the prime movers of other organizations — I have suggested that our executive secretary represent us in attending some of the organization conclaves where that might previously have been my privilege. Moreover, having heard the report of our wonderful treasurer, you will readily agree that financial considerations rule out double representation in most cases!

In these functions, and in many others, Warren Scharf has proved himself the fortunate choice for the role of executive secretary which your executive committee had esteemed him to be. His report to the association has provided substantial evidence that the executive secretary is not only the focal point of NASM management but also a real partner in the intellectual give-and-take which must characterize our immediate future.

During the past year — perhaps simply because of the office I hold, perhaps because Warren's existence in a new role has opened fresh channels of communication, and perhaps because the total environment of music in education is changing at such a fantastic pace — I have become increasingly aware of some challenges to NASM:

1. **WHAT IS THE NASM?** What ought it to be in the judgment of its music-administrator members?

2. **AFTER ACCREDITATION, WHAT?** Indeed, if professional accreditation as we know it were to be diminished in importance, and if graduate "accreditation" were never to be fully consummated in national acceptance, what should be NASM's function?

3. **INCLUSIVENESS vs. IMPOTENCE.** This is a catch phrase I have coined in some of the soul searching carried on with our executive secretary. Briefly, it implies that high-quality instruction in music can be and is being carried on in schools outside our membership. To the extent that we do not represent such schools, we cannot fully impress the educational fraternity with the weight of organized collegiate music. The reverse of the coin suggests that we have years ago given up the notion

of "exclusiveness," and that it is our avowed aim to make all music in American higher education representative of our finest accomplishments.

4. THE EDUCATION OF THE EDUCATORS. As mentioned later in connection with the ACE meeting, we must seek to overcome the effects of neglect in decades past — where the inclusion of music in general education is concerned. Most of our presidents, vice-presidents for academic affairs, graduate deans and others in leadership roles in the educational community seem to have reached their posts through other avenues than the arts! As Keller has declared,

Even most top American scholars are ignorant about music; music almost never figures in the cultural histories or social analyses they produce. . . . Many of the best educated people in the U. S. have no interest in native music or new music. . . . And, since the schools and colleges do pitifully little to explain or interpret music and place it in its social setting, the great majority of the people remain barricaded within their own outlooks.¹

The next generation of molders of educational philosophy is already filtering through our collective curriculum; with them, at least, we should be seeking to establish the rapport which can ameliorate the future of collegiate music. To influence the present generation of top executives, our current program of cooperation with the great national organizations (ACE, National Association of State Universities and Land Grant Colleges, AHE, etc., etc.) must be intensified.

5. THE EDUCATION OF THE BODY POLITIC. Whether we like it or not, our destinies are being shaped by quite different forces than was true only three or four years ago. The not-so-subtle influence of matching dollars has been observed by such diverse personalities as John Ciardi, Howard Hanson, and Clark Kerr within the past few months. With the rather sudden involvement of a new set of co-workers, we are made aware again of the need to champion education for understanding — not only in the production of the much sought after "new audiences" but in the production of a public and an officialdom which will permit the flowering of true centers for the arts in their campus homes. We must make certain that Barzun's brilliant metaphor does not describe the eventual beggaring of campus cultural life:

Princely patronage, in becoming institutionalized, has thus bred a centaurlike

¹George Charles Keller, "Music in American Education," *Columbia College Today*, XIII, No. 2, Spring, 1966, 22.

abstraction; a beggar on horseback, if you will, in which it is the horseback (so to say) that drives and chooses the road.²

Although the federal government and the great foundations have now clearly demonstrated their interest in the arts in general and music in particular, although our performing organizations receive accolades of the highest order abroad, and although the sophisticated amalgam of diverse musical interests on display at the National Music Council speaks well for the scope of our musical life, it is clear that most university-educated Americans are not supporters of the arts to the extent that the presumed sophistication of their degrees would imply.

It has been my privilege to represent NASM at two major national meetings during 1966 — the National Music Council in New York at the height of the transportation crisis last January, and the American Council on Education in New Orleans in mid-October.

The National Music Council, reflecting as it does the most diverse amalgam of constituent elements related to music, tends to represent a source for the exchange of information rather than an active means of projecting programs. Such tantalizing matters as the UNESCO Commission and Its Relationship to International Festivals; the International Association of Music Libraries; the Folk Music Council; the Kennedy National Cultural Center; the National Council on the Arts and Humanities; the Elementary and Secondary Education Act; the Higher Education Act; Art Councils (Community and State); Electronic Music; Musical Criticism; the British Arts Council (as a parallel to our current governmental interest in the arts); the International Cooperation Year; and the Re-issuance of Important Recordings Not Possessing Great Commercial Appeal provided an amazingly varied agenda for the meetings. Although many of the agencies and organizations represented are commercial or governmental by nature, it is clear that the place of the universities and colleges is one of increasing importance in national musical affairs.

At the other extreme from the coterie of musically related organizations, the American Council on Education represents in one sense the great unexplored area for music in higher education. This elite gathering of university presidents and deans (including at least one music executive become college president!) concerned itself with a series of

²Jacques Barzun, *The House of Intellect* (New York: Harper and Brothers, 1959), p. 184.

papers and discussion meetings relating to the improving of college teaching.

Increasing concern is shown with the shortage of qualified college teachers, which appears likely to run into the mid 1970's. Corollaries of this shortage include enhanced interest in the evaluation of teaching performance and in research related to the art of teaching. The conflict of loyalties being thrust upon distinguished members of the academic profession by government contracts, foundation grants, corporate interests and the like led one distinguished sociologist to declare to the university presidents that their transcending challenge today

is that of somehow keeping the university in a vital relationship to a political and industrial society that, by reason of its infinite complexity, is insatiable in appetite for professional information, advice, and operational knowledge; and, at the same time, protecting and nourishing those fragile, life-giving activities within the university that are not primarily concerned with giving professional advice to society and that require relative autonomy from the demands of society as the condition of intellectual creativeness.³

Among the papers presented was that of Daniel Bell, consisting of excerpts from his newly published work, "The Reforming of General Education." This work, which received the award of \$1000 given for the most distinguished new publication in the field of education, symbolizes for me the great task confronting the NASM, for general education as it is presently conceived makes precious little allowance for the teaching of music and of information about music as a part of that liberal education thought to be of value to all men.

Our relations with NCATE are of concern to your officers in the immediate future. The memorandum of agreement between NASM and NCATE, negotiated in 1962, has been extended until early 1967, with formal renegotiation to take place presumably during 1967. We understand that NCATE has set aside a Chicago meeting in January, 1967, for consideration of its relationship to the professional agencies. Background for the situation can be deduced from the AACTE Bulletin, Vol. XIX, No. 2, April 22, 1966, which declares in part:

The status of NCATE, which has been clouded somewhat by the debates of the past decade, is now resolved. It is clearly the responsibility of the profession, through NCATE, to pass judgment on professional programs for teachers.⁴

³Robert A. Nisbet, "Conflicting Academic Loyalties," *Improving College Teaching: Aids and Impediments*. American Council on Education, 1966, p. 7.

⁴AACTE Bulletin, Vol. XIX, No. 2, April 22, 1966.

This statement grows out of the fact that revision of the evaluative criteria to be used by NCATE in the accrediting process is being undertaken by the AACTE under the terms of the new NCATE constitution. According to the AACTE Bulletin:

The process of rebuilding criteria will take three or four years and will involve hundreds of informed persons from all elements of the profession and from the lay public.

The AACTE Bulletin continues that:

A heartening development, perhaps influenced by the movement described above, occurred in March when the NCA recognized NCATE, without qualification, as the national agency for accrediting programs in teacher education.

Meantime, ten members of NASM have been invited to participate in the AACTE Evaluative Criteria study, their first responsibility being a mailed reaction to the current standards entitled "Opinionaire on the Standards for Accrediting Teacher Education." The invitation to serve in the task of revising standards for accrediting teacher education states that:

As the agency of higher education charged with this responsibility, AACTE is interested in the viewpoint of representatives of selected professional organizations, as well as the opinions of institutional representatives. . . . AACTE will focus its efforts on the development of new evaluative criteria rather than on procedural aspects of accreditation.

Many members of our association have expressed concern regarding the influence of standardized national tests for college entrance on the secondary school curriculum and on the very nature of collegiate education opportunities for the student of music. Two encouraging quotations which have lately come my way seem worthy of mention here.

Lester S. VanderWerf, Dean of the School of Education at Northeastern University, Boston, is unequivocal:

If a major purpose of education is to develop talent or ability wherever it is found, it is well nigh criminal that the arts are considered second-rate subject matter in schools . . . the arts function to stimulate the intellect. Some there are who believe that art touches only the emotions, that a curious mind works only at a cognitive level, never an æsthetic one. But knowing intellectually is knowing only in part. . . . In my judgment American young people deserve as thorough a preparation in music as they do in English, if it is worth having at all . . . these fields of study [music and art] deserve *equal credit toward graduation and equal credit toward college admission.* . . .⁵

⁵Lester S. VanderWerf, "The Arts—The Forgotten Segment of American Education," *School Board Journal*, June, 1965, pp. 16, 55, 56.

Coming as it does from the School Board Journal of June, 1965, and from the Dean of a teacher education institution, this is at once a thrilling and a responsible utterance.

From an equally "respectable" and "disinterested" source — the recent "Challenge and Change in American Education," edited by Seymour Harris — consider the following appraisal of a problem which might have seemed uniquely our own:

The problem of identifying and training superior talent remains one of the critical issues; only recently have definite programs been developed. Of equally recent origin is the serious questioning of the use of tests as the critical factor in college admissions.⁶

Your officers have taken two approaches to the improvement of the music student's lot in college entrance procedures: An obvious move is that of encouraging the inclusion of music testing material with the standard content of admissions tests. The College Entrance Examination Board has already indicated its willingness to consider the inclusion of such new subject matter, and it is our plan to continue these efforts in other quarters. Roger Stevens has informed us that

We have made plans to support a national study of this precise problem. With the financial support of the Arts Endowment, the Association for Higher Education will form a high-level commission of artists, educators, and testing service experts to explore the nature of college entrance exams (and other admission requirements) and their effect upon the arts curricula in secondary schools. . . . In addition, we are investigating college student questionnaires as they relate (and do *not* relate) to the arts; . . .⁷

A more philosophical, but perhaps more potent approach to the entire problem of college admissions for music students would be the adoption by this delegate assembly of a resolution clearly expressing our position to the appropriate educational organizations and their leaders. Such a resolution will be presented to you during the third general session on Tuesday morning.

Your officers are also aware of the greatly increasing enrollment predictions for Junior Colleges (present and projected!), and alert to some of the implications this may have for the NASM. Following executive

⁶*Challenge and Change in American Education*, Seymour E. Harris, ed. (Berkeley, Calif.: McCutchan Publishing Corp., 1965). From the review by Mayhew, *Educational Record*, XLVII, No. 1, Winter, 1966, 20.

⁷Roger Stevens, from a letter dated October 28, 1966, to Warren A Scharf, Executive Secretary of the NASM.

committee review of suggestions from the Committee on Junior Colleges and from the Commission on Curricula's sub-committee on junior colleges, we have initiated conferences with Edmund J. Gleazer, Jr., Executive Director of the AAJC. It is our present expectation that a joint committee of NASM and AAJC will be established with a view to exploring the opportunities for extending the assistance of NASM to a substantial number of AAJC's membership.

Two publications dated Spring, 1966, have particular interest for our Association. One of these, an issue of the magazine *Columbia College Today*, devoted largely to ramifications of the cover story, "Music: The Low Note in American Education," occasioned a rather extravagant treatment in the *Washington Star* of September 4. Complete with headlines on two separate pages (Music: Worst Taught Subject in American Education), the story emphasized the sensational conclusions of George C. Keller — the editor of *Columbia College Today* — drawn from what he has chosen to call "a year of study, interviewing, and visiting schools and other colleges." These include such statements as "at least 85% of the American population, despite their growing interest in music, are musically illiterate; that is, they cannot read simple musical notation. Of those who can read music, only a tiny percentage can understand musical ideas."⁸

Keller also enlisted the talents of Paul Henry Lang, who contributed an article "The Trouble With College Music" on the general theme that "music is the one subject that is not an integral part of liberal education. . . . Its level of instruction is far below that of any other department in our universities."⁹

Although I was at first outraged by such journalistic effrontery, and indeed authorized our Executive Secretary to invite the authors to discuss their contributions before this annual meeting, it later seemed to me that good could come from the dissemination of the points of view so glibly expressed. The need for a three-fold emphasis on performance, composition, and musical scholarship (i.e. essentially musicological pursuits) in the training of practical musicians and music educators is implicit in the criticisms voiced. What is more, there is support for the broader employment of music study in the general education of "all thinking

⁸George Charles Keller, "The Urgent Need for a New Music," *Columbia College Today*, XIII, No. 2, Spring, 1966, 3.

⁹Paul Henry Lang, "The Trouble with College Music," *Columbia College Today*, XIII, No. 2, Spring, 1966, 30.

and feeling men" — an outcome devoutly to be wished by NASM!

The opportunity to use some of the originally offensive material in a faculty lecture just published seems to have brought fresh understanding of the needs of music instruction on the part of colleagues from other areas of my own campus at least.

The second publication is the inaugural issue of the *Journal of Aesthetic Education* — a venture which may become a quarterly if interest warrants. The editor defends the introduction of yet another journal devoted to the arts and education with the statement that

Each professional art organization supports publications serving its particular sphere of influence and responsibility. Yet it is the very proliferation of such efforts that is frustrating needed curriculum reform and innovation. It is no exaggeration to say that each subdomain of art education — music, the visual arts, literature — has become a culture unto itself whose members, though claiming to be part of the larger family of the humanities, nonetheless tends to display the kind of disdain and hostility toward those in other subdomains that has been held to characterize the rift between physical scientists and literary intellectuals.

To repeat, a multitude of professional interests pursuing specialized and often conflicting aims is making it difficult for the schools and colleges of education to devise an effective policy for the arts in American schooling.¹⁰

In recognition of the importance of decisive action in the immediate future of the NASM, and believing that the present ferment of change in the nature and function of accreditation, in the place of the arts and humanities on our campuses, and in the importance of creative and artistic pursuits in our national culture presents an imperative for new momentum, I have asked the Executive Committee to authorize a second Development Council.

It is my hope that such a Council will find it possible to chart paths acceptable to the membership of NASM which will lead with a minimum of delay to the broadening and consolidation of our position as spokesman for all manifestations of music in American higher education, to the further enhancement of the place of collegiate music in American musical life, and to the extension of the study of music in the university years of America's intellectual elite.

Without question we must find additional sources of financial support for the accomplishment of these and other objectives.

¹⁰*Journal of Aesthetic Education*, "Toward Aesthetic Education." Ralph A. Smith (Editor). Inaugural Issue, Spring 1966, p. 1. Office of the Superintendent of Public Instruction, Springfield, Illinois.

Very possibly we shall find it to our advantage to invite the cooperation of other organizations representative of the ambitions of the arts in American education. It is not beyond the realm of the possible that here in the Lone Star State we could initiate a pattern of thinking productive of a small "galaxy" of supportive interests — without losing the distinctive place which NASM has earned for itself in 42 years of distinguished service to American music.

Heckscher has declared that with the presently emerging new age for the arts

... we may come out into a period of creativity and enjoyment such as no other nation has quite known — not a period characterized by the imitative and traditional qualities of folk art, nor the withdrawn beauties of an aristocratic patronage but by the liveliness, the sense of innovation, variety, and vigor which goes with democracy at its best.¹¹

Griswold warns us that our very security as a nation may depend upon intelligent preservation of the cultural distinction we seem at last to be winning:

... our salvation depends not only upon our military prowess but also upon our ability to win the confidence of the free nations and arouse the hopes of the people of the unfree. What those peoples think of us will be as important to our security as our scientific weapons — perhaps more important, as it could obviate the necessity of employing those weapons in a mutually destructive nuclear war.

In making up their minds what they think about us, these people will judge us by our culture, and in the representation of that culture our arts will speak with authority. Already they have proved, even in moments of acute national tension and crisis, that they can unlock doors inaccessible to politics and penetrate where diplomacy cannot enter. They speak the universal language of humanity.¹²

Our campus cultivation of the arts may, then, be taking on an importance which transcends the difficulties and occasional frustrations we experience as their champions. If the world in which we all must live is to be made barren neither by the destruction of the things of the spirit nor by atomic warfare, that one world will evidently remain possible for human habitation only because our understanding of each other and our dedication to common principles of humanity become more powerful

¹¹August Heckscher, "The Nation's Culture: New Age for the Arts," *The New York Times Magazine*, September 23, 1962. Reprinted in *The Music Educators Journal*, February-March, 1963.

¹²A. Whitney Griswold, "The Fine Arts and the Universities," *The Atlantic Monthly*, June, 1959.

than our scientific controls of the means of destruction. In this understanding and this dedication, the arts have played and will increasingly play a major role. As President Kennedy declared:

. . . the American government is even more dependent upon art [than are our cities and campuses]. For art works direct; it speaks a language without words, and is thus a chief means for proclaiming America's message to the world over the heads of the dictators, and beyond the reaches of officialdom.¹⁸

¹⁸John F. Kennedy, in a letter to the publisher of *Musical America*, October, 1960, p. 11.

ROBERT HARGREAVES, *President*

TREASURER'S REPORT

Dallas, Texas
November 21, 1966

Copies of a summary report of cash receipts and disbursements and of investment transactions for the fiscal year ended August 31, 1966, were distributed to all representatives of member institutions. The report reflected the activity of the Association during the first year of operation in the new Washington office. As anticipated when the decision was made to establish a central office, the Association operated at a deficit during 1965-66. The Development Council had projected a deficit in operations for at least a three-year period.

The increase in disbursements during the past year was approximately 41% above 1964-65. This increase was only partially offset by an increase in income of approximately 28%. The greater income resulted very largely from the new dues structure and the new schedule of examination fees.

Receipts for the year, including redemption on maturity of certain Treasury Bills and United States Bonds, were \$66,104.54. Total disbursements, including reinvestment of a portion of the redeemed securities, amounted to \$68,178.82. The excess of disbursements over receipts reduced the cash balance by \$2,074.28. It was also necessary to reduce investments by \$4,974.15. Together these reductions in resources represent a deficit of \$7,048.43.

The above figures were extracted from the professional audit prepared by Alexander Grant and Company. A copy of the complete audit was made available to each member of the Executive Committee.

It is with considerable satisfaction to the Treasurer to be able to announce that, at long last, the Association has received a ruling granting tax exemption under Section 501(c)(3) of the Internal Revenue Code. While originally chartered in the State of Ohio as a not-for-profit corporation, the Association had never been granted tax exempt status. The original charter had to be renewed and certain revisions were neces-

sary to make it conform to By-Law amendments of 1965. Many months have passed since formal application for a tax ruling was prepared. The determination letter is dated November 14, 1966. By this action the Association is exempt from Federal income tax and contributions made to the Association are deductible for Federal estate and gift tax purposes.

CARL M. NEUMEYER, *Treasurer*

ALEXANDER GRANT & COMPANY
CERTIFIED PUBLIC ACCOUNTANTS
210 EAST WASHINGTON STREET
BLOOMINGTON, ILLINOIS 61701

President and Executive Committee
National Association of Schools of Music

We have examined the financial statements of the NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC (an Ohio corporation, not for profit) for the year ended August 31, 1966. The statements have been prepared on the basis of cash receipts and disbursements, and accordingly our examination was directed primarily to testing the accuracy of the cash transactions.

In our opinion, the accompanying statements present fairly the assets and liabilities of the National Association of Schools of Music at August 31, 1966, arising from cash transactions and the revenues collected and expenses disbursed by it during the year then ended.

The accompanying supplemental statement of investments at August 31, 1966, has been subjected to the tests and other auditing procedures applied in the examination of the financial statements, and, in our opinion, is fairly stated in all respects material to the basic financial statements taken as a whole.

ALEXANDER GRANT & COMPANY

Bloomington, Illinois
September 27, 1966

REPORT OF THE EXECUTIVE SECRETARY

An Executive Secretary's report, I am informed by members of the small and relatively undistinguished company of those bearing that title, should invariably begin with a lengthy listing of activities, calculated to impress his constituency with the efficiency and zeal of himself and his office, while incidentally underscoring the point that the office is understaffed and under-equipped, though richly supplied with both talent and industry. My report will conform to this hallowed practice.

May I invite your attention to the following facts and figures concerning NASM's accrediting function and membership growth. These are, I think, of some significance.

1. **MEMBERSHIP GROWTH RATE.**

1950-55 an average of 4.5 institutions per year.

1955-65 an average of 7.7 institutions per year.

Nov. 1966, 17 applicant institutions; 13 accepted into associate membership.

2. **PROSPECTIVE NEW MEMBER INSTITUTIONS**

As of October 1, 1966, we were corresponding with over 150 institutions regarding membership. Since our October brochure mailing, additional inquiries have been received from 46 institutions and 30 individuals.

3. **RE-EXAMINATIONS OF MEMBER INSTITUTIONS, ON THE TEN-YEAR CYCLE.**

Scheduled for 1966-67 — 29

Scheduled for 1967-68 — 41

Forty member institutions are being notified of projected 1968-69 visitations while we are at this meeting.

4. **APPLICATIONS FOR PROMOTION TO FULL MEMBERSHIP.**

The 1966 NASM List of Members listed 22 institutions which were eligible to apply for full membership but had not yet made application. Some of these institutions had held associate membership for five years or longer. As of the date of this meeting, 20 of these institutions have either applied or are about to apply for promotion. Fifteen institutions have been promoted to full membership this year.

5. **MASTER'S DEGREES UNREVIEWED BY THE GRADUATE COMMISSION.**

In 1965-66, 18 member institutions offered master's degrees which had not yet been reviewed by the Graduate Commission and were therefore not included in the NASM List of Members. Of these, all but one have now been reviewed by the Commission, and those approved will be listed in the 1967 Directory.

6. CONSULTATIVE VISITS.

Scheduled for 1966-67 — 12 consultative visits.

As you know from the report of the Commission on Curricula, 13 institutions have been accepted into membership at this forty-second annual meeting. This shows a rather substantial gain in rate of growth over past years, and, as you can see from item 2 above, all indications are that we can expect an even larger number of applicants next year.

Under item 3 above, re-examinations on the ten-year cycle, may I draw your attention to the fact that some forty of you will soon be receiving notification of re-examinations projected for 1968-9. If you find such a notification on your desk when you return home, buried under the stack of material that always accumulates when you are out of town, I hope you'll regard it as the price you have to pay for the recreational delights and diversions your faculty no doubt thinks you are enjoying while ostensibly attending this meeting.

Items 4 and 5, above, indicate that considerable progress has been made in moving eligible institutions from associate to full membership, and in having hitherto unreviewed master's degree programs submitted to the Graduate Commission and approved for inclusion in the annual Directory.

The last item, number 6, pertains to a service which was begun in the spring of 1966. The consultative visit was originally conceived as a preliminary to making application for associate membership, but can be equally useful for a member institution seeking an outside evaluation of its program without the formality of a Commission review.

As you might guess, all this activity has created a great demand for NASM examiners and consultants. I should therefore like to thank those of you who have responded to my Newsletter request for volunteers. The fact that we will use well over seventy examiners during 1966-7 means that many of you will be called upon to serve.

REVISION OF FORMS AND PROCEDURES

Another major project of your Secretariat has been the revising of the procedures and printed forms used in application for associate, or promotion to full, membership, as well as the establishing of procedures for re-examination on the ten-year cycle. Our aim has been to provide for music executives of visited institutions materials which are specific,

detailed, and free from internal contradictions and ambiguities. (Parenthetically, I might add that there are days when I think we have *almost* succeeded!) The Instructions for NASM Examiners have also been thoroughly revised, with the aim of making both the visit and the written report more helpful to the visited institution as well as the Commissions.

LIAISON

One of the principal functions of the Secretariat has been that of liaison with other agencies.

I am glad to report that our relations with the National Commission on Accrediting, which oversees all accrediting in the United States, are excellent. Frank Dickey, the Commission's Executive Director, is, as you know, one of our three principal speakers for this meeting. He has been a generous and helpful counselor during the past year, and his door has been consistently open to NASM. His comments and points of view have always been both candid and constructive.

Relations with the six regional accrediting agencies have been good. We are currently cooperating in joint visitations with five of the six regionals, North Central being the exception. Your Executive Secretary was invited to participate in North Central's 1966 annual meeting in Chicago, where he was able to present to an interested audience a recital of NASM's policies and procedures.

We have established liaison with the Council of Graduate Schools, and have been asked by them to provide a list of men to serve, when appropriate on the consultative teams sent by the Council to institutions planning to inaugurate doctoral programs.

With NCATE, the situation is somewhat more complex. I shall not go into this, however, since I know President Hargreaves will be devoting attention to the subject.

We are working toward the establishment of a joint committee with the American Association of Junior Colleges, to study ways in which the rapidly-developing field of junior college music may be aided by NASM. This is of course a development of some importance in its potential effect on NASM's growth in both membership and influence.

Negotiations are under way with the American Association of Theological Schools, with a view toward cooperation in the accreditation of

graduate programs in church music. We expect that this will result in the addition to the NASM roster of a number of schools of music affiliated with theological seminaries.

TWO MAJOR STUDY PROPOSALS

Two proposals for studies of major significance have been submitted for funding. The first, a proposal for a study in depth of the degree Doctor of Musical Arts, now given by twenty-two universities, has been presented to the U. S. Office of Education. This study, if funded, should have major impact on the future development of graduate professional education in music.

A second proposal, for the study of the teaching of music to the general college student as a part of his liberal education, has been presented to the National Endowment for the Humanities. This study could have helpful results in the formation of the audiences of the future, and in the strengthening of music's place as an essential element in liberal education.

ANNUAL REPORTS

The past year has made increasingly evident the need for more detailed and sophisticated information concerning all aspects of music in higher education. To obtain this information in all its complexity and variety is beyond the present resources of your national office.

We have, however, made steps in this direction. The annual report form for 1966-7 has been completely revised. It will reach you in January, when we hope you will be a little less busy than you normally are during the early fall. The data requested will be somewhat more detailed than in previous years, but I do not think you will find the completion of the form a burdensome task. The data will be committed to punched cards, which will be handled either by hand or electronically, depending largely on cost. We will publish during the spring semester a booklet containing the information compiled from these annual reports, plus the results of our recent surveys on administrators' loads and on applied music tuition. We hope that this publication will provide for each of you a great deal of information heretofore unavailable from NASM or any other source. We hope too that this new annual report format will better enable us to answer the specific inquiries you send us from time to time.

A final word about the annual reports: May I urge each of you to be scrupulous in completing the form and returning it on time. Remember, please, that we can only provide you with the information which you first give us. The value of our informational publication will depend largely on the number and quality of our responses from member institutions.

COPYRIGHT REVISION

I know that the matter of copyright revision is of concern to each one of you. As you know, NASM has for some time been represented on an ad hoc committee of educational institutions and organizations working toward improvement of the present copyright situation. The committee's aim has been to secure passage of a law which, while protecting the legitimate rights of the creator, would not unduly restrict the teacher and the educational institution. A bill reflecting the committee's efforts was reported out of the House Judiciary Committee during the closing days of the 89th Congress. Although this bill died with the adjournment of Congress, it is expected that a new copyright bill will be passed by both houses during their next session. Great gains have already been made for education, particularly in the recognition of the doctrine of "fair use," and we hope the final legislation will retain and even enlarge these gains.

For those of you who have a special concern for this matter may I suggest that you write directly to the U. S. Government Printing Office for a copy of the new bill. I should add, too, that I will welcome your early comments, and will transmit them to the ad hoc committee.

ACTION ON REQUESTS OF PANEL OF REGIONAL CHAIRMEN

Most of you will recall, at last year's annual meeting, a panel discussion by our regional chairmen, chaired by Second Vice-President LaVahn Maesch. At that time, certain specific requests were made of the Association, and I should like now to report the actions taken to meet some of these requests.

First, it was requested that a committee be appointed to study all the ideas presented by the panel. This was done, and the committee (Henry Bruinsma, C. Buell Agey, and LaVahn Maesch) met in Washington, D. C., in June, first alone and later with your Executive Committee. As a result of the June meetings, a special meeting of all regional chairmen and the Executive Committee was held yesterday. You will be receiving reports on these meetings.

A second request of the panel was that NASM visitations be scheduled jointly with those of other agencies when possible. This has been done, with both the regionals and NCATE.

Third, it was requested that a new list of books on music be published by the Association. The Library Committee, chaired by Lee Rigsby, has prepared the first draft of such a list and will devote its meeting this afternoon to this matter. We have been in contact with the Music Library Association concerning cooperation and possible joint publication.

Fourth, it was requested that NASM make a study of the work loads of music executives. This has been done and, as I mentioned earlier, the results will be published this spring. I think it's safe to report here, however, that there was a relatively low incidence of respondents who considered themselves grossly *underworked*.

I believe there was also expressed by the regional chairmen a desire that they be kept better informed about matters pertaining to their regions. We have tried to move in this direction through such steps as sending to each chairman a list of institutions in his region currently corresponding with us concerning membership. Four of our regional chairmen have already followed up on this by contacting the institutions and offering their assistance.

RESOURCES OF WASHINGTON OFFICE

One final word about the Secretariat, before I turn to other concerns. The chief limiting factor in what your national office can do for you is simply this — its own lack of resources. Your secretariat operates in a single room with myself; one associate, Mr. Larry Cook; and a half-time secretary, the latter added in September 1966. Mr. Cook came to us as a secretary, but has rapidly developed into an Associate Executive Secretary without portfolio, but *with* responsibility. Were it not for the dedicated and effective work of Mr. Cook, and his incredibly quick mastery of the multitude of details involved in our operations, the list I have given of the year's accomplishments would be considerably shorter. Unfortunately Mr. Cook will leave us at the end of August 1967, in order to resume his graduate study in music. It will be difficult, if not impossible, to replace him with a person of equal competence.

As we look toward the future, realism makes it evident that an expansion of NASM's concerns and services will inevitably require greater

resources of money and staff in your national office. A realistic assessment of our actual and potential resources, and their relationship to the job to be done, must receive a high priority on NASM's agenda for future planning.

This concludes my report on the activities of your Washington office, and leads rather naturally into a brief consideration of some larger issues.

NASM is faced, now as in the past, with a disproportion between goals and resources. Our income is slender, but our concerns are broad. Somehow these two opposites must be brought into harmony. Programs and activities having significant impact are bound to be costly, in money and in human effort. We face the task of accurately assessing and utilizing our resources, both actual and potential, and allocating them to those carefully selected programs and activities which seem most promising as ways to achieve our ultimate aims.

In a time of ferment, debate, and innovation in education and in the arts, NASM cannot afford to rest its case on past achievements, great as they are. The battle to establish minimum standards in musical education has been won. The battle to make music a respected member of the academic community has been won. The professional degrees in music, from the Bachelor of Music through the Doctor of Musical Arts, have been established and nurtured. A national office has been set up.

But new questions arise. What battles must now be fought? What new tasks are to be done? What service does music still require of us? How can we help shape the future — the future professional musician, the future college teacher of music, the future public school teacher of music? More broadly, how can we help shape the future of music in education and the future of music as an art in these United States? It remains for us to find answers that are creative, productive, and exciting.

Perhaps there are also some more specific questions to which answers should be found.

Are new techniques of instruction in music developing as rapidly as they are in other fields, or are we lagging behind? Is the private lesson the best way to teach musical performance? Are we making use of contemporary technology to expand our pedagogical resources?

How can we better integrate musical studies, so that theoretical, historical, and applied insights all conjoin effectively in the training of "the compleat musician?"

How can we increase corporate and foundation giving to the arts in general, and to music in particular?

What are the music personnel needs of the future, and what — if any — influence should they have on curricula, enrollment, and advising of students?

What is the future of accrediting? Will it move away from enforcement of minimum standards, and toward encouragement of excellence, diversity, and innovation? Who will accredit graduate work, particularly at the doctoral level? How can the accrediting process be refined to make it more stimulating and helpful to institutions?

Finally, what does the future hold for the relationship between music and the other arts in education? We share many common problems, concerns, and aims, and one of the greatest concerns must be simply this: How can we redress the present imbalance in American education, and bring the arts into a larger place in education? Why should not the arts work for a place in the educational curriculum, at all levels, equal to that occupied by such other disciplinary galaxies as the physical sciences and the language arts? Is it possible that we, as an association, should consider broadening our concerns to include arts other than music, or that we should move toward some working agreement with agencies already representing these other arts, with the eventual aim of establishing an agency or federation of agencies which could aid all the arts in education through the process of accreditation? Could it be that such a move might create for the arts a force which would work for the improvement of professional training as well as a dramatic upgrading of the place of the arts in general education in our public schools, colleges, and universities?

CONCLUSION

Well, there at least are some of the questions. Whether they are the right questions, the kind of question which NASM wishes to ask itself, and what the answers are, remains to be seen.

I believe it was a former president of General Tire Corporation who said, "Never put an expert in charge of a project; all he'll see are the problems." Your Executive Committee, I think, must have followed that advice in choosing an Executive Secretary. At least, no one can accuse them of having picked an "expert"! So, this report does not have answers; it has questions. Perhaps, however, that isn't so bad.

Answers are hard to find unless questions are asked first. Solutions to unidentified and unrecognized problems are rarely discovered. So it may be that a spirit of questioning — of re-examining not only member institutions, but also NASM itself, its functions and its purposes — it may be that this will lead us toward a continuation of the same high order of creative achievement that has characterized NASM throughout its long and distinguished history.

WARREN A. SCHARF, *Executive Secretary*

REPORT OF THE COMMISSION ON CURRICULA

(The following recommendations of the Commission on Curricula were approved by vote of the Association, 21 November 1966.)

The Commission on Curricula recommends that Associate Membership be granted to the following institutions:

1. Amarillo College, Amarillo, Texas; Robert E. Hoffman, Chairman, Department of Music
2. Ashland College, Ashland, Ohio; Calvin Y. Rogers, Head, Department of Music
3. California State College at Fullerton, Fullerton, California; Joseph W. Landon, Chairman, Department of Music
4. Findlay College, Findlay, Ohio; Louis Chenette, Head, Division of Fine Arts
5. Indiana State University, Terre Haute, Indiana; James W. Barnes, Chairman, Department of Music
6. New Orleans Baptist Theological Seminary, New Orleans, Louisiana; William L. Hooper, Dean, School of Music
7. New Mexico State University, University Park, New Mexico; John W. Glowacki, Head, Department of Music
8. St. Cloud State College, St. Cloud, Minnesota; Roger Barrett, Chairman, Department of Music
9. Southern Colorado State College, Pueblo, Colorado; James Duncan, Chairman, Department of Music
10. Union University, Jackson, Tennessee; John Hughes, Head, Department of Music
11. University of Maryland, College Park, Maryland; Homer Ulrich, Head, Department of Music
12. University of Wisconsin, Madison, Wisconsin; Dale W. Gilbert, Chairman, School of Music
13. William Carey College, Hartiesburg, Mississippi; Donald Winters, Head, Department of Music

The Commission on Curricula recommends that Full Membership be granted to the following institutions:

1. Carson-Newman College, Jefferson City, Tennessee; Louis O. Ball, Jr., Chairman, Department of Music

2. Central Michigan University, Mt. Pleasant, Michigan; Eugene Grove, Head, Department of Music
3. Duquesne University, Pittsburgh, Pennsylvania; Gerald Keenan, Dean, School of Music
4. Eastern Illinois University, Charleston, Illinois; Robert Y. Hare, Director, School of Music
5. Eastern Washington State College, Cheney, Washington; George W. Lotzenhiser, Chairman, Department of Music
6. Hamline University, St. Paul, Minnesota; Russell G. Harris, Head, Department of Music
7. Marylhurst College, Marylhurst, Oregon; Sister M. Anne Cecile, S.N.J.M., Chairman, Department of Music
8. Sam Houston State Teachers College, Huntsville, Texas; Fisher A. Tull, Jr., Chairman, Department of Music
9. Southern Illinois University, Edwardsville, Illinois; Lloyd G. Blakely, Chairman, Music Faculty
10. Southwestern Baptist Theological Seminary, Fort Worth, Texas; James C. McKinney, Dean, School of Sacred Music
11. University of Connecticut, Storrs, Connecticut; Louis L. Crowder, Head, Department of Music
12. Valparaiso University, Valparaiso, Indiana; Richard Wienhorst, Acting Chairman, Department of Music
13. Walla Walla College, College Place, Washington; Melvin K. West, Chairman, Department of Music
14. Western Illinois University, Macomb, Illinois; Clifford Julstrom, Head, Department of Music
15. Yankton College, Yankton, South Dakota; J. Laiten Weed, Director, Conservatory of Music

The Commission on Curricula recommends that the following institutions be continued in good standing as a result of re-examination:

1. Christian College
2. College Misericordia
3. Ithaca College
4. Manhattan School of Music
5. Marymount College
6. Mount St. Scholastica College
7. Michigan State University
8. New England Conservatory of Music
9. North Texas State University
10. Northeast Missouri State Teachers College
11. Richmond Professional Institute
12. Samford University

13. University of Arkansas
14. University of Miami
15. University of South Dakota
16. Webster College
17. West Virginia University
18. Westminster Choir College

Other actions by the Commission on Curricula in addition to the above approvals:

(1) Three applicants for associate membership were not approved; action on another was deferred for response to questions raised.

(2) Action on two applicants for full membership was deferred.

(3) Upon re-examination, one school was invited to resign for failure to maintain standards and has done so; one was placed on probation, and action on another was deferred.

(4) Four new curricula were considered by the Commission.

The B.M. in Piano Pedagogy at Southern Methodist University was approved in an experimental program.

The proposed B.A. in Music at Western Kentucky State University was given preliminary approval.

Action on another program was deferred and one school was advised to drop a particular degree program.

(5) Progress reports relating to special problems at two schools were received and approved.

(6) The report of the Commission's Sub-Committee on the A.B. degree was approved. It is printed elsewhere in this BULLETIN for the consideration and comments of the membership. Upon further revision in June, it will be submitted to the annual meeting in November 1967 for official action leading to the replacement in the By-Laws and Regulations of the present statement on the A.B. degree.

THOMAS GORTON, *Chairman*

REPORT OF THE GRADUATE COMMISSION

The following recommendations of the Graduate Commission were approved by vote of the Association, 21 November 1966. Specific curricula approved are listed in the 1967 *Directory*.

ADMISSION TO ASSOCIATE MEMBERSHIP:

California State College at Fullerton, Fullerton, California.
Indiana State University, Terre Haute, Indiana.
New Mexico State University, University Park, New Mexico.
New Orleans Baptist Theological Seminary, New Orleans, Louisiana.
Saint Cloud State College, Saint Cloud, Minnesota.
University of Maryland, College Park, Maryland.

ADMISSION TO FULL MEMBERSHIP:

Central Michigan University, Mount Pleasant, Michigan.
Duquesne University, Pittsburgh, Pennsylvania.
Eastern Illinois University, Charleston, Illinois.
Eastern Washington State College, Cheney, Washington.
Sam Houston State College, Huntsville, Texas.
Southern Illinois University, Edwardsville, Illinois.
University of Connecticut, Storrs, Connecticut.
Western Illinois University, Macomb, Illinois.

The following institutions were continued in good standing as a result of re-examination and Commission review:

Ithaca College, Ithaca, New York.
Manhattan School of Music, New York, New York.
Michigan State University, East Lansing, Michigan.
New England Conservatory, Boston, Massachusetts.
North Texas State University, Denton, Texas.
Richmond Professional Institute, Richmond, Virginia.
University of Miami, Coral Gables, Florida.
University of South Dakota, Vermillion, South Dakota.
West Virginia University, Morgantown, West Virginia.

The following institutions submitted new graduate curricula (not in connection with a re-examination) which were approved. The new curricula are listed in the 1967 *Directory*.

Ball State University, Muncie, Indiana.

Bradley University, Peoria, Illinois.
 Fort Hays Kansas State College, Hays, Kansas.
 Hardin-Simmons University, Abilene, Texas.
 McNeese State College, Lake Charles, Louisiana.
 Miami University, Oxford, Ohio.
 Millikin University, Decatur, Illinois.
 Northeast Missouri State Teachers College, Kirksville, Missouri.
 San Francisco State College, San Francisco, California.
 Southeastern Louisiana College, Hammond, Louisiana.
 State University College, Fredonia, New York.
 University of Cincinnati, College-Conservatory of Music, Cincinnati, Ohio.
 University of Idaho, Moscow, Idaho.
 University of Montana, Missoula, Montana.
 University of North Carolina, Greensboro, North Carolina.
 University of Puget Sound, Tacoma, Washington.
 University of Redlands, Redlands, California.
 West Chester State College, West Chester, Pennsylvania.

The Graduate Commission has reviewed in a consultative capacity the plan of requirements for the doctoral degrees listed below. (Complete doctoral listings appear in the 1967 *Directory*.)

Michigan State University
 Ph.D. in Musicology; Applied Music in combination with theory and literature.

North Texas State University
 D.M.A. in Performance; Composition.

Southwestern Baptist Theological Seminary
 Doctor of Church Music.

University of Cincinnati
 Ph.D. in Music.

University of Iowa
 D.M.A. in Performance and Pedagogy.

University of Maryland
 D.M.A. in Composition; Performance.
 Ph.D. in Musicology; Music Theory; Music Education.
 Ed.D. in Music Education.

University of Oregon
 D.M.A. in Performance Pedagogy; Music Education Pedagogy.

University of Southern Mississippi
 Ph.D. in Music Education.
 Ed.D. in Music Education.

University of Wisconsin at Madison
 Ph.D. in Systematic Musicology; Historical Musicology.

West Virginia University
 Ph.D. in Music Education.

The following institutions have submitted new curricula which were

given tentative approval. Final approval, and listing in the *Directory*, is deferred until transcripts of graduates become available.

Converse College

Master of Music in Church Music.

Eastern Washington State College

Master of Arts in Music History and Literature; Applied Music; Music Education; Theory-Composition.

Oklahoma City University

Master of Arts in Teaching (Music Major).

University of Miami

Master of Music in Theory-Composition; Musicology.

University of North Carolina, Greensboro

Master of Fine Arts in Theory and Composition.

University of Oregon

Master of Church Music.

REVISION OF BULLETIN 35

Work is continuing on the revision of Bulletin 35 (Recommendations of the Graduate Commission relative to requirements for graduate degrees in the various fields of music). It is expected that final drafts for the bulletin will be ready for Commission review at the June 1967 meeting.

SUBMISSION OF NEW GRADUATE CURRICULA

It is the policy of NASM that new graduate programs be submitted to the Graduate Commission for review in advance of their being offered. In such cases the Commission makes a consultative report to the institution concerned. The new programs should be submitted by using the NASM Master's Degree Questionnaire and/or Doctor's Degree Questionnaire.

After a new graduate program has been in operation for three years, the institution should submit to the Graduate Commission an application for formal Commission action. The application should include representative transcripts of students who have completed the degree program plus an outline of any changes made since the original submission of the program, and current graduate catalogs. Commission approval of these programs will result in their inclusion in the published NASM *Directory*.

DOCTORAL PROGRAMS

The Graduate Commission, while encouraging experimentation and innovation in doctoral programs, re-emphasizes the need for the main-

tenance of the highest standards in doctoral level work and in admission to doctoral programs. Occasionally a person who cannot maintain continuous employment because of personality or other faults pursues a doctorate because he has nothing else to do. He may be scholastically equal to the task. His hope is that someone will hire the degree and not the man. A rule of thumb which might be of help is this: The institution should not grant a doctorate to any student whom it would not want on its own faculty.

EVERETT TIMM, *Chairman*

THE ROLE OF THE ACCREDITING AGENCY AS A SOURCE OF EDUCATIONAL LEADERSHIP

FRANK G. DICKEY, *Executive Director*
National Commission on Accrediting

In *Tristram Shandy*, Laurence Sterne, the eccentric Eighteenth Century English novelist and clergyman, wrote that, "The ancient Goths of Germany had a wise custom of debating everything of importance twice — once drunk and once sober; drunk that their words might not lack vigor; sober that they might not lack discretion."

During the past two decades the significance of accrediting in higher education has probably been more eloquently and more energetically debated by more people than at any other time in the more than half-century history of accrediting. Insofar as I can see, this discussion has been good in many respects, for it has certainly caused people to affirm their beliefs one way or the other; however, I fear that much of the debate which has raged has been of the "drunken variety" — and now, we need to look at the place of accrediting in higher education with the sober view. This I propose we do together this evening, giving particular emphasis to the leadership function of accrediting agencies.

First, I should like to sketch very briefly the current picture of accrediting today. Basically, there are two types of accreditation: institutional accreditation, covering an institution of higher education as a whole, granted by one of the regional accrediting associations (New England, Middle States, North Central, Southern, Northwest, and Western); and specialized or program accreditation, covering a specific area, school, curriculum, or program within an institution, such as law, nursing, chemistry, pharmacy, music, medicine, teacher-education, and some two dozen more. Such accreditation is granted by various specialized or professional accrediting agencies recognized by the National Commission on Accrediting. As most of you know, the National Commission was established by the colleges and universities to guarantee the

reliability of an accrediting agency and, above all, the necessity, in terms of social need, for the existence of its particular form of accreditation.

The place which the National Commission on Accrediting holds is unique because within a span of only seventeen years it has brought some degree of "order" out of the chaos of accreditation. Looking at the Commission's achievements in this period, three major types of activities may be noted. First, the Commission has attempted to reach consensus for American higher education on a rationale or philosophy of accreditation. Second, it has become the center of communication and regulation of accreditation. And, third, it has endeavored to stimulate improvement of accreditation.

Under this philosophy, the Commission has attempted to keep the interests of the institutions, the regional associations, and the professions in balance. In this effort, it has worked with each of the professions to assure that both educators and practitioners within the profession share responsibility in accrediting. Most significantly, it has tried to reach its decisions in terms not alone of the desires of educational institutions or the professions, but of the needs of the public at large. Hence, in recognizing any accrediting agency, it has adopted as its first requirement the principle of "social need," the legitimate need of students, parents, employers, faculty members, government agencies, and other groups for information and guidance about institutional quality.

Occasionally, as a result of this philosophy, the Commission has been subject to the criticism that it weighs more heavily the interests of accrediting agencies than those of its institutional members. It is true, as the history of the regulatory agencies of the Federal Government shows, that any regulatory body, including the Commission, may in time tend to represent the interests of those it was created to regulate. But the Commission continues to deem of first importance the welfare of the public and of higher education; and support for this policy seems evident from the growth of its membership to more than fifteen hundred colleges and universities.

If accreditation is primarily an educational function, as I believe it to be, then the center of control should reside in educational institutions. But this does not mean monopoly, for it is assumed that monopolistic control of education that is intended to serve the public interest is unwholesome and contrary to democratic processes. Therefore, a plurality of forces should operate in its control. The exclusive control of accredi-

tation by organized professions is just as indefensible as for the educational institutions to overlook the needs of society. As one of the major interests, representatives of professionals practising their profession in the field should participate in the accrediting function, but this role should be subordinate to that of educational institutions.

A second major accomplishment of the Commission has been to act as a center for information, coordination, and mediation in accrediting. Much of the antagonism, conflict, and tension over accreditation has arisen from misinformation and misunderstanding. In the past, facts about accrediting agencies and their accrediting policies were difficult to obtain, while rumor, often false, was widespread. At the same time, without sufficient consultation and publicity, accrediting agencies sometimes formulated unwise plans. Hence the Commission has sought to provide authoritative information and to undertake counseling and guidance to resolve and to prevent conflicts over accreditation.

Even if all its other aims were fulfilled, and the Commission had concluded that its task was done, the need for this function would continue. As one state education official has said, "There must be a national board of some sort which can work with the various accrediting groups, institutions, the professions, and states in order that all can work together in harmony and plan in unity."

A third accomplishment of the Commission has been in the area of lending encouragement to the improvement of accrediting and to the improvement of the quality of higher education through the process of accrediting.

Unfortunately, too many college educators who are not fully familiar with the potential which accrediting agencies hold for the improvement of education have failed to see the dynamic values inherent in these organizations. For example, one critic of higher education said in a speech to a regional accrediting organization over 25 years ago: "If tomorrow morning every accrediting committee in the country should adjourn *sine die* and every accredited list should be destroyed, I believe American education would receive such a stimulus as it has not received in fifty years. There is only one justification for accrediting, namely to do away with malpractice. It would be far better to substitute a Commission on Educational Sanitation in the place of the accrediting bodies."

There are a number of reasons that accreditation has not been given the acclamation and support which it deserves and some of the reasons

may be traced directly to those of us who as educators are involved also in the accrediting organizations. Among these reasons are the following:

- (1) Some educators view accreditation as an end in itself rather than as a means to institutional or programmatic improvement.
- (2) Some educators try to meet the standards in a minimum manner rather than to set their sights above these minima.
- (3) Some educators are satisfied with meeting the letter of the standard rather than seeking to meet the spirit which underlies the standard.
- (4) Some educators fail to recognize the depth and the flexibility of the standards.

One of the major problems still facing most accrediting organizations is that accreditation can easily slip from being a stimulating influence to becoming merely an academic ritual or a deadening pressure on education. As has been said, for example, about professional accreditation: "Accrediting improperly conducted could support professional conservatism, rigidity, and selfishness. It could prevent the introduction of new methods and it could indirectly place limits on enrollments." In contrast, accrediting organizations properly conducted can and should provide, even with all their limitations and inadequacies, a protection for the public and an assurance for the particular profession. They can and do offer stimulation for continued educational improvement and they can and do indicate, sometimes after too much of a social lag, the proper direction for the education of the future members of the profession.

If accrediting organizations in American higher education are to have a desirable influence on educational development and also are to be of utilitarian value to the nation, they must be conducted with the greatest farsightedness of any enterprise in higher education. Professors and administrators must attempt to foresee the demands that will confront their students and their profession during the remaining decades of this century. It is not enough merely to conserve effectively the achievements of the past and to pass these on to our students; we must make real efforts to understand the part which music and the arts will play in the lives and society of future generations, and then prepare people for these new and differing situations.

Obviously, minimum standards are important, particularly at the undergraduate level; but how do we improve the quality of graduate education, and even undergraduate education in the institutions of superior quality? Certainly we do not bring about such improvement merely by developing additional sets of minimum standards. Rather, it

seems to me, we should set ourselves to the task of developing flexible guidelines and furnishing consultative assistance to all types of institutions, both the developing colleges and the superior institutions.

As far back as 1952, the National Commission on Accrediting stated quite forcefully that "accrediting shall be used as a stimulus to growth and development rather than be merely inspection and standardization based upon minimum standards." As the years have gone by, I think that I should suggest that we modify that statement only slightly, merely by indicating that such developmental efforts do not necessarily have to come through "accreditation" per se, but rather through the efforts of the accrediting agency.

The process of accreditation has grown to the point where the vast majority of institutions of higher education hold membership in accrediting bodies. In the case of institutions granting the baccalaureate degree, for example, over eighty per cent of these institutions are accredited on a general, institutional basis at the present time. Granted that there is need for determining minimum levels of acceptability, the question might be raised as to a further need for some agency to help institutions improve themselves. Of the various organizations which might take a part in such activities the accrediting agency is in a particularly strategic position to give assistance; however, extreme care must be used to prevent an institution from getting the notion that their accreditation is in jeopardy if they do not accept all of the suggestions offered.

Granted that accrediting agencies have helped to improve the quality of the borderline institution, what about the institutions of average quality or the one with above-average or even superior standing? Have these institutions received adequate returns from their membership in accrediting bodies? A generalized answer to these questions would suggest that the above-average and superior institutions have grounds for complaint. In the past these institutions have received few benefits from accrediting groups. A partial cause for this appears to be the fact that accrediting agencies have usually not collected the sorts of information which the average, above-average, or superior institutions would find useful. If accrediting agencies are to serve a vital role in the improvement of American higher education, they must demonstrate their usefulness to the superior institution as well as to those which are merely adequate. There has been much lamentation over the fact that higher education has often neglected the superior student in favor of the less qualified. It would appear that most accrediting agencies may be criticized in like

manner for continuing to concentrate on the weaker institutions. An organization such as this cannot afford to be an "exclusive" body at either end of the institutional scale. It must be "inclusive" if it is to affect in a real sense the totality of education in a specific field such as music.

One of the basic problems in music education today stems from the fact that too many prospective teachers of music for our elementary and secondary schools are being prepared in institutions which have no relationship to NASM. How can an organization such as this have any real influence on the music programs of our elementary and secondary schools unless it is working continuously with the institutions which prepare these teachers? A sound working relationship between NCATE, NASM, and the preparing institutions is essential if we are to have the education for our citizens of the next generation which we desire. And, a prerequisite to this type of cooperative arrangement is that NASM consider the means by which it will work closely with the *majority* of the institutions preparing teachers of music. In other words, even though NASM is not now an exclusive, social-club organization, it cannot afford to become such an organization if it is to have a marked influence on the preparation of teachers of music — and also the others who are involved in musical activities.

NASM has the responsibility and the obligation to see that the nation is provided with highly competent teachers of music in our educational institutions. I think that Dr. Scharf, in a recent response to a journalist-music critic, expressed most effectively the type of preparation which we are seeking. In this statement, Dr. Scharf said: "A cultivated audience does not consist of people who know facts about music; it consists of people who want to hear music, to experience music, to be moved by it. What these people are after is not merely knowledge *about* music, but knowledge *of* music. The hope to penetrate into the essence of a work of art through participation as listeners." Individuals who can produce these attitudes, appreciations, and understandings are to be expected from NASM institutions.

It is an expression of the obvious to state that more research is needed in the whole field of education. Accreditation is no exception. Every phase of accrediting should be subjected to careful and critical study. The need for new and better evaluative instruments is well known. Perhaps one of the greatest needs for research and exploratory action is in the area of the changing functions of accrediting organizations. Your own organization has a glorious opportunity to make a real

contribution to accrediting knowledge by moving out on the cutting edge of education and making new and different attempts to improve the quality of music education.

In the few remaining minutes I should like to outline several areas in which I believe organizations such as NASM may perform unique leadership activities.

First, I should like to borrow a term which a friend of mine, Larry Haskew, the vice-chancellor of the University of Texas, recently coined. It is "professionship." This term connotes the role of a given profession in public governance. Certainly one of the significant developments in social control and societal organization in modern America is the rise of the voice of the "profession" as an influencer of governmental policy and the acts of governance. Best established and recognized in this regard (that is, until the advent of medicare) has been the medical profession; however, other professions are coming into a position of influence. In a sense, "professionship" may be likened to a citizen with exponential influence upon the course of public policy.

It is true that ability to manage and direct the voice of a profession in such fashion that it serves the public interest as well as the proprietary concern of dedicated professionals is difficult to develop. A profession today may have more individual members than the voting population of several states fifty years ago. It must develop decision-making and influencing structures of high complexity if the voices of the profession are to be authentic. Obviously, its performance of "professionship" can rise little above the competence in political science of the individuals who contribute to that performance. The musician of tomorrow through his organization of NASM must have his say in shaping public policy and must serve as a specially regarded corporate citizen in advising his fellow citizens on matters affecting the cultural advancement of the nation.

So, I should say that if NASM is to exert the type of professional leadership which I should envisage, you must emphasize "professionship" as it relates to governmental policy affairs.

A second area in which leadership must be exerted is that of understanding the demands from the revolutionizing of knowledge. Geometric increase in the quantitative supply of knowledge and understanding is an awesome spectacle in these days, but even more overwhelming is the continuing revolution in the content and structure of knowledge itself. To many of the old questions, almost new answers are necessary.

And, more disturbing, is the growing fact that the old questions are not even the proper ones to ask.

For the professional and for the professional organization, what is to be expected is that almost as much energy will be expended upon new learnings as upon application of that which is already known. It is more than a play upon words to proclaim that the graduate degree in music must signify competence in two kinds of practice — the practice of some portion of music and the practice of learning music in a new context.

Conceiving the musician or the professor of music as learner has implications too multitudinous to detail here, but it does seem important to emphasize one.

The responsibilities of knowledge include the responsibility to share it with those who need and desire it. Nothing of it is lost by being shared, for it is one of those primary goods which there is no advantage in hoarding. On the contrary, it is self-defeating to do so.

The scholar whose freedom is so important to the rest of society has the continuing obligation to conduct relevant research and then to disseminate his findings to society. A statement on academic freedom, adopted unanimously by the General Faculty of Oberlin College, Ohio, on February 12, 1952, contained these sentences: "A college or university above all must be a place in which the validity of ideas, new and old, is examined critically. The gains from this careful evaluation of ideas accrue to the whole society." An unexamined idea, to paraphrase Socrates, is not worth having; and a society whose ideas are never explored for possible error may eventually find its foundations insecure. In the main it is the function of academic institutions to conduct such exploration, and man's right to the free use of knowledge is nowhere more real than here. Not only is individual research important, but we must also give attention to programmatic research and investigation. Such activity should be one of the primary responsibilities of a professional organization.

Again, I should like to quote Dr. Scharf when he said recently: "It would be well for those of us in music to address ourselves to the future, and to show less concern for the 'traditional' separations of conservatory and university, professional and liberal education, music and the so-called 'academic' disciplines, and even — dare we say it? — musicology and music. The American educational system is in a constant state of flux, and is playing an ever-growing role in shaping our society.

There is a need for the arts in society, and it is the responsibility of the educational system to continue to meet that need and meet it in new and more fruitful ways. We need music as an integral part of liberal education, and musical education as part of the total spectrum of American education. There may indeed be a need for a 'new music' as there was for a 'new math' — and I rather think there is — but it seems unlikely that such a development will occur if we look backward toward tradition rather than forward toward creative development which draws on the best of past thinking as the foundation for new approaches."

The type of research which is indicated in these statements by Dr. Scharf is that which is sorely needed and must be undertaken by NASM if this organization is to provide the needed leadership in music education.

We can learn much from business and industrial management. One of the tools of administration in the business field is what is called "linear programming." This is one of the recently developed techniques that is proving useful in the analysis of certain kinds of managerial problems. The starting point of linear programming is the simple recognition that the resources which any organization has at its disposal to attain its objectives, while not fixed, are at least limited. The basic concept employed is that there is an ideal combination of these resources which, if not actually attainable, is approachable. Think of a university in these terms for a moment. The resources (faculty, buildings, equipment, staff) are limited. The objective (education) is the ideal. It is the goal of the university administration to determine the optimum way of balancing the use of these resources in the attainment of the ideal. Obvious problems begin to present themselves. First, there must be a more precise definition of the "ideal." Education of whom? How many? What kind of education? What about research? What about community service and activities? Can these elements be assigned relative values, that is, can they be arranged in a weighted, priority order?

A form of dynamic analysis can be made if enough points of view are applied and if all factors are properly weighed. I think that it is perfectly obvious that the same set of factors will not obtain for all institutions or, for that matter, for any two; therefore, one set of standards or one pat answer will not suffice. To perform the task effectively, tailor-made suggestions must be developed for every institution and every program. If we are to perform such tasks as an organization, then it will be necessary to provide a type of consulting service heretofore not

provided by any of the professional accrediting associations. It will be necessary to call upon the expertise of the most knowledgeable and most farsighted members of your professional group. Somehow provisions must be made for financing such a venture, as well as finding means to amalgamate such activities with the on-going accrediting functions of NASM, for I should not for one moment suggest that the time has arrived when you can abandon the accrediting activities, particularly at the undergraduate level.

As an example of the type of consulting service which I am suggesting, permit me to suggest the approach now being used by the Council of Graduate Schools, not an accrediting organization, but one which is interested in the advancement of quality education.

The Council of Graduate Schools provides a consultation service to institutions that (1) wish advice with regard to the establishment of new graduate programs, or (2) desire an evaluation of already existing graduate programs, or (3) would like an examination of their resources for the future establishment of graduate programs.

They have compiled a list of veteran graduate deans who are willing to serve. They also have a list of subject experts in many disciplines. An institution wishing advice in one specific field may ask for one or more experts in that field. An institution wishing advice regarding the overall organization may ask for one of the graduate deans. Some institutions may want both kinds of advisors.

When a graduate dean contacts the CGS for the purpose of arranging a consultation, he is usually sent a list of four or five eminent scholars in the field. The institution then indicates which of the suggested persons they would like to have, and the CGS makes the arrangements. If at all possible, the institution sends a fairly complete advance report on the department or group of departments that are to be involved, including biographies of the staff, analysis of physical resources, and an outline of the proposed program. This dossier is made available to the consultant in advance of the visit. On a date mutually agreeable to him and the dean of the graduate school, he makes a one- or two-day visit. He may talk with administrative officers, department chairmen, members of the faculty, or he may meet with the entire graduate faculty of the departments concerned. At the conclusion of his visit he makes a report, including recommendations, to the dean of the graduate school, with a copy to the CGS. This report is, of course, confidential.

The consultant submits his expense account to the CGS. The expenses are paid by the CGS along with an honorarium of one hundred dollars per day of actual consultation. The CGS then bills the institution for that amount plus an administrative fee of twenty-five dollars.

This service has now been used by a considerable number of institutions, including some old established and distinguished universities. In fact, one of the AGS universities has now had consultants in nine different fields, some with long-established doctoral programs that they wished to have evaluated.

It is clearly understood by all concerned that this is strictly an advisory service and not some form of evaluation or accreditation. The Council of Graduate Schools is not engaged in any kind of accreditation business. It is interested only in giving help where it is needed and where it is wanted. It is hoped that institutions will avail themselves freely of this help.

The Council of Graduate Schools has now drawn up a list of questions which are designed to assist the consultant in the preparation of his reports. These questions center about the major areas of: The Program, The Students, The Curriculum, The Faculty, The Facilities, The Administration, and the particular program proposal on which the institution has requested assistance.

As I have already indicated, the suggestions just offered are not ones which you would wish to copy, but merely offer some guidance in the direction which I am advocating you may wish to consider.

The tasks ahead are momentous. There are craggy peaks to be climbed and perhaps many way-stations along the line where we must stop for reorientation and a bit of rest, but the time has come to start the ascent.

May I end with a story that will illustrate some of the magnitude of the problem. The story is told that Winston Churchill, that grand old man, was invited by all the groups of the British Temperance Union to attend a banquet. Mr. Churchill was intrigued that the British Temperance Union should invite him to attend the banquet, and he accepted.

The banquet was held in one of the old Victorian hotels, and after the meal was over the toastmaster said, "Mr. Churchill, we know that you must wonder why we, the British Temperance Union, would invite

you to attend a banquet. We want you to know, sir, that our statisticians and engineers have determined that you in your lifetime have consumed enough alcoholic spirits which, if poured in this vast chamber, would come to the level of our eyes."

The toastmaster sat down and Mr. Churchill arose and said: "Mr. Toastmaster, I note with great interest that the alcoholic spirits I have consumed during my lifetime, if poured in this vast chamber, would come to the level of my eyes. I only wish to observe, sir, as I look to the ceiling, that there is so much left to be done and so little time in which to do it."

The peaks lie ahead of us, but whether we scale them depends upon our own vision and boldness. Good luck and God speed.

MUSIC, EDUCATION, AND THE UNIVERSITY

GRANT BEGLARIAN, *Director*
Contemporary Music Project
Music Educators National Conference

"Music is the most useless thing in the world; you can't eat it, sit on it, or make love to it!"

These were the first words, as I remember, spoken in all seriousness by Ralph Vaughan-Williams about ten years ago to an awed convocation at the School of Music, University of Michigan. Somehow, to those of us among the students and faculty who tended to take our work too seriously, the sight of that grand gentleman with a long and distinguished life in music, who was accompanied and introduced with a great deal of appropriate dignity by the equally venerable Dean of the School, Dr. Earl V. Moore, and then the utter, disarming truth about uselessness of music was worth at least forty hours of graduate credit.

"Consider the humble brick," Vaughan-Williams went on to say, "and compare it to a Schubert song. I can think of a thousand uses for the brick including hitting my enemy on the head with it. An excellent use of the brick, but for which purpose the Schubert song is almost totally inefficient. A Bruckner symphony? Now, that is another matter. It might do sufficient harm, especially, if the Gesellschaft edition is used — Urtext, of course!"

By unceremoniously removing the necessity to justify our work in terms of its pragmatic and incidental uses, our minds were freed to perceive the unique attributes of our art and the relevant relationships of these attributes to others which together comprise our work as musicians.

Thus freed from the necessity to apologize for music by saying that it incidentally ennobles the spirit or speeds digestion, that it incidentally stimulates or anesthetizes our nervous or visceral systems, that it incidentally teaches history, geography, arithmetic, to say nothing of genteel

behaviour, instead our concern becomes what music does *essentially*, and how through the learning process this essence may be transmitted, perceived, and experienced. And because we as music educators have assumed the responsibility for developing individuals who through the practice of the art of music bring forth and convey this essence, then this concern extends into the realm of music education.

I would like to make two admissions which reveal my skepticism if not my ignorance. One has to do with the unease I have with the word *essence*. To me the word has a bookish and fussy aura, a connotation of clouds parting on a terrible day to reveal the true significance of everything we do or think. It is as if by stripping the variable and incidental surroundings from a musical phenomenon we can come face to face with its unalterable truth. I do not believe that the essence of music, or anything, for that matter, can be revealed by such stripping alone. I am most wary when one begins to think in absolute truths and final solutions. I must simply admit that I do not know what *precisely* is the essence of music, and let it go at that.

The word "essence" in this context denotes that elusive and magnificent moment when under certain specific circumstances, in the presence of a musical event, we become aware of a complex of phenomena and their relationships which intensely engage all our senses and make us passionately involved in the event itself. I am not certain that this musical experience can be so precisely understood through systematic research and experiment that it may be duplicated in me or others under other than specific circumstances, and, therefore, eventually so formulated that this experience may be produced at will anywhere, anytime, in anyone.

Of course the day may come when *all* human experiences and responses, not just musical ones, may be classified and reduced to biochemical formulæ which, packaged and labeled under benevolent and errorless supervision, can be obtained casually at the equivalent of our corner drugstore and consumed in controlled environments most conducive to recurrence of minutely graded levels of sensual and intellectual delights. This may be the utopia promised us: a vast populace of happy culture addicts, well-supplied with leisure time and space, catered to by chemists and grocers — the artistic directors of the future; much more efficient than the combined artistry and insight of today's entrepreneurs, apologists and artists-and-repertory men of recording companies. The eventuality is not as remote as one might think; all we have to do is con-

sider contented cows and office workers spurred and rewarded by music deemed suitable by industrial psychologists, sound engineers, and packagers of music. To hear or not to hear is not much of a question, or choice; such decisions will soon be, if not already are, beyond our control.

If this projection is right, and if we are powerless to alter it, then there is not much point in worrying about how to educate a violinist, a composer, a scholar, or a junior-high music teacher with a major in voice and a minor in tuba. The quality and extent of their education will be governed then, as has been the case to a large degree, by the reality of the musical marketplace — a reality defined by the “uses” of music.

The second admission of my skepticism has to do with education, and more specifically with formal, university education. As a general rule, formal university education denotes instruction in well-defined disciplines for sequential and systematic accumulation of knowledge and development of skill in appropriate methodology of thought. I agree with the critics of this generalization that education is more than the sum total of these obvious parts; it is incomplete unless it is directed toward the attainment of wisdom. Education must pay attention to the imaginative and æsthetic facets of our being, not only to the logical and programmatic.

One is overwhelmed by the nearly universal confidence in formal education as a means for answering all human questions. This development is the supreme accomplishment of the technical-organizational mind — this awesome assurance for reaching absolute certainties, final solutions, and irrevocable truths; this triumph of reason, order, and method. We in the arts deal with ambiguities, possibilities, and skepticism. We work in the unsystematic, unpredictable, disorderly, messy realm of human imagination with its constant potential for error, waste, risk, but also with its occasional triumphs of vision and discipline.

I am reminded of the account of the discovery of the famous Carlsbad Caverns in New Mexico. If my recollection is reliable, sometime near the turn of the century, a man who had traveled a great deal in that part of the country — I believe his name was Jim White — came upon the mouth of the cave. He had already explored other caves in the area, but nothing quite like this one before. He entered the cave carrying with him a kerosene lamp and a rope of certain length. Sometime during his descent into this gigantic and uncharted cave, his lamp broke accidentally. One cannot easily imagine the resulting oppressive black-

ness of an unlit cave unless one has experienced it first hand. He continued with his progress deeper and deeper into the cave, groping in its absolute darkness for footing and handhold. Eventually he reached a point, which we now know as its first huge chamber about one thousand feet beyond the cave's mouth, where his feet indicated a drop of some sort. He fastened his rope to a nearby stalagmite, and began lowering himself into the abyss in the hope of reaching the next level of the cave's floor an unknown distance below. He descended the full length of the rope but his feet were still dangling in the air. Then, in what must have been the most exhilarating moment in this man's life, he made the most illogical and unmethodological and yet typically human and intuitive decision; *he simply let go of the rope*. The significant feature — and to me, the artistic one — of this act was that his fall was neither too short, say a few inches, resulting in tragi-comic absurdity, nor too long, causing his death, with similar results. As it happened he fell about six or seven feet, I do not recall the exact distance, and landed on the next level sufficiently bruised as evidence of the magnitude of his risk and wonderfully alive to appreciate, I hope, the triumph of human character.

Perhaps, indicative of my own attitude, I do not recall how he got out of there. I know he did. The specific details are in the area of journalism and human engineering, I suppose.

If formal education could ever teach one that under certain circumstances one must "let go of the rope" and live with the necessity for taking risks, strive for uncertain goals, and face the possibility of failure and absurdity, then education has fulfilled its major promise. This does not suggest a new theory of nihilistic recklessness in the name of imagination to confront the military rigidity of courses, academic disciplines, curricula, and degrees. Rather, I would like to submit that education must be concerned as much with the quality of our imagination, aspiration, and character as it is with efficiency of technique, elegance of form, and serviceability of knowledge. Surely there must be a wider choice in the future of man than a choice between a life as a psychedelic voyeur, euphoric eunuch, on the one hand, and an efficient button-pusher and elegant robot, on the other.

I read recently about a distinguished legal scholar who was being honored at a national gathering of experts in law. The highlight of the conference was to be the reading of the paper the scholar had prepared on a complex problem of law. After reading the first few sentences of his paper, he stopped abruptly to tell his audience that he could not go

on with it because he really was not sure of his interpretation of facts and his conclusions. He then excused himself and went home to rethink the problem with greater care. If I had his wisdom and courage, I should do the same now. Lacking these qualities, and admitting at the same time the possibility of serious errors in my observations and conclusions, I will take the risk and live with the uncertainties of my views about music, education, and the university. I shall simply let go of the rope.

The skepticism I have admitted so far *increases rather than decreases* my commitment to music as a manifestation of human potential. The skepticism I have admitted toward education has to do with its structure and aspiration, not with its possibilities.

The principal purpose of music education is, in my opinion, the creation of an environment in which the human potential is nurtured to bring forth and understand a phenomenon I have called the musical experience. (A cynic once told me that the principal function of music education is to guarantee a market for music educators, educators of music educators, and music merchants.) Please note that in my description of music education the words "teaching," "learning," "discipline," "method," and "curriculum" have been avoided. One can examine and describe the general characteristics of the environment music education can create without concern with the specific procedures and terminal points in the music education of practitioners, scholars, teachers, and listeners of music. The conclusion I shall hope to reach at the end of this examination is that the system and procedures of music education we choose must be based on our thorough understanding of the musical experience *and* the totality of the environment which makes that experience possible.

Because this proposed examination deals with the general character of the educational environment rather than its specific form, the process of learning music becomes a part of the total process we call civilization and as such learning music has only a temporary and coincidental connection with educational institutions. Stated in another way, a specific musical information and insight may be gained just as easily from hearing a performance by a consummate artist as by completing a course in, say, "Music Analysis 101." It is also coincidental if the artist "educating" us is the member of a university faculty, a concertizing artist who is a regular guest at soirées at the White House, or a pianist in the neighborhood saloon. The musical experience I speak of has very little to do

with curricular structure, eminence of employment, or propriety of habitat.

With few exceptions, our educational institutions mirror the society which supports and sustains them. These institutions consciously and purposefully reflect, conserve, and instill the values and aspirations of society. However, this consensus with society is being questioned more and more vocally and sometimes knowledgeably. We are beginning to hear not-so-new notions that educational institutions must not only reflect society's values and character, but shape them as well.

As commendable as this periodic evolution toward ethics may be, one must raise several questions about the purpose and nature of this shaping. So long as values and virtues are not prescribed and dogmatized by educational institutions, but instead are permitted to take their particular shape in an environment which respects privacy and diversity of human character and vision, then I feel educational institutions have fulfilled their ethical aims. It is my hope and purpose to do whatever one can to see to it that the character and vision of musical artists, past and present, become a part of this normative environment. It is for this reason that the new program launched by the Contemporary Music Project of the MENC bears the title: *Institute for Music in Contemporary Education*. (The word contemporary may be used for centuries to come.)

This program began its operations this fall. It involves some thirty universities and sixty public schools, grouped cooperatively in various regions of the country. The main purpose of the two-year program of the regional institutes is to develop and evaluate new ideas and techniques in certain aspects of music learning processes generally designated as musicianship. The MENC Contemporary Music Project, on the national level and regionally, will inform all interested the details of our progress as periodically and fully as possible. It is the hope of all involved that during the course of these two years and at the conclusion of the period, the critical evaluation of these diverse programs will give us all valuable assistance in strengthening the process of music education on all levels.

Almost all institutions of higher learning taking part in the Institutes for Music in Contemporary Education are members of NASM. It is expected that through the cooperation of NASM the developments and evaluations of the institute programs will be available to all institutes engaged in the study of music. All involved in the regional institutes

will welcome not only the active interest of the NASM membership, but also its comments and criticisms. The institutes can thus represent the broadest points of view in music and education.

It is too early yet to draw any conclusions from what has transpired so far. The part of the program which has a bearing to my central point has to do with the premises on which it is based and the educational environment that these premises may create as a necessary condition. These premises were formulated at the Seminar on Comprehensive Musicianship, held at Northwestern University, April 1965, under the auspices of the Contemporary Music Project. The premises of comprehensive musicianship, summarized below, were the collective contributions of the seminar participants representing professionals in various musical disciplines and all levels of educational concern.

1. The content and orientation of musicianship training should serve all music degree students regardless of their eventual specialization.
2. Comprehensive musicianship incorporates conceptual knowledge with technical skills to develop the capacity to experience fully and the ability to communicate the content of a musical work.
3. The courses in musicianship studies should be designed to synthesize knowledge acquired in all other musical studies.
4. All musicianship studies should relate contemporary thought and practice with those of former times.
5. Musicianship courses should be considered as evolving and open-ended disciplines. The student must be given the means to seek and deal with materials outside and beyond his formal education in music.
6. The relevance of musicianship training to professional studies should be made clear to the student. The clarity of purpose may be achieved if musicianship training is based on the student's own musical development and expressive needs.
7. Courses constituting comprehensive musicianship training are directly related to each other. The study of any specific subject matter need not be confined to a given course but approached in several ways in other complementary disciplines.

There is nothing particularly revolutionary or new in these generalized statements. "Not all generalizations are bad, however," as one of the participants of the seminar, Professor Donald Grout, said, and I paraphrase, "including the one just made." If these general premises are to be anything more than high-sounding words and become a part of the music education process, then a new environment and a new approach needs to be created in which the central concern shall be the *understanding of what an artist does, how and why*. To the seminar,

musicianship was the all-inclusive comprehensiveness of the musical artist's work whether he made, taught or thought music. In this environment there is to be no polarity between art and scholarship, no conflict between the making and the understanding of a work of art. The schools of music of contemporary universities should welcome both the artist and the scholar for the diversity and the singularity of their vision and wisdom. The analogy, as has been submitted by a well-known contemporary music theorist and spokesman, of teaching piano in the university music department to teaching typing in the English department, is an amusing but dangerous distortion of values and mixing of categories. One is art, the other, mechanics; they serve different purposes, different gods. It would be just as ridiculous if one equated composition to key-punching, or musicology to solving multi-lingual acrostics.¹

I have enough administrative blood in me to attempt the definition of what this new environment entails and how realistic it may be.

1. As a basic educational premise, the proposed environment should guarantee no one that under *all* circumstances a specific step must invariably lead to a prescribed and successful result. Axiomatic acceptance of linear and measurable cause-and-effect in action and thought shall be always questioned.

2. The development of the private and singular potential of each student shall be the main purpose of the educational environment. The educational institution within this environment shall accept failure as a possibility in everything the student does or thinks. The environment shall accept and reject the student's thought and action on the basis of their results and the care and commitment to means used to reach these results, whether lofty or ordinary.

3. In this environment artistic and ethical notions may be formed; the occasion and the setting may involve the formal classroom, the rehearsal, the recital, or the corridors of the school, the corner drugstore or beer hall, but above all, in the privacy of one's inner self.

4. In this environment, the education of the musician as an artist and scholar is as much a process of apprenticeship with mature artists

¹Truman Capote commenting on some recent efforts in literature said, "That's not writing, that's just typing." If the trend continues perhaps typing eventually may be confused with aleatoric writing, key-punching with composing, and puzzle solving with musicology.

and scholars in their productive years, an emulation of their ways, a study of their craft, an intense involvement in their musical life, as it is a process of understanding the environment itself in which these things take place and gain their perspective.

5. If this environment for music education has any validity in its own terms, then other disciplines, other minds, sharing and shaping the total educational environment with us, may see, may learn, may accept or reject, may experience, in short, the artistic, the unique experience we create and profess.

I do not know precisely how far this environment is from reality. I know intuitively, that having let go of the rope, the reality of the next level of the cave is only six or seven feet away. My intuition is not based on an absurd hope, but on the real experience as a student of what good teaching means and what it does. Good teaching transcends erudition, efficiency, and personal empathy — these one should take for granted, perhaps — and involves the direct development of the student's potential imagination, discipline, and attitude by the teacher's *own* quality and intensity in professing *his* art, *his* work, *his* life. One should not forget the meaning of the words "to profess," "professing," "professor," "profession." These have nothing to do with length of employment, number of publications, and visibility.

The environment I have described works. This has been demonstrated in certain circumstances, perhaps many, perhaps few, in your own institutions. Perhaps, the most concentrated demonstration of the possibilities inherent in such an environment is the "Composers in Public Schools" program begun by the Ford Foundation and now an integral part of the MENC Contemporary Music Project. Aside from all other values of this program, the one that has direct bearing to my central point is the environment it created necessarily when a working composer was placed in an educational institution — in this case, the high school. The composer was assigned to a high school to write music suitable for performance by student groups. He had no formal teaching responsibilities.

Aside from the specific merit of the works written by these composers, the degree of perfection of performance by students, and the expansion of musical vocabulary and skills of the students and their teachers, the main and the residual value of the "Composers in Public Schools" program has been the realization of the idea that the artist, in

this case, the composer, "teaches" in the broadest sense, not because of his ability to explain in words, lesson plans, or visual aids, but through his work, his commitment to his work, and the intensity and discipline of his commitment to his work, even if his work fails.

All of us involved in the Contemporary Music Project in various capacities are proud that this environment, as localized and temporary as it might be, was made possible not through ritual and cant in the name of national chauvinism, obligation to our youth, or even in the name of making people "love contemporary music" — whatever that means — but in celebration of man's ability to commit himself to his vision and his craft. And by placing this man in an educational environment, the intensity and discipline of his commitment showed the way to some of the young as to what an artist does, how and why. He became a "teacher," a "professor," in the fullest meaning of these words.

In this special environment, no one is guaranteed to succeed. There exists only a possibility that a musical experience can occur because all the components of the experience are present in that environment. Sometimes this takes place. No one, not even the system and procedures of music education, its program, its curriculum, even its good intentions can guarantee that. The only guarantee we have is that the musical experience *may* take place in an environment which consists of persons with intense and disciplined commitment to their work as artists and scholars, as teachers and students. The structure of the curriculum should see to it that these experiences are not just occasional happy happenings unrelated to anything else, or expected to occur without fail on Mondays, Wednesdays, and Fridays, at 3:00 p.m., in Room 208, in Annex D, for three hours of credit in the junior year of the major in music education and minor in tennis. To serve any purpose at all as a means for an orderly educational process, the curriculum must account for relationships between facts and ideas, between discipline and imagination, between musical experiences and the possibility, however remote, for attaining wisdom. An education, in short, that nurtures both the creative and logical attributes of a civilized man.

Any attempt to strengthen and expand music education programs on the elementary and secondary levels depends on the quality of imagination and craft of the musician-educators in these schools. These very special individuals must possess not only the qualifications one expects from the practitioner or scholar of music, but the added gift of guiding young children and adolescents toward an understanding of and an in-

volvement in the musical experience on their own level. All of us have known many music educators who, systematically or not, are able to engage the students in the musical experience by their own intense commitment to their profession as musicians.

I wonder if there is a careful study made of the educational processes in music that these special music educators have received in their own childhood and youth. I wonder if their special gifts can be attributed to certain courses they took in college or to types of teachers they had, to the number of credit hours they acquired in this or that subject matter or the number of hours they discussed musical matters with their friends, to their university or home environment, and so on. Without knowing the answers precisely, one can assume that the development of the musician-teacher entails all of these facets of education and more, much more.

The educational process is continuous, unending. The elementary teacher is as important in this process as is the professor in graduate school. The quality of educational environment is as important as the societal. The continuity of educational environment demands a concern for what precedes, surrounds, and follows our own special, immediate interests. Imaginative and competent music education programs in our schools are possible only when the colleges are prepared to educate imaginative and competent musicians who can teach. Musically ignorant or well-prepared freshmen are as much a responsibility of the elementary and secondary schools as they are an evidence of how we have educated music educators in our own undergraduate and graduate schools.

By raising these questions about music, education, and the university, I hope I have increased rather than decreased the magnitude of our task as musicians and music administrators. Assuming that I have done that, I must take heart that the magnitude of the task increases the magnitude of the possibilities that lie ahead and with it the possibility of success and failure.

The Institutes for Music in Contemporary Education have been initiated to try, to examine, to evaluate the many possibilities I have described so that we all may fail, but perhaps less, and less, and less.

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PANEL DISCUSSION

**MUSIC IN HIGHER EDUCATION:
CHALLENGE AND OPPORTUNITY**

THOMAS GORTON, *Moderator*

GRANT BEGLARIAN

HENRY BRUINSMA

FRANK G. DICKEY

WARNER LAWSON

ROBERT SHAW

ROBERT TROTTER

THOMAS GORTON: First I would like to introduce our eminent panel members. Dr. Henry Bruinsma, at the far end, Dean of the College of Fine Arts, Arizona State University; Dr. Warner Lawson, Dean of the College of Fine Arts at Howard University, Washington, D. C.; Dr. Robert Trotter, Dean of the School of Music at the University of Oregon; Dr. Frank Dickey, Executive Director of the National Commission on Accrediting; Mr. Robert Shaw, Associate Conductor of the Cleveland Orchestra and Director of the Robert Shaw Chorale; and Dr. Grant Beglarian, Director of the Contemporary Music Project of MENC.

At luncheon, during the salad course, our panel decided that they were in such solid agreement that they really saw little need to create any kind of a discussion this afternoon. They could not find any controversial points of view. They thought that a panel would be fruitless. They were all for canceling it.

But, by the time the entrée course had arrived, [*Laughter*] lively repartee had been generated. And it was difficult after the dessert, really, to shut off this flow of effervescence and save some of it for this larger audience this afternoon.

As a point of departure, I would like to ask the gentlemen of the panel if they would speak first; and then let me say, that after we have

had some discussion here on the podium, we will eventually throw the meeting over to questions generated from you members of the audience in the orchestra seats.

But, as a point of departure, the philosophical expressions of an exalted level expressed by our eloquent speakers yesterday evening and this morning, were fascinating to all of us. Now how can we clothe these ideas with flesh? What does the teacher do on Wednesday morning before that theory class to implement this creative thinking, these challenges that were set forth to us? And how can NASM serve to stimulate creative thinking in its own administrators and also in the top administrator of each member school.

I wonder if one of the members of the panel would speak to this to get us off the launching pad?

GRANT BEGLARIAN: Since Tom Gorton has given us the ball let's see if we can begin this discussion. As he said, what do we do Wednesday morning at eight o'clock. I don't know if any member of the panel could say exactly what to do at eight o'clock in the morning except oversleep. But we felt at the luncheon meeting that perhaps the function of this panel may be to discuss how to realize, how to bring into existence, a kind of an educational environment in the university where some of the philosophical — as you say, some of the exalted — remarks may be, in fact, put into practice.

This afternoon somehow at lunch the conversation got into the end product of all our efforts, the graduate. And what do we expect of him as a musician, and how do we measure his qualities as a musical artist, whether he be a scholar or a teacher or a performer? And we were all tongue-tied. We didn't know exactly how we would measure artistry and creativity and imagination.

So with this, I don't know if this is any help at all. But we felt that the function of NASM may very well be a consideration of how we measure musicianship, what yardsticks do we use for professional training? And with this I think I can just pass the ball.

FRANK DICKEY: Mr. Chairman, I recall an admonition that my mother gave me early in life, and that is, if you are not sure about the appropriateness of the story, don't tell it. But I think this group is worldly enough that I can take the chance on this one. Some of you have heard this story, I am quite sure, because it has been making the rounds fairly quickly.

It's about the Indian Chief who stood on the corner here in Dallas and as each good-looking girl passed he held up his hand and he said, "Chance." Well, after this had happened about eight or ten times, one of the girls turned around and said, "Chief, I have always understood that good Indian chiefs said 'How.'" He said, "Know how, just want chance." [*Laughter*]

I think our situation today is just the reverse of that. We have a marvelous opportunity here to make some changes in our directions, and yet I'm not sure that we know exactly how we go about these. And what Grant has said makes me think that we may know what it is that we hope will be produced. We are not quite sure how to produce this product. Secondly, we are not at all sure how to measure the outcomes which we are seeking.

So with that in mind, let me reverse the procedure a little bit and just hazard a guess that what we are doing though is not exactly right. In other words, my contention is that we are not, in this accrediting organization or in any other, going to secure the creative individual (nor can we secure a flexibility in programs) as long as we have standards which are relatively rigid, and which in reality work toward producing a fairly standardized product.

Now again, as I indicated last night, I'm not saying that we can rid ourselves entirely of the quantitative aspects. I think for a minimum level we must have certain quantitative measures. But going beyond this and developing the quality of program which we are seeking, the programs which will eventually bring forth these individuals who might be likened in the field of music to the Thomas Jeffersons, or the Da Vincis, or somebody of that nature — the person who has a rather broad understanding of the total field of art — I think we are going to have to go beyond this.

And my statement that I think would apply to all of the presentations thus far in the meeting would be that we are seeking some way to approach this problem of developing new standards, at least new criteria, which would serve to help us move in the direction of a broader, more flexible program.

ROBERT TROTTER: Whatever else we may do, I would like to think that first of all we can teach by exemplification. I've seen factionalism in my professional and my private life (personal life, that is) carried to such extraordinary extents that it becomes sub-, sub-, sub-factionalism.

This happens when you not only have the musicologists not talking to the applied people, and the latter not talking to the music ed people, but when you get the classroom-teacher advocate not speaking to the elementary-specialist advocate, or the 17th Century French musicologist not speaking to the 17th Century English musicologist.

At a certain point sub-, sub-, sub-factionalism becomes so dramatic that you either have to start over again or go mad. Therefore, it seems to me, that the first thing we can do is, as I said, to teach by exemplification. I will undoubtedly misquote Marianne Moore, the American poet, but I hope to come close enough to the original meaning that it won't become offensive to those who know the poem. Somewhere in her poem, "In Distrust of Merits," she says, "I will fight in myself what causes war." To hear Mr. Shaw this morning speak dramatically of his having to revise a commencement address in the shocking context in which he found himself, reminded me of this.

I am aware that I am a hybrid person and that no one is going to put me into the category of being just an administrator or just a performer or just a teacher. I have to work with the various levels of this. Now, when I say we must teach by exemplification, I would like to think that before all the discussion takes place, before all the girding of loins for battle takes place, we can exemplify to our colleagues back home and to our students and to our colleagues across campus, an attitude toward our professional lives that I think has got to underline anything that we do in battles to follow. I refer to the following things:

First, I think we can teach by exemplification what it is to be totally committed to an ideal and totally committed toward the process of working toward that ideal, though fully conscious that you'd better not attain it because it will turn to green cheese.

Second, I hope we can teach by exemplification what it is constantly to be inquiring about our art, its place in the life of mankind, and the nature of mankind.

Third, I hope we can teach by exemplification what it is to be sensitive to very subtle nuances of difference of moral value and aesthetic value. I've heard it said of George Szell that he would lose a friend over an eighth-note. I think it's an unkind way to dramatize something that I admire in the man. As I've watched and listened to him conduct, I'm aware that he is very sensitive to subtle nuances of difference. I would like to be able to hope that we can teach this by exemplification.

Very important in my life is the fact that we can teach by exemplification what it is to be unable to lose face. I think that an awful lot of factionalism comes about because people are afraid that they are going to lose face, their vested interests are being threatened, and they are afraid that other people are going to lose face. I think we need to become unable to lose face when it becomes a matter of discussing issues involving our professional life.

And finally, I would just like to say that we can teach by exemplification what it is to believe in the arts as a part of formal education, just because they are almost unique as a vehicle for teaching how we, as human beings, relate our feeling selves and our thinking selves. Mr. Shaw gave poetic and very apt justifications (that's a horrible word) for the arts in our lives this morning. I think another one is the fact that they are almost unique in human experience as a vehicle for teaching this juncture between feeling and thought; between experience and reflection. I don't think any of these things can be taught, as Mr. Beglarian said, in a three-unit course meeting at nine o'clock, Monday, Wednesday, Friday.

But, if we can teach them by exemplifying them, then I think we are in a position to start talking about what is going to go into such courses. Mr. Dickey has pointed out that as an accrediting organization we must go beyond evaluating each other. We have got to take on the capacity of enlightening each other. And I think it's only when we can start out with this ideal of teaching by exemplification that we can then start to challenge each other and challenge curricular structure and challenge what is meant by accreditation.

HENRY BRUINSMA: Mr. Chairman, as I've listened to these three wonderful speeches which we have had, I see the same challenge which Bob recognizes, the challenge to us as an association to expand our horizons in terms of what we call accrediting; to reach beyond the minimum standards about which we are, and always have been, concerned.

An association is only as strong as its membership, and I think one of the problems for all of us is that for so many years we have gotten into the habit of thinking that it is only the other subject fields which can afford to be creative. We don't have this excuse anymore. We've lived with the excuse for so long that particularly our faculty members, I think, are really not yet oriented to the fact that they can afford to think expensively if you and I are willing to spend all of the time and effort and

all of the paper work to get the money to support them from whatever source is necessary. All of the great research in science was not supported by the local institution. And we mustn't expect this either, or complain if our local institution doesn't support all of the things we'd like to do in music and the other arts. There are sources we can go to now.

But this is part of the new thinking that we have to become accustomed to. We are no longer necessarily the poorest department in any university. We can be the wealthiest department if we as administrators want to work at it. And I think if we are willing to work at it our faculty finally can be jarred out of the narrow thinking that most of them felt they had to indulge in because of poverty. And perhaps we can get some new thinking done.

But I think now that as an association we are going to have to develop some other yardsticks for evaluating and encouraging this kind of thinking. Because, if all of us were to go down Grant's rope and drop that last six feet in the dark, and all of us were to go in different directions and get lost in different caves, we could hurt the cause of music in higher education. But, if we could develop a system of keeping each other apprised of the experimentation going on and the results of these experiments — those which work out well and those which work out poorly, all analyzed in a truly creative way so it can be of help to all of us — I think we would all profit. One of the problems we are running into right now, I think, is that too many people are experimenting in different parts of the country thinking they are the only ones doing it when actually they may have a dozen colleagues in different parts of the country all doing the same thing in the dark.

So, here is one of the values of the association if we would only make use of the association and if the officers, as well as ourselves individually, work at making it work.

WARNER LAWSON: I hate to fall back on the cliché of saying that the thing that I intended to say was pretty much what Henry has just said, but it is true. I was very impressed with the speech on accreditation and the fact that the matter of being accredited is not sufficient. We must look forward into something else and something that depends upon imagination and creativity.

I think too many of us may feel that once we have achieved accreditation successfully and become a full member of the NASM, that that's the goal. But the creative quality and the imaginative quality that Mr.

Dickey spoke of, and which certainly was emphasized again by Bob Shaw this morning, are those qualities which we must now begin to look toward and act on as soon as we possibly can.

THOMAS GORTON: We don't seem to have stirred up a controversy here. You are all beautifully attuned. Let me raise another question which I think has a bearing on the matter of education through exemplification which Bob Trotter mentioned.

Some four or six years ago, a late, unlamented governor of our state said of our Chancellor, "What in the world does Franklin Murphy think he is doing over there in Lawrence? He's supposed to be running a university. Instead, he seems to be establishing a cultural center."

[*Laughter*]

Mr. Shaw mentioned this morning that one of the three important aspects he saw developing on the American scene was the emergence of the university as a center for the performing arts. This certainly is an important aspect of this total education which we are discussing. And I wonder if any member of the panel would wish to elaborate further, whether it be Mr. Shaw or some other member of the panel, concerning the role which they feel the university should play in this regard.

ROBERT SHAW: I wasn't being unduly modest when I said this morning that you quarterbacks call the plays from now on. I have to think for a long while before I can put three words together that make "God is love," you know.

[*Laughter*]

And I don't think I can improvise the type of thing that I would like to be able to say.

A VOICE: Period.

[*Laughter*]

ROBERT SHAW: When I used to work in the steel mills we called this "make work," you know. If you got done too soon and were in danger of raising the rate for the guy following you, then the boss gave you "make work."

[*Laughter*]

ROBERT TROTTER: Mr. Shaw, I know how completely you are committed to working with the great choral music. I'm curious to know if

you have any strong feelings against my concern with a whole batch of energy that we leave dormant in our students by ignoring the popular art of their time.

I'm referring particularly to the fact that I consider myself betrayed by my own growing affection for a few tunes by the Beatles. And very quickly, however, I decided that if those tunes come into my mind, and the words to and into my heart, if you will, that they have a right to be there. And it has led me to the fact that we tend to ignore this energy. We almost nowhere, in our curriculum from kindergarten through the doctorate, touch this energy.

Our students love the popular music, which is unfortunately highly successful commercially. I am curious to know if you have had any thoughts along this line: whether we ought to stick strictly to the great pieces from the past or whether we ought to start out at a legitimate time, when they are young, to let them know that the music that comes quickest to them is also music.

Have I really put any kind of a question? I hate to put you on the spot when you said that you don't like to improvise, but this is something that I would be curious to know your opinion on.

ROBERT SHAW: I can think of a couple of things to say, perhaps by indirection, which might come close to it. It seems to me that one of the significant aspects of the growth in musical life in our time has been the very significant move that popular music has made to folk roots.

There must be a world of difference between what I grew up with in the Fred Waring Glee Club and what Joan Baez does, for instance. And popular music in my time, and I was working with it most consistently, was what I would not have called the people's music. As a matter of fact the people thought so little of it that they needed a new tune every ten weeks to trade small talk above, and to drink against, and to make what some call love by, you know.

[*Laughter*]

So this popular music was not the people's music. And it seems to me that today's popular music is more nearly the people's music. And I would have no objection whatsoever to finding it in a curriculum.

GRANT BEGLARIAN: I don't know what relevance this has to the conversation but I know of a joke that might start the ball rolling.

Two Easterners, never having been to the Great Plains states, decided to take a vacation there, and were dressed in their dude clothes and were riding on the plains on their horses. And they came to two buffaloes. They had never seen buffaloes before. One of them stopped and said to his friend, "Look at those buffaloes. They are the dirtiest things, mangy, with flies all over them, stinking, water running out of their eyes. They are just horrible looking animals."

And one buffalo turned to the other and said, "Oh oh, I think I heard a discouraging word."

[*Laughter*]

MR. GORTON: I would like to remind Dr. Beglarian that he is talking about our song.

[*Laughter*]

Do any other members of the panel have anecdotes at this time,

[*Laughter*]

or should we get back on our trail.

GRANT BEGLARIAN: I didn't intend to have a joke said and let it go at that. I intended to build on that. I feel that in any growing body, there comes a point which is called crisis, if I understand it properly in biological terms. It can become an aberration, such as a dinosaur, or it can become a living organism.

I have a feeling, presumptuous on my part undoubtedly, that if I have observed it properly, I think we have come to that crisis at this moment. One hears today that the "cultural explosion," and I believe you said, Bob, that the "edifice complex" and the various governmental, foundation, institutional support programs in the arts don't really mean anything. They are perhaps the dying gasps of a certain kind of a civilization that we have all grown up in. And perhaps this is the crisis that we face at this moment.

I think this is confirmed by the fact that we question the validity of music in our society, and the fact that Bob Trotter brings out the popularity of the Beatles. And the fact that we are very much concerned with academic recognition of our work. All of these things, it seems to me at least, point to a re-examination of what an artist does. And I have a sneaking suspicion, if I read my Popular Scientist properly about Mr.

Fuller and Marshall McLuhan and people of this type, that we as musicians and artists hold a key in whatever is coming.

Because, I have a feeling, that in our way of doing things the way we do in music, we have a view of the totality of man which the car manufacturer does not, which the chemist does not. They are, in effect, becoming obsolete as soon as they are produced. And I think that this was re-enforced most eloquently by Bob Shaw this morning when he said we are working in the musical art for the permanent or the conservative aspects of what we are as man. This might seem very exalted. This might seem very far away from our daily bread and butter items. But I have a feeling if we begin to work along those lines, perhaps the janitors and the presidents of the universities would understand where we fit into the picture.

And maybe, now, we have said too long, "Don't bite the hand that feeds you." As Alex Ringer of the University of Illinois said at another occasion, "Maybe the time has come to bite and bite and bite some more until it bleeds."

Because, I think we have something special to offer. It is just our own understanding of what we can do that matters a lot at this point. If we can do this, if NASM could define this, then it has fulfilled one of its really great functions as a society.

Thank you.

WARNER LAWSON: Tom, I'd like to carry that a step further to the action of the morning in passing the resolution concerning support of the National Council on the Arts Foundation and its concern that music now is not represented as units of admission for the general student in colleges and universities.

And I think that we must find a way to be sure, not only by consent but by active concern in our areas, that this shall happen. The attitude has been expressed over and over again that music is on the periphery, that it is not considered as of major significance. And with the situation that we find ourselves in today where the pressures are so great on young students with the matter of getting in to college, that they are not going to consider anything at all that is not considered major.

In Washington we are having a severe problem in changing from what we call the four track system, where a kid is put into the track where, according to his IQ tests, he belongs. And he has no chance of

getting out of it if he is put into the fourth track. And we are trying to change that.

Now it means, in music, certainly in Washington, D. C., that the only people who have time to do anything with the choirs or the bands or the orchestras are the people who are in the third or fourth track. In other words we are getting the poorest minds into the field.

And it seems to me that somehow we as an organization, and we as individuals in our community, must find some way to supplement our consent to the resolution this morning by actively working toward that goal that will make music so important and so a part of our lives and the lives of those we touch that it will become a major subject in the curriculum.

It seems to me this is a very important aspect both of accreditation and of our devotion to an ideal, since we are working in the field of ideals.

ROBERT TROTTER: I'd like to ask Mr. Dickey, who is the only one up here who does not earn his living as a musician, if he has the impression in his work that we have more than just an ordinary task ahead of us to come to the place where we match our colleagues in mathematics, social science and other disciplines, in broadening and strengthening our curriculum.

Do you see the people in music as, what shall I say, defaulting on their responsibilities here at all?

FRANK DICKEY: Obviously this is a difficult question to answer because I am not quite sure how each of the various disciplines has achieved a place of prominence, or a place of respect, or the full support which it happens to receive from the various segments of our society. I don't know that anyone has made a very thorough study of this particular question.

But I would make the guess that part of the problem rests with the particular discipline and with the leaders in that discipline. So what I am about to say may sound as if I am being critical and yet I don't think that this is the group which should be criticized. Actually I think it is going to take a considerable amount of missionary work on your part because you are already aware of these things, whereas others within the profession perhaps are not as well aware of the possibilities; also of the manner in which music is viewed in some administrative circles.

So what I am saying in answer to this question, I think, is that the real beginning has to take place within an organization such as this and through your own individual efforts. Suddenly respect and importance is not possible. It's not just achieved from some miracle that takes place, but really through concentrated, hard work. And I hesitate greatly to use this term, but it almost becomes a type of public relations project to begin to demonstrate once more the importance of music and the arts as a basic part of our social order today. I'm not sure that this has been done.

Now I think that we are in a much better position to do this than we have ever been in this nation because of the growing support, the availability of Federal funds, the foundation concern and interest and other factors that are really going in our direction. But I think it is going to take a considerable amount of effort on the part of people within the profession. And it is not something that just happens, as I have indicated, through some sort of miracle.

VOICE FROM THE FLOOR: Mr. Dickey mentioned in his speech last night in referring to accreditation that he felt that accreditation should probably involve both the educator and the practitioner. Now this is true in some professional areas such as medicine, dentistry, and so on.

We perhaps are in a unique situation in that our educational institutions in many cases have on their faculties practitioners who are not necessarily educationists in the usual sense of the term. I don't know if anyone from the assembled congregation here would care to make a comment on this, Mr. Chairman, as to the place that perhaps the practitioner who is not related to a university or a college, might have in the accreditation or evaluation process of the work that we are doing in our colleges and universities.

FRANK DICKEY: Before I throw it open to comment, just let me remind you that the medical profession and the dental profession, using both of those as examples, have exactly the same situation in that they have staff members or professors who are related to educational institutions and also, as a general rule, are in active practice. But in addition to those, these other professions include those that have no relationship to an educational institution on their accrediting boards and usually on accrediting teams. I would also go back though to what I said last night and that is that I still maintain that the educational side of the scales must be the one which is given the heavier balance, it seems to me.

MR. TROTTER: I am curious to know if you became aware of the flurry that the Yale Report, the Yale Seminar, caused in professional music teaching circles. An attempt was made to have Adele Addison, Milton Katims, Lukas Foss, etc., come and talk together about music and the teaching of music. And there was a good deal of negative reaction to this. Do you have any comment on it? Have you met up with this in any way?

FRANK DICKEY: No, I haven't met up with negative comment on it. Let me throw the question right back and ask from what groups the negative comments come and on what basis. I think this would be necessary because I have not heard any strong negative comments on this.

MR. TROTTER: I will certainly find it impossible to make a clear-cut answer to this. I have heard many people speak negatively about the Yale Seminar and the Yale Report. I am aware that on page eleven of that report is an ill-considered and ill-expressed statement as to what is wrong with music teaching in America. It starts out with this: "If the development of musicality in the child is the primary objective of music teaching, then music education in America fails for the following reasons." And there are approximately eight reasons given. Shall I be offensive and say there were on page eleven of the Yale Report eight reasons stated as nastily as one could state criticism. Therefore, it is such a two-headed dog that many people have not gotten to pages twelve through seventy of the report to see what else might have taken place there.

As I understand it there was some distress on the part of the professional groups that they were not officially invited. I am treading on very dangerous ground here and I have tried to abdicate any responsibility for being accurate.

[*Laughter*]

But the group was called together as individuals. I've mentioned some of the people who were there. There were silent observers from several professional organizations, such as the American Musicological Society, the Music Educators National Conference and others. But I was just curious to know whether in your accrediting work and in talking to people in our disciplines you had had any evidence of this.

GRANT BEGLARIAN: If I may be permitted I would like to comment on this because the vested interests, so to speak, represent all of us.

I think the weakness of the Yale Report was that the so-called experts were ill-informed. That is to say that there were people who, although practitioners of the art, were not masters of their art because there were apologies for music without knowing what they were apologizing for. It is one thing to seek expert advice. It is another matter to choose the correct kind of an expert. It is one thing to ask a performer whom you admire in certain ways to comment on his work and his professional know-how in his own field. It is another thing to ask him how to treat a six-year-old child.

VOICE: Mr. Chairman, I think a very good point is coming out of this discussion. And that is this kind of cross-play that we are indulging in here, all concerned with the one topic of music, but each of us coming to it from different backgrounds. We don't do enough of it. And perhaps some of these people who may have made recommendations which we do not happen to approve of, the Yale Seminar, might have made those recommendations because we, in turn, have never communicated to them what we thought the goals were in our profession. And I think we need a great deal more of this. And this is one of the values of a meeting as we are having here today.

MR. DICKEY: The idea of involving certain distinguished performers in our accreditation process is, I think, a very intriguing one. May I ask for a show of hands as to how many of you would like to have Mr. Shaw come and serve on the team to look at your choral program; Mr. Isaac Stern, to check your string program; Mr. Serkin to check your piano department. Will you raise your hands, please.

[*Laughter*]

Now how many of you are prepared to pay a fee commensurate with such a distinguished panel.

[*Laughter*]

DR. GORTON: I think this is one of our problems in our profession of Music, Dr. Dickey. I think at this time we will enter phase two of our panel and ask our friends who are seated at the tables if they would like to address questions to any member of the panel.

May I ask, please, that you use one of the microphones conveniently placed in the aisles. Please identify yourself, your name and your institution, so that we may have this also on the record.

Don't trample each other, please, in this rush.

VOICE FROM THE FLOOR: I am Arnold Kvam from Douglas College of Rutgers University. I think this meeting comes just 40 years too late. I think about 1920 or along in there there was a committee selected. One of the foundations paid the bill. They got the best doctors and psychiatrists together. And the purpose of this group was to define, if possible, human consciousness. They were not able to define human consciousness.

So then they started in on what man needs for fulfillment. They weren't able to discover what man needs for fulfillment. However, they did try, in the 1920s, and as we have heard today, they decided that we have created a world that was unfit for human habitation.

Now, I think that we are on the right track here, with the discussion we heard this morning and last evening, that possibly through the arts we can discover some of the things that are needed for fulfillment, because we certainly must do something for the spirit of man. We are doing a lot for his brain and we are developing his intellectual abilities. And that is why I have been so very impressed with what has been going on here the last few days. It has been a very different kind of meeting from any we have had.

I should like to pose a question and ask Dr. Dickey if he thinks it is possible to go back through the educational system, starting with the elementary grades and stopping this vicious circle that we have today which is based on and measured by intellectual achievement, to see if we somehow can get something back into education that is for the spirit of man, that differentiates him from the animal. Because actually I have found it very hard to walk on four legs myself and I think you might also. And in this sense the animal is a higher breed of animal than we are.

But nevertheless, with the IBM machine answering so many questions for us, intellectual and otherwise, how are the human qualities of the individual to be brought out? And can we go back and stop this five hours of homework for the junior high school student. There is a rat race to get into college and then another rat race to get into graduate school. And all of this period has been consumed and the individual child has been, shall we say, excluded from society. He is not part of society. It is really no surprise that they rebel while they are in college, against society, a thing in which they have not been a part and which is trying to impose certain restrictions on them. How can we bring the

young people back into society again and at the same time give them some of the work in the arts, some of the things which will keep them human, some of the things for the spirit of man.

FRANK DICKEY: I try to be realistic and yet I suppose in the final analysis I am just a born optimist. I am inclined to think that it is possible to do just exactly the thing which has been stated so well.

And I see certain evidences along the way that we are moving in that direction. I spent three days last week at Princeton at the Educational Testing Service, and I think, to my amazement and perhaps to yours, I discovered that in this organization (which ostensibly has been one which worked with questions of intelligence) is now giving a tremendous amount of time, thought, and energy to developing instruments which will measure attitudes and values, in the hope that such instruments will give encouragement to teachers, to administrators, to board members at all levels from pre-nursery school clear on through graduate school to move in just the directions that you have indicated.

I also think that some organization has to make the first move, in some particular field. And perhaps I'm asking you to stick your necks out, but I can think of no area or no discipline which has the same opportunity to do just exactly this that you have. And so it would be my hope that growing out of this session or sessions such as this will come some rather radical departures from the old, traditional programs, so that we actually become involved in providing programs that will place the emphasis where I think most of you have indicated, either through group discussions or conversation, that you actually believe it should be.

VOICE FROM THE FLOOR: If I may take Dr. Trotter's advice and bite some hands that are feeding me, since I come from a teachers college at Kirksville, Missouri, I would like to address this point, if I may, to Dr. Lawson, without being I think too iconoclastic and voicing things that we have heard for a hundred years.

In my school, we are still sending teachers out to teach art on the secondary level where they will, for practical purposes, be busy teaching children to cut out paper dolls and a few more equally sophisticated activities. About half of the music majors in my school, who are my bread and butter, will likewise go into the secondary curriculum in schools teaching instrumental music, where they will be busy teaching

people to be what a popular magazine not long ago called, "The cult of the young virgins at the football game."

It seems to me that we plead for recognition in our position in the curriculum as a humanity and as a discipline, but on the one hand we don't have much vision on our art as a humanity even compared with a rousing, competitive, high school basketball game which certainly is a humanity in one sense, nor are we intellectually respectable and demanding enough to be considered a discipline.

Is there any way that, as an association, we can have a revolution somehow to break out of this cycle, this circle?

WARNER LAWSON: Certainly I think we are having a revolution and we've just joined it. We are having a revolution in terms of our students who for many reasons are taking a new and hard look at the education they are receiving. And that should in itself be enough to stimulate us into looking at ourselves and making sure that what we are trying to do is certainly, to say the least, effective and hopefully achieving something of the thing that Bob Shaw spoke so beautifully of this morning, the sense of real humanity.

I don't know the answer to that except that we have got to think through it. We have got to press in every area that we possibly can and use the influence of this organization and other organizations in the field of not only music but of the arts, to look at this problem from every angle that we possibly can and try to draw or find ways and means of improving the quality of the thing that we have been doing all through these years.

We can't be satisfied, as I said a moment ago, with the minimum standard which gave us accreditation. I'm concerned also with the fact that however much we may be achieving or not achieving today we certainly are not communicating whatever it is to the people in our community. One of the most difficult things to those of us who have the privilege and honor of serving on some of the national organizations have to face is the fact that those people of money and stature in the community who serve as presidents of symphony boards and that type of activity, have no concept whatever of what is happening on our campuses today on the university and college level in terms of professional music.

Somewhere and somehow they have heard that the way to receive a professional education is in a conservatory, and there is only one real

conservatory now in America today and that's where you have to go. Now this is a false idea. I feel that conservatory training certainly is good, but it is not as good, I believe, as the education that is being offered and developed in some of the larger institutions of the country today and I know in certain of the smaller but very important institutions of the day.

I can only think of one thing more in that connection and I'm afraid I'm not being very specific in answering your question. We've got to find some way to join hands with science. Science has given us a wonderful world to live in. It has made it very comfortable and we are surprised only when we press the switch and nothing happens. Science has also given us the means by which we can blow the world apart. And I firmly believe that only through that quality of spirituality which is basic to music and the arts, can we make the world a worthwhile place to live in. And it is from that point of view that I think all of us have got to work and think and achieve that farsighted, imaginative, creative quality in terms of this organization and our own work in our own individual schools that we might hopefully join hands with science and create in itself the kind of world that we would like to see.

VOICE: I'd like to speak to that for a moment. It seems to me that as we watch formal education over-emphasizing the verbal, we tend to protest perhaps too much and over-emphasize (I say this with fear and trembling) merely performing and listening to music.

On the other hand, I think we have to be aware that what Jung calls "the stages of life" have to be taken into account here. In our discussion of music curricula we dare not downgrade and ignore performing. It's very easy when you are somewhere between 39 and 65. It's very easy to speak passionately for scholarship. But when one is 18 the full romance of performing and listening to music has got to be there or we die.

So when you spoke of, when you asked the question are we an academic discipline, are we emphasizing the intellectual enough, I would say, "No." But for goodness sakes let's not try to substitute it for performing and listening. We have got to start with performing and listening to music and then supplement it with reflection.

VOICE: I think the two questions we have had from the floor really relate very well to each other. Arnold's point, are young people being molded by society but resenting it because they have not been a part of society, is leading to just the kind of revolution which the second ques-

tion talks about. And I think that these young people are really asking for just the things that we are talking about today. We recognize our deficiencies. We recognize the fact that often we have not been as creative as we would wish.

We are going to have a revolution and I think the question is whether we are going to be part of the revolution or whether we are going to be left behind. It's the creative mind, the scholarly mind, the leadership mind which these young people have been looking for and they haven't been getting it. I think part of our problem is that we are almost too late in talking about the need for creative thinking of our profession. The young people want it, they are waiting for it.

WARREN SCHARF: I'd like to ask a question to attempt to draw some of these points into focus with specific reference to the National Association and its own functions and problems.

But, first of all I would like to say that all of a sudden now it has dawned on me what this organization has in common with one of the great beer-producing companies. I think we too must be doing something right! We've been talking about how many things need yet to be done; how much change needs to take place; how great the need is for creative thinking. At the same time I think it's well that we not lose sight of the fact that there has been an enormous amount of creative thinking. One of the clearest illustrations of what has happened to musical education in this country in the last decade is the fact that it is no longer necessary for a serious student of music to go to Europe to receive a musical education. He can stay in this country and receive a first-class education.

But that's a digression. Let me get to my question, which is this and is addressed specifically to Dr. Dickey. Frank, at lunch today you were remarking about the fact that the accrediting agency must somehow free itself from the lockstep, regimented, compartmentalized concern with how many hours are in this area, how many hours in that area, and must somehow concern itself with the deeper and more important issue—what has happened to the student at the end of his educational period? And I wonder if you would care to share some of your thoughts with us on this, particularly as they relate to this organization and its work with the field of music?

FRANK DICKEY: Well, I'm sure there are many approaches that could be taken to this particular question, finding the solution to it. But

it occurs to me that one of the first approaches that might be given some consideration would be that of trying through small committees and discussion groups, and then bringing it back to the total group and getting some consensus and agreement. This would involve attempting to determine what the real objectives are in terms of the qualitative elements, not just in terms of credit hours or even in terms of particular accomplishments of students.

It seems to me that we must give some attention to developing new criteria for evaluating some new programs above this minimal level. These should get at the question of how effectively we are preparing the student for the responsibilities which he will meet.

So what I would suggest would be that perhaps we almost begin from scratch on this, realizing that if we must be willing to let go of Grant's rope — not just letting it slip from our grasp but actually through premeditation letting go of a rope. In doing this we must have someplace that we would be reasonably certain we could land. I shudder to think what might have happened if this man had let go of a rope and had fallen into a thousand-foot pit or something like this. I don't think we want to do that sort of thing.

But, in addition to this suggestion of starting at the final portion of the program in determining what it is we ultimately want to produce, I would throw out this thought. We must be willing to see the hopes and the aspirations and desires of many different individuals, rather than feeling that everyone must fit a particular pattern or mold. This to me means that you may be saying that for some individuals, if they can reach the point at which they can appreciate art by participating in a band which plays at the football or basketball game, perhaps this is a step.

Now, we don't want everyone to be left at that level. So I think that what we must take into consideration as we build these qualitative standards is to set our goals extremely high for the individuals that we are really going to entrust with the leadership role, at the same time recognizing that everyone cannot reach this particular leadership level.

Again, Warren, what I am suggesting is that we perhaps will need to keep these particular standards in operation for some time to come. But while we are doing this, if we could be looking ahead to finding some new and imaginative steps that would work more in terms of the

qualitative rather than quantitative measures, I think we will find that we will succeed at a much faster rate of speed.

VOICE FROM THE FLOOR: Sam Berkman, University of Hartford. And now a very controversial question to Dr. Dickey.

Now if you say you are in a detached position, and the question came to you or you asked the question as to what particular agency would you feel should be best entrusted to setting the guideline for the development of music programs for the young people in the interests of the development of the musical culture. Should it be the professional organization that is definitely concerned with it or should it be some other organization?

In other words, a question of where should the guidelines be drawn. Who should draw the guidelines?

DR. DICKEY: I can speak from the point of view of the National Commission on Accrediting at this stage by saying that I think that the fact that the National Commission has recognized this particular agency, the National Association of Schools of Music, to develop these guidelines would indicate our belief that this is the appropriate body to do just that sort of thing.

I'm not sure that there is any controversy in my mind in this. Now there may be in some other people's minds but I have no question or doubt about the appropriateness of this body for that particular purpose.

ROBERT TROTTER: You've spoken of our responsibility that you see undeniable in this. It leads me to try to say something that has bothered me. Grant's analogy of the story of the man in the cave moved me very much. I was touched by the faith of a man who would let go of a rope.

But I've got to point out something that sort of shattered me on a delayed double-take. He took a lantern with him. And when he first went into the cave he saw where the ground was and he saw the shadows on the wall because he had that lantern. And it was only when the lantern went out that he had then to fall back or to fall down on intuition into the dark.

And my point here is that surely he believed that his intuition — his faith, if you will — was going to underlie his intellect. That is to say, he carried the lantern with him into the cave. I'm concerned that we who love music and who know that the quintessence of music is far

beyond the world of words, tend to hold back from carrying the lantern with us. When you have educational theory as pervaded, as it seems to be today, by Skinnerism behaviorist psychology with its emphasis on stimulus and response, the Lord knows why we would rebel that our art is limited to such a world.

On the other hand, just because our highest objectives go beyond the quantitative, that doesn't mean that we can't apply the quantitative, the intellectual to defining at least elementary and intermediate objectives. And I worry whether we don't — in trying to avoid the one heresy, that of limiting our objectives to those that can be measured quantitatively — whether we don't swing miserably to the other extreme and refuse to take the lantern in with us.

[*Applause*]

GRANT BEGLARIAN: I don't want to belabor a story but there are very minute shadings in words, as you know, Bob. And the lantern is one. The fact that the man had a rope is another. And secondly there was a sentence buried in there. I almost got my paper out to see if I had, in fact, said that. I had said somewhere along the line that man had explored many caves before, that this was not just some kind of a foolhardy act on his part, that he knew just exactly how the air feels when it is seven feet away. But more important than all this was the desire on his part to enter the cave. This is something that we forget. The child somehow should have the desire, the young man should have the desire to explore. What means he uses, what techniques he uses, what end product this will have is, in a sense, a byproduct of this initial impulse to know.

How do you measure this, how do you bring this about? This is, I think, the question that we are trying to answer here this afternoon.

VOICE FROM THE FLOOR: But you said the initial impulse was to Know. And I challenge that as being incomplete because the initial impulse to experience is somehow different. And it's only when you get the interplay between the impulse to experience life and the impulse to reflect on that experience that you get the switch plugged in.

THOMAS GORTON: There seems to be no further reaction from the floor. Does any member of the panel have anything further? Then I wish to thank the distinguished members of the panel for a most vital discussion of the issues facing us.

[*Applause*]

REPORT OF THE NOMINATING COMMITTEE

The Nominating Committee consisted of five of the nine regional chairmen: C. Buell Agey; Joseph B. Carlucci; Reid Poole; Emanuel Wishnow; and Henry Bruinsma, Chairman. Provision was made for write-in nominations before the meeting, but no nominee received the required number of nominations (five) to be placed on the ballot. There were no nominations from the floor. The ballot presented to the Association was as follows (the persons elected are indicated by an asterisk preceding the name):

OFFICE	NOMINEES
President	*Robert Hargreaves, Ball State University
First Vice-President	*Warner Lawson, Howard University
Second Vice-President	*La Vahn Maesch, Lawrence University
Recording Secretary	*Thomas W. Williams, Knox College
Treasurer	*Carl M. Neumeyer, Illinois Wesleyan University
Members, Commission on Curricula (For three-year terms expiring 1969)	Eugene N. Crabb, Converse College *Jackson K. Ehlert, Butler University Robert Trotter, University of Oregon *Himie Voxman University of Iowa
Members, Graduate Commission (For three-year terms expiring 1969)	*Henry A. Brunnsma, Arizona State University Kenneth N. Cuthbert, North Texas State University Howard L. Boatwright, Syracuse University *Lee Rigsby, Ohio State University
Committee on Ethics (For three-year term expiring 1969)	Mother Josephine Morgan, Manhattanville College *Edwin Gerschefski, University of Georgia

REPORT OF THE COMMITTEE ON ETHICS

The ethical climate of the NASM may be considered to be very fair.

During the year two items were referred to the Committee on Ethics for consideration. In one case a recommendation was made. The other is undergoing further study. Also, your current committee, at the recommendation of our Executive Secretary, is undertaking a revision of the Code of Ethics. Recommendations to this effect will be made at a future date.

MYRON E. RUSSELL, *Chairman*

JOINT REPORT OF THE COMMITTEES ON IMPROVEMENT OF TEACHING AND MUSIC IN GENERAL EDUCATION

Grant Beglarian, Project Director for the Contemporary Music Project under which five Institutes for Music in Contemporary Education have been formed, served as moderator for a panel discussion concerning the recently formed Institutes. All Regional Directors were present and served as panelists: Walter Hendl, Eastman School of Music, Eastern Region; Arrand Parsons, Northwestern University, Midwestern Region; Wiley Housewright, Florida State University, Southern Region; Ellis Kohs, University of Southern California, Western Region; Robert Trotter, University of Oregon, Northwestern Region.

Submitted by —

KEMBLE STOUT, *Chairman of Committee on
Improvement of Teaching, and*
ROBERT TROTTER, *Chairman of Committee
on Music in General Education*

REPORT OF THE COMMITTEE ON STATE CERTIFICATION AND LEGISLATION

The NASM Committee on State Certification and Legislation met on Tuesday, November 22, 1966, at 3:30 p.m., Embassy West, Statler-Hilton Hotel, Dallas, Texas, Eugene N. Crabb, Chairman, presiding.

The chairman called the meeting to order; Dr. Sigfred Matson was asked to serve as recorder. The agenda which had been mailed to the committee membership on September 30 was reviewed as follows: (1) evaluate the purpose of the NASM Committee on State Certification and Legislation, (2) prescribe the limits of the committee's responsibility, (3) establish an administrative plan to facilitate communication of committee concerns within states, districts, and the national office, and (4) outline a priority agenda for the next two years.

In the discussion that followed, several recommendations representing the consensus of the members present were made followed by motions from the floor. It was recommended that the purposes of the NASM Standing Committee on State Certification and Legislation be stated in the NASM By-Laws. It was then moved by Mr. Reid Poole and seconded by Dr. James Paul Kennedy that the purpose of the committee be defined as watchdog, liaison, and trouble-shooting in nature, and that matters calling for action be reported to the NASM national office which would take the appropriate steps to aid in a solution of the problem.

Another recommendation was made that the committee be a liaison group with state supervisors of music and/or other state executive officers. It was moved by Mr. Poole and seconded by Dr. Kennedy and passed that for purposes of information and clarity of communication, the national office should notify the State Department of Education, i.e., the State Supervisors of Music and appropriate state certification and accreditation personnel regarding the names of NASM committee appointees in each state and that the liaison function of the NASM state committee member be stressed on the local as well as the national level.

It was also the consensus of the committee members that the NASM Committee on State Legislation and Certification not attempt to collect and disseminate certification data from all states, but in its stead, direct inquiries to state officers dealing with certification in that state.

The subject of private teacher certification was introduced by the chairman. Dr. Gordon Terwilliger, national chairman of the MTNA Certification Committee, was invited to speak in regard to the National Certification Plan which MTNA has recently adopted. In addition, Mrs. Celia Bryant, Vice-President of States and Divisions, spoke of MTNA's interest in securing NASM's support of the National Certification Plan as approved by the membership of MTNA. After discussion, a resolution was adopted by the committee membership as follows:

RESOLVED, That the NASM Committee on State Certification and Legislation accept with thanks the MTNA presentation of its National Private Teacher Certification Plan, and that it be studied by the appropriate officers and committees with consideration of eventual endorsement.

It was the chairman's decision that on the basis of the foregoing action by the NASM Committee on State Certification and Legislation, the future agenda would include a follow-up on the motions and recommendations made at this meeting. Meeting adjourned.

Respectfully submitted,
EUGENE N. CRABB, *Chairman*

REPORT OF THE PUBLICITY COMMITTEE

The work of the committee began early in October when Lloyd Pfautsch and Walter Erley visited various communications media in Dallas to set up publicity. The choice of Dr. Lloyd Pfautsch proved to be a particularly happy one. His personal reputation in the community and the prestige of his school were helpful in opening all doors.

The Dallas Chamber of Commerce was unusually cooperative. It was their suggestion that the Mayor might be persuaded to give a welcoming address. Lloyd Pfautsch followed this up, and was successful in securing the Mayor's appearance, and also in having him present an Honorary Citizenship to Dr. Hargreaves.

The influence of the Chamber of Commerce was also helpful in having reporters give Dr. Hargreaves a VIP interview upon his arrival at the hotel in Dallas. There were articles in both Dallas newspapers every day. The *Dallas Morning News* and the *Dallas Times Herald* (which is published in the evening) not only gave us pre-convention articles but also covered the daily meetings. We have never had more intensive coverage as a result of our visit to these papers. Following the calls on the newspapers, we contacted various radio and TV stations. Station KERA, the educational channel, video-taped a panel session, and copies of this tape are available to NASM schools having educational TV outlets.

Station KBOX brought its equipment to the hotel, and recorded an interview session on the functions of the NASM. It was broadcast on the Sunday preceding the general meetings.

Station WFAA put on a live program, interviewing Dr. Hargreaves at the station on the Friday preceding the convention.

Station KRLD, another of the prominent stations in Dallas, had Dr. E. William Doty participate in a program called "Comment" from 1:00 to 3:00 on Tuesday of the convention.

About a week prior to the actual meeting, a release was sent out to each member school for insertion in local and campus papers. Also a pre-convention release was sent out to various publications which publish educational news.

Arrangements were made to have a photographer snap the presentation of certificates to newly admitted schools. Each delegate received a free copy of this picture, and another copy was sent to the local newspaper of his choice for publicity purposes. Other interesting camera shots were also made for use in post-convention publicity.

Telegrams were dispatched immediately to the administrative heads of all newly admitted schools, and also to the heads of schools which had been promoted from Associate to Full Membership. This service brought several expressions of appreciation from the recipients.

The Committee also took care of its usual responsibility of preparing the hall for the meetings, and of arranging for interviews by reporters during the meetings.

I wish to publicly express my gratitude for the fine job done by Lloyd Pfautsch, who, as local member, had to do so much of the follow-up work. I also want to express publicly my deep and sincere thanks to Edward Cording and Arthur Wildman, who have, for many years, served on this Committee.

Respectfully submitted,

WALTER A. ERLEY, *Chairman*

REPORT OF THE JUNIOR COLLEGE COMMITTEE

The Junior College Committee meeting was devoted to a discussion of three topics.

I. AN INVESTIGATION OF CURRENT TRENDS IN JUNIOR COLLEGE MUSIC PROGRAMS:

At the present time there are 800 junior colleges in the United States with at least 192 new junior colleges in the process of opening. As part of the investigation of trends in junior college music programs, requested by the executive committee of NASM, the Chairman of the Junior College Committee has begun gathering catalogs from all of these schools. A preliminary examination of material received indicates that a large number of junior colleges in the country offer some type of music with many schools offering a professional transfer program. Two additional sources of information for this investigation were discussed:

- A. The MENC questionnaire on *The Role of Music in the Junior Colleges in the United States*.
- B. Studies dealing with junior college music programs and problems of matriculation which have been made at the state level, particularly in California, Florida, Michigan, and Illinois. The Chairman will pursue both these sources of information.

II. THE PREPARATION OF A SET OF STANDARDS FOR JUNIOR COLLEGE MUSIC PROGRAMS:

The committee considered at length the question of standards for junior college music programs. Agreement was reached on the following points:

- A. Standards in music for junior colleges offering a professional transfer program should be the same as those established by NASM for the first two years in senior colleges. Evaluation of junior college music programs should be on the same basis as evaluation of work done in the first two years of senior colleges.
- B. NASM should establish classifications of junior colleges for the purpose of accreditation. Three proposed classifications were discussed:
 1. Non-professional or service classification: Many junior colleges, because of location and the particular needs of the constituency served, should not consider offering professional work in music. Music in this type of junior college would consist of activity courses, such as band or choir, and general cultural courses in music. The Junior College Committee questioned whether this classification is necessary and whether this type of school should apply for membership in

NASM. However, NASM could provide consultation for such junior colleges to help them evaluate their music offerings, or, in the case of new junior colleges, to help determine the type of music program best suited to the scope and potential of the institution.

2. Limited professional classification: Membership in NASM would accredit limited professional offerings in the field of music. Such a program might carry approval of music as a major on the Bachelor of Arts degree.
3. Professional program classification: This classification would carry approval of two years of work toward the Bachelor of Music degree. The different majors available under this program would be determined by the presence of qualified faculty in the specific junior college. Since many new community colleges are opening in municipal centers where qualified music teachers are readily available, it is likely that more junior colleges will be in the position to offer a complete professional program.

III. THE ESTABLISHMENT OF A JOINT COMMITTEE WITH THE AMERICAN ASSOCIATION OF JUNIOR COLLEGES:

The following motion was passed unanimously by the Junior College Committee: In recognition of the growth and importance of the junior college movement in the United States and of the need for NASM to assume leadership in contributing to the development of quality music programs in these institutions, the Junior College Committee favors the establishment of a joint committee with the American Association of Junior Colleges in order to:

- A. Study ways NASM can be of service to junior colleges; and
- B. Provide for a group which can study possible cooperative projects of mutual benefit regarding music in junior colleges and the accreditation of programs in music.

The following specifics were proposed for possible discussion by this committee:

- A. Establishment of consultative visits by NASM to advise junior colleges as to the type of music program which is best suited to the scope of the institution and the constituency which it serves.
- B. The establishment of minimum standards for offering profes-

sional programs in music in order to protect students who desire two years of work toward a Bachelor of Music degree.

- C. The establishment of technical programs in piano-tuning and maintenance, and instrument repair: The Junior College Committee feels there is a great need for more programs of this type in the country and that the junior college might be a logical place for such programs.
- D. The study of graduate programs suited for the preparation of teachers of music for junior colleges: The Junior College Committee of NASM is of the opinion that the preparation of music teachers for junior colleges should be exactly the same as the preparation of teachers for senior colleges. The Junior College Committee is not opposed to pursuing the study of this question, but emphasizes that the same standards of competence for comparable work should apply in both junior colleges and senior colleges.
- E. The study of matriculation between junior and senior colleges: The joint committee might be able to prepare a publication of national scope dealing with transfer from junior to senior colleges. The studies on this question which have been made or are being made in separate states have already laid the ground-work for such a project.

EUGENE BONELLI, *Chairman*

REPORT OF THE LIBRARY COMMITTEE

The Library Committee of the National Association of Schools of Music met Monday at 3:30 p.m., November 23, 1966, during the annual meeting in Dallas. Six members of the standing committee were present with Lee Rigsby, chairman, presiding. Some sixty other representatives of NASM schools were in attendance.

The main item for consideration was the second draft of the bibliography entitled "Basic Music Library for Schools Offering Undergraduate Degrees in Music." After much discussion, it was moved and seconded that the document be accepted with a few minor changes, re-edited and forwarded to the National Office with the request that it be printed and circulated to NASM schools as quickly as possible. The chairman was asked to write an appropriate preface and to be responsible for the preparation of the final version.

A short discussion followed this action concerning the possibility of reviving the annual NASM booklist, possibly in a cooperative effort with the Music Library Association. The committee was in complete agreement that such an undertaking would indeed be desirable. The committee would be most willing to begin this activity upon the request of the national secretary and/or president of NASM.

The meeting adjourned at 4:45 p.m.

LEE RIGSBY, *Chairman*

REPORT OF THE COMMITTEE ON PRE-COLLEGIATE AND NON-CREDIT MUSICAL ACTIVITIES

Three items on the agenda were discussed:

1. DISCUSSION OF, AND PERHAPS RECOMMENDATION FOR A JUNIOR PROGRAM

It was concluded that the original proposal made for the NASM in 1950 was unrealistic, particularly with respect to the theory requirements. The Chairman called attention to the Junior Diploma Program in Julius Hartt School of Music, non-collegiate division of Hartt College of Music, which has been in operation for a number of years and which seems to be successful. The general areas which conform to the original outline follow:

- I. Applied Music
- II. Theory
- III. History of Music and Music Literature.
- IV. Academic Courses (satisfaction of the graduation requirements of an accredited high school or its equivalent)

The chief modification from the 1950 plan in the Hartt Junior Diploma program is in the areas of theory, in which considerable emphasis is placed on fundamentals of theory and ear training. There is included an introduction (and beyond when possible) to Harmony. Responsible for the limitations of the latter requirement is the fact that busy young students, or their parents, will not allow more than one or two periods a week to be devoted to their musical instruction. The diploma course is primarily designed to prepare students for college music, or to give

an experience in depth to other interested young musical students.

2. PRACTICE OR POLICY IN PREPARATORY DIVISIONS RE GRADES, LESSON FEES, FACULTY PAY, ETC.

There was an exchange of information on this score which seemed to be of value to those present. Of particular interest was the faculty handbook of the Preparatory School of Hartt College of Music — Julius Hartt School of Music. The chairman mentioned that this is going to be revised. There was special interest by committee members in receiving copies of the revised handbook when available.

3. GUIDELINES FOR HIGH SCHOOL STUDENTS PLANNING TO GO ON TO MUSIC DEGREES OR MUSIC MAJORS IN COLLEGE

The main item here was the attention called to the availability of various pamphlets including one entitled "College Music: Suggestions for High School Students Considering Music as their Major Specialization in College."

The balance of the meeting was taken up answering questions submitted by the Executive Committee of the NASM regarding needs, proposals, etc., of our committee. With respect to an opinion as to whether this committee was of value, there was emphatic agreement that it was. Not only was it important, but it was agreed that not sufficient emphasis had been placed by the NASM on the matter of pre-college music and music in continuing education. It was felt that this being the first of the three steps — (a) pre-college, (b) undergraduate, (c) graduate — that adequate attention had not been given to the basic roll of non-college music study in its relation both to member schools and the needs of our society.

This committee cannot adequately function with the present schedule setup. This was evident from the small attendance at the meeting. Schools, particularly the independent conservatories which have very active preparatory departments, were not able to be present because of their own meetings, and other schools which are anxious to develop such programs were busy in meetings more closely related to their immediate interests. It was this committee's feeling that a period should be set aside at which all member schools might participate. Our music colleges and universities must surely be concerned with the type of student entering their colleges, and with the role of music in general culture and in our society.

SAMUEL BERKMAN, *Chairman*

REPORT OF THE COMMITTEE ON TEACHER EDUCATION IN MUSIC

About sixty individuals were present for the meeting of the Committee on Teacher Education in Music, held in Dallas on November 21, 1966. Far-ranging discussion revealed much interest in the topics on the agenda.

The first topic of discussion was "The Improvement of Procedures for Evaluation of Music Teacher Education." Panelists Earl Beach (East Carolina College), James Wallace (University of Michigan), and Robert Marvel (State University College, Fredonia) stressed the extent of NASM's evaluative effort, and the consequent need to achieve full value and efficiency. One of the values is the opportunity of the music faculty to take stock of its situation; the examiner, in turn, offers a cross check on the program from a different point of vantage. It was pointed out that the Examiners' Instructions are less specific than the Self Survey Report and, since the two are supposed to relate to the same information, it might be helpful to create a more similar format. Another aid to efficiency and clearcut appraisal might be to assign the first examiner for the subsequent examination, where feasible.

Some question of general validity of the examination was raised, on the theory that most of the examiner's attention is directed (by his instructions) at the school's *potential*, in terms of faculty, facilities, and curricula — whereas, the real evidence of excellence lies in the musical learning demonstrated by a school's current students and its graduates. To this end, a series of examiner's check sheets could be devised which would be used in auditing rehearsals, lessons, and classes — to become a more concrete basis for an interpretation of the actual quality of instruction.

The second topic of discussion was "The Coordination of Schools of Music and of Education in the Task of Teacher Preparation." Panel members were Howard Ellis (Wichita University), Clifford Julstrom (Western Illinois University), and Robert House (University of Minnesota, Duluth). Although an institutions's schools of music and of education may have achieved operational harmony, there still remains the possibility that these two agencies may not entirely agree on ends and means, and that the best interests of the students may be sacrificed. This is likely to be the case when students raise the issue of course overlapping, dullness, lack of practical application, etc., and when faculty chafe under

decisions affecting their students' programs. Thus, effort should be made to require review and justification of course content within the professional education sequence, to make sure that the emphasis is truly upon learning and growth patterns of children and the proper nature of schooling, and not upon mere educational machinery. For its part, the music faculty must be responsible for thorough training in music methods and materials, and for overseeing the process of student teaching in music.

Discussion centered upon various problems commonly encountered in this context, such as (1) the "block system" of student teaching, (2) responsibility for assigning student teachers, (3) provisions for the musical training of classroom teachers, (4) the relative degree of specialized preparation of music education students, (5) the necessity for frequent visitation of student teachers, (6) who should give marks to student teachers in music, and (7) the value of an interdisciplinary Teacher Education Council in establishing and adjusting policy within an institution.

ROBERT W. HOUSE, *Chairman*

REPORT OF THE LIAISON COMMITTEE

It is recommended that the Liaison Committee be dissolved since the national office now provides a more effective means of maintaining liaison with other national organizations.

HENRY BRUINSMA, *Chairman*

REPORT OF THE COMMITTEE ON INDEPENDENT SCHOOLS

During the past year, the Committee has been actively pursuing several objectives. Chief among these has been to urge that the independent schools of music be represented on at least one major NASM commission. I am confident that this will be accomplished by the next national meeting.

Second has been to urge the administration of the NASM to aid those independent schools of music who fall under the jurisdiction of the

North Central Association in their search for accreditation. I have been notified that the NASM has been at least partially successful in this effort.

Third, we have discussed previously among ourselves, and I have discussed more fully, but with no attempt to seek a solution at present, the possibility of accreditation at different levels within the NASM: e.g., certainly a professional school should not be governed by the same standards as a school whose standards are created principally for music education majors.

Finally, we have had discussions as to the advisability of different minimum academic hours being required for the various types of institutions within the NASM.

Our meeting in Dallas this past November was given over entirely to a talk, followed by discussion, by Leo Tonkin, of Tonkin Associates. His subject was "Federal Legislation and its Application to the Independent School of Music." This was an extremely gratifying meeting, and we all benefited greatly from the remarks of Mr. Tonkin, who is perhaps the best qualified man in the United States to speak on this subject.

CHARLES KENT, *Chairman*

REPORT OF THE BACHELOR OF ARTS SUBCOMMITTEE

The Bachelor of Arts Committee had as a directive the task of studying the current statement concerning the A.B. program published in the By-Laws, with a view toward revising this statement. The purpose of revision would be:

1. to state the requirements for the degree in more general terms, similar in pattern to the recently revised School Music degree;
2. to try to state the philosophy of the degree in terms which would clearly imply the concepts which distinguish it from the Bachelor of Music degree, and so hopefully encourage schools with A.B. programs that seem to be weak Bachelor of Music programs rather than strong liberal arts programs to re-study their goals.

The A.B. degree program under these circumstances would be for the student desiring a general cultural degree with less performance re-

quired than for the B.M. degree, or it would be for the already highly competent performer who wished a liberal arts background.

In considering the new statement, the committee recognized the need for broad outlines to encourage freedom to pursue the disciplines of music in various ways. The committee also recognized that there are some schools which offer a strong music program, conceived on Bachelor of Music lines, but for various institutional reasons must be offered under the A.B. label. While it has no desire to upset institutional patterns, it does wish to call to the attention of certain administrations the discrepancies apparent in this practice.

The committee recommends the adoption of the following statement:

BACHELOR OF ARTS DEGREE WITH A MAJOR IN MUSIC

The Bachelor of Arts degree with a major in music is a term applied to a program designed for the study of music within a liberal arts curriculum. Although it is recognized that within this framework various concentrations in different areas of music are common, depending on the needs of students and the differences in educational institutions granting degrees, it is important to emphasize that in the study of music under a Bachelor of Arts program there should be broad coverage of the field rather than heavy concentration on any single segment of that field. Central to the study of music under this degree is the affirmation that the burden of study should be upon the *literature* of music approached in a way designed to develop basic musicianship, the ability to perform the literature well, and a set of principles and terms that lead to a fuller intellectual grasp of the art.

This program should be listed as appropriate for undergraduates who wish to major in music as a part of a liberal arts program. It should be an appropriate background for some prospective candidates for advanced degrees who are preparing for such careers as musicologists, composers, music librarians, and teachers, for whom the A.B. curriculum fits their intellectual temperament more closely than does the B.M.

1. *General Education*

Depending upon the individual's background, he may strive for the generally expressed goals of a liberal arts education by judicious selection of courses from:

English composition and literature

Foreign language
History, social studies and philosophy
Fine arts
Natural science and mathematics

Such a set of goals implies recognition of effective pre-college studies through testing, counseling, and much flexibility in the curriculum. It normally occupies 60 to 65% of the total curriculum.

2. *Musicianship*

The specialized forms of learning appropriate to the liberal arts degree, designed to develop basic musicianship would include:

- a. Functional knowledge of the language and grammar of music.
- b. Ability to hear, identify, and relate esthetically the elements of music — rhythmic, melodic, harmonic, and formal.
- c. An understanding of the methods by which music is composed, the esthetic requirements of a given style, and the way by which those requirements shape and are shaped by the cultural milieu.
- d. Intimate acquaintance with a wide selection of musical literature, the principal eras and genres.
- e. Maturing of musical taste and discrimination.

Objectives of this type are ordinarily emphasized in courses in:

Harmony and ear-training (or Music Theory)
History and literature of music
Form and analysis
Instrumentation
Counterpoint
Composition

There is no particular division of courses and credits which will satisfy every situation but, in any case, it is strongly suggested that these important concepts and generalizations be developed through a process of practical and intimate contact with living music. This task should occupy 20 to 25% of the curriculum.

3. *Musical Performance*

Although it is recognized that there is a wide divergence of practice concerning the inclusion of musical performance in an A.B. curriculum or its relegation to extracurricular activity, the study and practice of the art of performance in the various media is essential to the life of any music program.

Certain competencies, however they may be developed, are basic:

- a. Functional ability in those performing areas appropriate to the student's needs and interests.
- b. Fluency in sight reading.
- c. Understanding of performance procedures in realizing an appropriate musical style.

The work in this area comprises:

- Instruction in a performing medium.
- Participation in large and small ensembles.
- Solo performance.

4. *Electives*

In addition to electives in general education, further studies in the areas of music history and literature, theory and composition, or in the performance of music should be possible through a selection of additional courses in these areas.

The combined areas of Musical Performance and Electives (3 and 4 above) should occupy 10 to 20% of the curriculum.

It is recognized that many institutions are chartered only for an A.B. degree and, within this degree title, are required to offer programs in the performance of music, theory, and for the training of teachers. In these cases schools should adhere to the standards indicated elsewhere for the Bachelor of Music in applied music or theory and for the Bachelor of Music Education degree.

Subcommittee on the Bachelor of Arts Degree:

CLEMENS SANDRESKY, *Chairman*
RUSSELL HARRIS
CECIL RINEY
ROBERT TROTTER

THE FORTY-THIRD ANNUAL MEETING
OF THE
NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
WILL BE HELD AT THE
PALMER HOUSE, CHICAGO, ILLINOIS
24-25 NOVEMBER 1967



THE FORTY-FOURTH ANNUAL MEETING
OF THE
NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
WILL BE HELD AT THE
STATLER-HILTON, WASHINGTON, D. C.
25-26 NOVEMBER 1968