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ABSTRACT

Topics discussed include: music in general studies, extension to the community, extension to the campus, educating through the media, and the administrator's viewpoint. Summaries of small group discussions are presented in relation to the recommendations they suggest for music administrators, faculty, and the National Schools of Music. (MJM)

Monographs on MUSIC IN HIGHER EDUCATION

Papers from the Forum on The Education of Music Consumers

Hyatt Regency Houston
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INTRODUCTION

Throughout its fifty-year history, the National Association of Schools of Music has been primarily concerned with curricula and procedures for the preparation of music professionals. The Association has also had other, broader concerns, but its function as the nationally recognized accrediting agency for music in higher education has dictated major attention to standards in professional education for musicians. However, several factors have made it important for NASM and its member institutions to turn increased attention to the education of music consumers. One such factor is economic. As colleges and universities have experienced increasingly stringent budget restrictions, music schools and departments have demonstrated a natural inclination to protect their professional programs from cutbacks. This has in some instances resulted in the reduction of offerings to non-professional music students.

Another, more positive factor that calls for thought about the role and function of music schools is the importance of colleges and universities across the nation as cultural centers for their local and regional communities. This is particularly true in non-urban areas. The need for schools of music to assume responsibility for leadership and service is apparent, both on their campuses and in their larger communities.

These are two of the concerns that prompted NASM to plan and host an invitational forum on "The Education of Music Consumers" in February 1974. Those invited were a diverse group in many respects but with the common experience of exemplary service or instruction for music consumers.

The papers presented here were delivered and discussed at the conference in Houston. We trust that they will provide reading that is both stimulating and instructive to those who share our interest in this important facet of music in higher education.

ROBERT GLIDDEN, *Executive Secretary*
National Association of Schools of Music

The Forum on the Education of Music Consumers was made possible by funds from the Contemporary Music Project, a project sponsored by the Ford Foundation and the Music Educators National Conference.

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Thomas C. Willis, Arts Editor, Chicago Tribune

SCHEDULE OF THE FORUM

Sunday, February 24

6:00 p.m. Reception

7:30 p.m. Dinner

Introductory Remarks:

Everett Timm, Warner Imig, Norman Lloyd

Monday, February 25

9:00 a.m. PLENARY SESSION I — *Music in General Studies*

Warner Imig, Chairman/Moderator
Jeanne Bamberger, John Eddins, Robert Trotter

10:45 a.m. SMALL GROUP DISCUSSIONS

Eugene Bonelli, Robert Briggs,
Andrew Broekema, Robert Werner,
Group Chairmen

1:30 a.m. PLENARY SESSION II—*Extension to the Community*

Norman Lloyd, Chairman/Moderator
David Bailey, Richard Bobbitt, Arved
Larsen, Phillip Rhodes, Emmett R. Sarig

3:45 p.m. SMALL GROUP DISCUSSIONS

Tuesday, February 26

9:00 a.m. PLENARY SESSION III — *Extension to the Campus*

Everett Timm, Chairman/Moderator
Dinos Constantinides, Ann Dunbar

10:45 a.m. PLENARY SESSION IV — *Educating Through the Media*

Edward F. D'Arms, Chairman/Moderator
Walter Anderson, Ann Dunbar, Roger Hall, Thomas Willis

1:30 p.m. SMALL GROUP DISCUSSIONS

3:15 p.m. PLENARY SESSION V — *The Administrator's Viewpoint*

Frank G. Dickey, Chairman/Moderator
Grant Beglarian, Robert Delcamp, Bryce Jordan, Frances Kinne

Wednesday, February 27

9:00 a.m. SMALL GROUP DISCUSSIONS

10:00 a.m. PLENARY SESSION VI — *Summary and Next Steps*

Robert Glidden, Chairman/Moderator

DISCUSSION GROUPS

Group A—Eugene Bonelli, *Chairman*

David Bailey
Jeanne Bamberger
Grant Beglarian
Frank G. Dickey
Norman Lloyd
Tom Willis

Group B—Robert Briggs, *Chairman*

John Eddins
Roger Hall
Arved Larsen
Emmett Sarig
Everett Timm

Group C—Andrew Broekema, *Chairman*

Robert Dekcamp
Warner Imig
Frances Kinne
Phillip Rhodes
Robert Trotter

Group D—Robert Werner, *Chairman*

Walter Anderson
Richard Bobbitt
Dinos Constantinides
Edward F. D'Arms
Ann Dunbar
Bryce Jordan

MUSIC IN GENERAL STUDIES

JOHN M. EDDINS
Southern Illinois University at Carbondale

My remarks concern music in general studies, meaning essentially those courses often called "music appreciation," or their near relatives. I shall begin by speaking to several ideas and attitudes about general studies music courses which seem to me to be prevalent in the profession, and which ought to be challenged.

First there is the attitude that the academic music department exists essentially for the music major programs, so that any services it may offer to the rest of the college or university, such as general studies courses, are peripheral, non-essential, and not to be taken too seriously. Going one step further, one can easily conclude that general studies music courses exist only as support for the music major programs, not for the education of the general student. One can also conclude that anyone on the music faculty can teach these courses, since they aren't important anyway.

Operating on these premises, music faculties often tend to regard their general studies offerings simply as a means to earn credit hours sufficient to pay those expensive private lessons, or else to "train," which is to say "indoctrinate," potential audiences who will supposedly give needed support to the academic music profession. It seems to me that such exploitative, parochial and paternalistic attitudes are bound to back-fire.

Do not misunderstand me. The issues of student-teacher ratios and earned credit hours are very real; more real, in fact, than we may realize. Some figures from my own institution, Southern Illinois University at Carbondale, will serve to illustrate. Our School of Music enrolls about two hundred seventy-five majors, out of an overall student body of around eighteen thousand. We offer four different general studies courses, in multiple sections, to around twenty-seven hundred students per year. These courses generate about forty percent of our total earned credit hours, yet they represent only six percent of our total faculty teaching load. Such figures no doubt will vary considerably from one institution to the next, but we cannot ignore them if we wish to survive economically.

The very large and successful music schools probably can continue operating very much as they have been without serious challenge, but there are hundreds of medium-size to small college music departments throughout the country which are working hard to justify their existence in the face of shrinking enrollments and severe budget cuts. It may be that many of these institutions will have to re-order their thinking, even to the point of regarding their major programs as relatively small areas of specialization made possible by a wide diversity of general studies offerings available to the whole college. Such courses cannot succeed, though, unless the music faculty takes them seriously, and unless administrators provide adequate budgets, space, equipment and staffing.

To me, taking these courses seriously means at least four things: first, re-assessing what should and what should not be taught; second, re-assessing what can and what cannot be taught; third, seeking new and better ways to teach; and fourth, assigning interested, interesting and competent faculty to do the job. While it is true that there are scattered efforts to do all of these things, they are still pioneering efforts. The old ways die hard, and it apparently takes great courage just to seriously advocate deviation from established practices.

A case in point is the recent appearance of teaching materials designed to de-emphasize historical study in favor of in-depth listening. Bamberger and Brofsky[1] were the first, then came books and materials by Crocker and Basart,[2] Dallin,[3] Reimer and Evans,[4] Wink and Williams,[5] and possibly others which I have overlooked. Although the means and contents differ considerably these efforts all are based on the same assumptions. Reimer and Evans, in the preface to their teacher's manual, say,

> The most common overemphasis in introductory music courses has been on music as historical product; and most textbooks

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[1]Jeanne Shapiro Bamberger and Howard Brofsky, *The Art of Listening: Developing Musical Perception*. Second edition (New York: Harper & Row, 1972).

[2]Richard L. Crocker and Ann P. Basart, *Listening to Music* (New York: McGraw Hill, Inc., 1971).

[3]Leon Dallin, *Listeners Guide to Musical Understanding*. Third edition (Dubuque, Iowa: Wm. C. Brown Co., 197[illegible]).

[4]Bennett Reimer and Edward G. Evans, *The Experience of Music* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1973).

[5]Richard L. Wink and Lois G. Williams, *Invitation to Listening: An Introduction to Music* (Hopewell, N.J.: Houghton Mifflin, 1972).

have been histories of music with more or less emphasis on the lives of the great composers. Music itself has often been submerged in a sea of background material, only cursory attention being given to the common creative processes and common elements existing in all music and their distinctive embodiment in particular compositions.

Another overemphasis in typical introduction-to-music courses has been on the learning of verbal information, with attention to musical perception quite secondary. This is usually a concomitant of overemphasizing historical matters although it also exists in some nonhistorical approaches. Professionals in music know full well that "music appreciation" suffers from the bad reputation — well deserved — of being bookish, academic, and only minimally related to the vital, immediate, exciting pleasures of musical experience. For most young people, especially in these times, music is among the most intriguing and most powerful of life's enjoyments. It should seem that courses aimed at enhancing this enjoyment would be universally regarded as exciting. We are only too aware that the opposite is often the case: the courses are regarded as at best a bore and at worse a deterrent to musical growth. A major cause of this condition is the neglect of tangible, focused, intimate involvement with the power of music itself.[6]

Now this critique is a re-assessment of what should and should not be taught, and the authors have developed elaborate materials intended as new and better ways to teach. What we don't really know much about is what can and cannot be taught, because we know so little about the modes of musical perception. For instance, how many facets of a piece of music can one learn to hear? How accurately? What is the learning process? What is a logical learning sequence? What kinds of verbal reinforcement are relevant? What psychological factors are involved? How do people differ in their ability to learn to hear? These and similar questions must be answered with some degree of certainty before we can hope to develop truly effective teaching materials and techniques.

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[6]Bennett Reimer and Edward G. Evans, *Teaching the Experience of Music* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1973), pp. v-vi.

My colleagues and I, in trying to teach listening skills to large classes, have accumulated considerable computer-analyzed data on student responses to several kinds of music hearing problems. The results often are provocative, and have led us many times to alter our notions about what and how to teach. For instance, we have strong evidence that most college students have considerable ability to hear musical details; that this ability does not vary widely, statistically speaking; that music majors come to college with only slightly more of this than the average student; that the patterns of response are very similar with all segments of the student population; that most students improve with training, proportionate with effort expended; that most people seem able to perceive subtleties of timbre easiest of all factors in music; and that time frequently is the most difficult factor to perceive. In traditional harmony, the sense of tonality, of harmonic motion toward cadences, and of consonance-dissonance fluctuations, appear to be more easily perceived than harmonic rhythm, chord qualities, melodic subtleties and modal differences. This last idea supports what we should have known all along- that comprehension of traditional harmonic factors should begin with these more generalized perceptions, rather than with the details of interval, scale and chord structures, which are mostly abstract concepts, not perceptual details.

I have lingered somewhat on the problems and questions surrounding the listening skills approach to music appreciation, not in advocacy of this approach, but in order to point up the kind of problems we must face if we are to teach *any* kind of course effectively. If we are going to explore new possibilities in our general studies music offerings we must be willing to question all of the suppositions which govern the rationale of these courses, and we must constantly experiment, testing the results in every conceivable way.

Like me, many of you have received publisher's questionnaires asking what we want in a music appreciation text. Invariably the questions are based on the assumption that the approach is established, and only the details can vary. Thus, we are asked what music works ought to be included, whether musical scores are desirable, how the book should be divided between music history and the musical elements, and whether a record set should go with it. Personally, I can't answer any of these questions until I know what the book is supposed to do.

All of this leads me to question my own initial statement, which categorized music in general studies as music appreciation and related

courses. Most colleges and universities expect their graduates to obtain, in addition to their major or specialty, a general education touching on the natural and social sciences, the humanities, communicative skills, etc. Some acquaintance with the creative arts usually is included, but since the justification is vague, the possibilities for music are much greater than merely offering the traditional watered-down music history, or even a course in listening skills. For instance, why not develop an insight into musical structures through group and individual compositions, or a study of musical judgment and criticism? What about specialized topics such as jazz, blues, American folk music, music of other cultures, recent experimental music, music of black composers in America, or musical acoustics? Why not team up with the art department for a study of multi-media, or with sociology for a study of music and social change? Furthermore, doesn't musical performance give one an insight into musical processes? Why not offer class instruction in piano, voice, guitar, or even banjo? For the more advanced, why not a practicum in jazz improvisation?

It all gets back to our ideas and attitudes about the purpose of the music department and its relation to the rest of the institution. Is the music major program really all that counts? Can the college conservatory even survive without taking seriously its obligations to the whole college? If not, then we need to take seriously the challenge of designing a wide variety of substantial general studies music courses and offering them to anyone who is prepared to profit from them, and I believe that there are many such people on every college campus.

Finally, I wonder about the title of this forum, "The Education of Music Consumers." I fear that the choice of the word "consumer" reflects certain unfortunate attitudes about those who are to be educated as well as about the nature of musical experience. The obvious analogy with material consumption implies production, and sets apart the "producers" and the "consumers." It could easily imply similar kinds of condescension, manipulation and exploitation as are all too often directed at the consumer of material goods. Are the teachers the "salesmen"?

I believe that the nature of musical experience is essentially the same for everybody, no matter how much or how little one is involved. For the composer, the performer, or the listener, the differences are a matter of degree, not of kind, and the participant is involved in the process, not a passive "consumer" of something someone else creates. I am also

convinced that most people are capable of this experience to some extent. It is all well and good for us to strive for high levels of technical and artistic mastery, but let us not forget that music belongs to everyone, not just to professional musicians, and certainly not just to us academic musicians. Maybe we should have called this forum "The Education of Music Lovers."

THE LUXURY OF NECESSITY

JEANNE BAMBERGER

Massachusetts Institute of Technology

This work was supported by the National Science Foundation under grant number EC40708X and conducted at the Artificial Intelligence Laboratory, Massachusetts Institute of Technology, Cambridge, Massachusetts.

The views and conclusions contained in this paper are those of the author and should not be interpreted as necessarily representing the official policies either expressed or implied of the National Science Foundation or the United States Government.

When I was asked to speak about music and general education, I was reminded of the time some five or six years ago when we were first putting together our book, "The Art of Listening." At the time I had the notion that the music consumer (in contrast to the music producer) needed something different from the watered-down music history or music theory course that was his usual fare. The book was my solution then. But since then the search has led me to inquiries of a far more fundamental nature than I ever anticipated at that time. I found that the luxury of asking questions like the following was no less than a necessity:

> What distinguishes a "musical" listener from an "unmusical" listener?
>
> How does a non-reading listener think about a melody; how does he represent it to himself?
>
> How do modes of representation (intuitive in contrast to formal) influence perception—i.e., influence the listener's priorities of focus, his access to the various features and relations of a composition?
>
> What, indeed, is the difference between simple and complex works?
>
> How do all of these things influence what is casually termed, "taste"?

In short I found that I needed to discover just how musical perception develops, just how we learn to "make sense" of a piece of music.

The questions had eventual implications for the *education* of music consumers but first they necessarily carried me into uncharted areas where the boundaries between professional education and general education blurred, indeed, into areas where the boundaries between domains of knowledge seem to disappear. My quest propelled me into a community of mathematicians, psychologists, poets, and philosophers, children, college students and distinguished composers all engaged together in probing their various ways of "seeing" the world around them. Thinking again, now, about the practical question of educating consumers, the ambience I have found within this community seems to me to offer a kind of paradigm for what that much abused word, general education, might be.

The paradigm is admittedly luxurious, but like my own inquiries it seems to me a luxury of necessity if we seriously want to influence the level of engagement of our audiences, even the place, the value of music in our society. Put most simply, the paradigm suggests the necessity to consider what is *possible* not just what is *practical*. It means probing assumptions, facing ambiguities, asking hard questions—all things we DO as musicians but too frequently leave outside the door when we enter the classroom to talk ABOUT music, when we design course requirements or test whether these requirements have been met.

But let me be more specific since I don't intend this as merely a polemical vision. My specifics are drawn from the work we are doing at M.I.T. in the Division for Study and Research in Education. Our students range from elementary school children to undergraduates and graduate students—some music majors, others from such widely varying areas as psychology, computer science, math or education. Together we have built the nucleus of an environment for research in the development of musical perception and learning as well as an actual laboratory where students are experimenting with the materials, media and new curricula that we are designing.

Crucial to the students' experience is that in this lab they learn to bring to the surface those "invisible" ideas inherent in what they can DO—like clapping a rhythm or singing a tune. In this way they learn to bridge the gap between intuitive knowledge and powerful representations of this knowledge which will lead them to new knowledge.

For example, it is our hunch that lack of success in school is often related to the gap existing between a student's personal,

often unarticulated, representation of particular knowledge (his imagery or picturing of phenomena) and the traditional more formal representations taught in school. The problem lies in differences between just what features of the phenomena are captured by the various representations; for example, how the phenomena are grouped and the level of articulating a "thing"—just what constitutes a significant structural element. Our initial research demonstrates, for example, that those who "play by ear" actually focus on different features and relations than those who have learned to read music. Note that it is not that one representation is *better* than another, but rather that each serves different useful *functions* for its user.

Through the interactive computer facilities of our Laboratory, together with various peripheral devices (including a "music box") students can, in fact, explore their own intuitive knowledge. The paradigm of procedure is this:

> "Make a description of what you would *like* to happen, try it out and see what *does* happen."

The result is often surprising but from these surprises grow the most productive insights. Indeed, through these insights we can see our students cracking the barriers of seemingly unmanageable problems in learning or listening. "I don't know how to do that" can become the *beginning* of a child's work instead of the moment to turn aside and turn off.

While our facilities and curriculum are still very much in a fluid state of development we have tried to outline some immediate goals. For example, the following became initial criteria for our first projects:

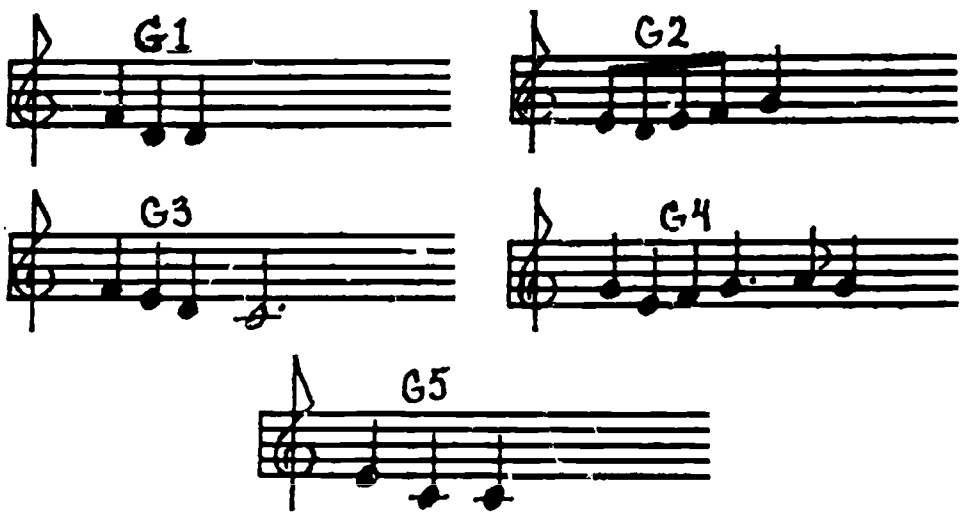
They should be

1) Easy to do, mechanically.
2) Provide children (or beginning adults) with an entry into music making that is close to their intuitive level of musical engagement.
3) Open ended, leading to significant new understanding as well as to new questions which can be explored through the students' own design of new projects.
4) Reveal generalizable concepts and powerful procedures for both making and analyzing just how music "makes sense."

5) Develop musical "skills" and more important, develop musically intelligent listeners and players.

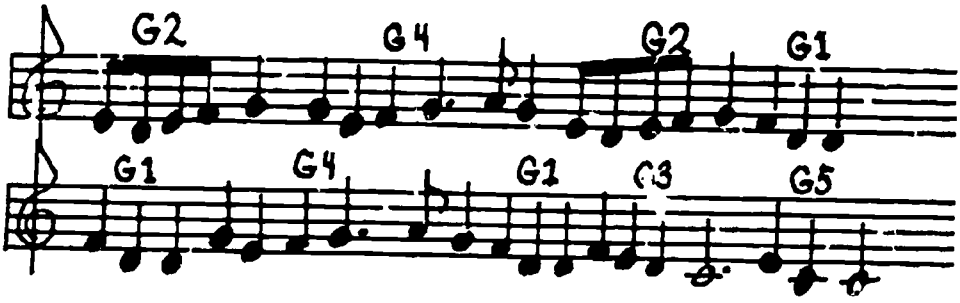
Our very first project was a game that came to be called "Tune Blocks." To capture the experience of a student playing this game, put yourself in his place. Seated before a computer terminal, you type, let's say, G1. Instantly the electronic music box performs for you a brief, three-note motive. In any one example of the game you may be using between three and ten such motives. We call them "tune blocks"—like building blocks of various shapes. The game is to arrange a given set of blocks so that they make a whole tune—either one you have already heard, or a whole tune that you like, that makes sense to you. In this latter, more interesting version of the game, notice that while the blocks are taken from an existing, but unfamiliar tune, you are not trying to get a "right" answer, but rather to invent your own reasonable tune within the limitations of the set of blocks. You can, of course, play the blocks as often as you want, individually or in any arrangement of successive blocks.

While the game seems obvious enough we were astounded to discover the varieties of strategies and levels of engagement with which the students became involved. There seemed to be as many styles of playing the game as there were players. In one instance eight college students, all using the same set of blocks, invented eight different melodies.*

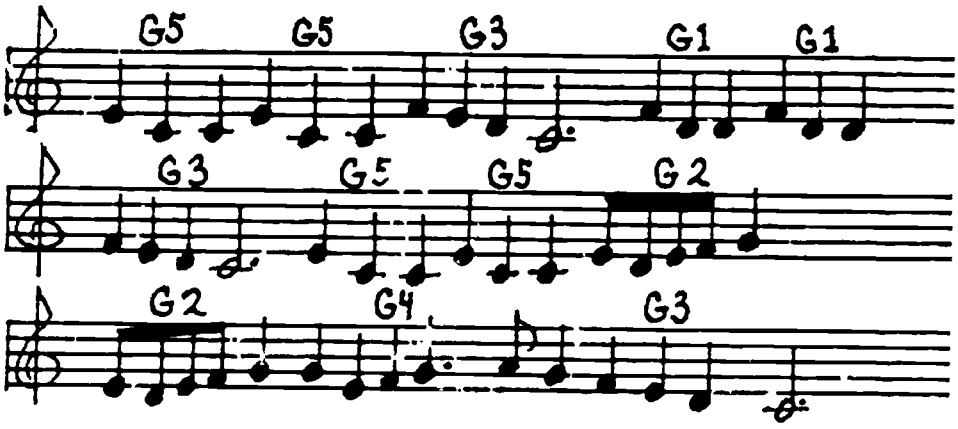


*For a thorough discussion of this experiment, see "WHAT'S IN A TUNE" (in press as part of "THE ARTS AND COGNITION")

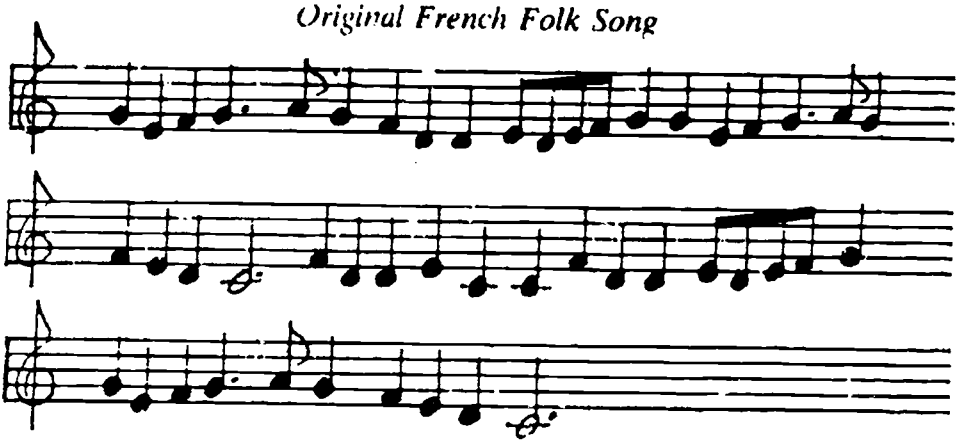
Mark's Melody



Jorge's Melody



Original French Folk Song



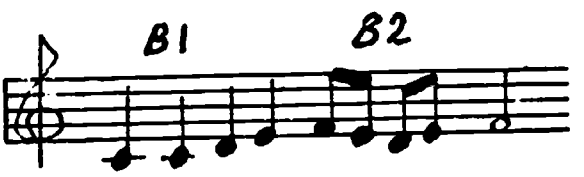
Each student's melody was met with astonishment and often even distaste by the rest of the students. Indeed, in order to understand another student's tune, the other members of the class had to "restructure" their thinking, "adjust" their perception, of the shared material.

Jorge's melody was probably the biggest surprise; interestingly, Jorge was from Peru, his musical background included almost exclusively the folk melodies of his own country. Listening to some of these Peruvian songs, it was clear that they offered a different model of a sensible tune compared with our own folk songs. In fact, Jorge's "composed" tune was much closer in structure to the Peruvian songs than to our own common tunes. When he finally heard the original folk song from which the blocks were taken, he said, "Wow! I never heard a tune like that."

The game revealed other interesting aspects of learning and perception, too. Our observations of young children (7 to 12) demonstrated that even the youngest of them had no difficulty managing the gadgets; indeed, they were immediately involved in active listening, searching for coherence, thinking about a melody as interrelated parts which together make up a particular whole, and nearly all of them began to sing, quite in tune, as they worked at the game. "Elements" of a tune seemed to be instantly accessible to them on an intuitive level of engagement. Because an "element" was not presented as a discrete pitch and its duration, i.e., not limited to *a note*, the student's engagement and discrimination was directed initially to the general "shape" of a motive.

For example:

Student might observe that one block "went down" or that another "went faster." But as they played with various arrangements of the blocks, embedding them in new contexts, the students gradually became aware of new and different features of the individual blocks. One student commented that a particular block "seemed like a plateau;" later on he discovered that the block went down in pitch and then returned to its starting point.



(B2 a "plateau")

Evidently, in its initial context, he had heard only its boundaries; later he discovered its inner movement and with this a different picture of parts and wholes—a different representation of its features and relations. But it is important to remember

that the student's initial representation ("a plateau") was also valid: in fact, Block 2 is static; it functions as an embellishment of a single focal pitch—it is indeed a structural plateau.* What is important, here, is *the relation between his two representations*—detail in relation to larger structural function. Indeed, the whole notion of what constitutes a significant "element" became one of paramount importance influencing the students' perception as well as the eventual structure and affect of each student's completed tune.

The project was clearly open-ended; in fact, for some adult students, it was too much so. For example, players would frequently comment that some block "sounds like an ending". For the children and for more product-oriented adults, this more global observation concerning the potential *function* of an entire block in the larger structure was simply useful to their task—they put the block at the end and worked backwards. For some it became a source of probing questions: "Why does it sound like an ending, what features contribute to my intuitive sense of its completion, why does only this block work as a close?" For the children these were questions that developed later; for some adults they were so urgent that they needed to grapple with them before going on to build a tune. Any one of these questions would be difficult for beginning students to come to grips with because they plunge him immediately into the intricacies of tonality as syntax, as a system of interrelated functions involving both pitch and time. But they are *possible* questions that both children and adults can find answers to by making things happen and watching (or listening to) the results.

A second set of projects involved students more specifically with the "contents" of tune blocks. How could students capture the features of a tune block in a description that would be close to their spontaneous representations, but at the same time give them access to significant structural relations? Rhythm seemed the most natural place to start. All the children and most of the college students could clap along with the "rhythm" of a melody (i.e., its set of varied durations) or keep

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*Interestingly, the analytic progress of our student is just opposite of the traditional one. That is, traditionally one starts with notes on a printed page, or perhaps notes ("places") on an instrument. Analysis often consists in abstracting functions which a *group of notes together* generate. Thus, one describes some notes as fundamental structural pitches and others as embellishments of this "*large line*." Intuitive perception seems, in some instances, to *start* with the "large line" and work down into the details, the exact notes, which generate it.

time with the beat generated by that rhythm. (And some could even do both at once using hands and feet). But to capture the rhythm of a melody in a meaningful description, it was essential to show the way these two layers of motion intersect. That is, the varied durations of the melody had to be represented in their relation to the underlying pulse. It was hard to "see" this two dimensional schema.

We had to find a good way to picture what the student could DO spontaneously—a picture that would happen simultaneously with their actions and one that was moving, not static. We devised an electronic "drum" which caused the computer to picture on a TV screen what he played on the drum. As you play, the picture comes up on the screen, *simultaneously with your performance.* [The picture that the computer "draws" is very close to the representations that naive students (adults or children) make spontaneously.] Once you've played your piece and left your marks, you can play it back, hear it and see it appearing across the screen again just as when you played it the first time. And the computer can also generate a pulse for you. You can hear the pulse before you start playing, then as you listen to the pulse and play the rhythm of your piece, the pulse leaves a trace along with the trace of your performance.

Or if you prefer you can "hide" the beat, just hear it, play your piece letting the pulse generator "keep time" for you like a metronome and then try to picture for yourself where the beat coincides with your piece.* To make this easier, you can freeze the completed picture of your piece on the screen, think about it, and then make the beat appear to check your guess. As we shall see, this is a crucial step which can sometimes dramatically transform your intuitive representation of the piece.

The remarkable thing about the picture is that it constitutes a very *general* description of the fundamental coherence-making relations inherent in the rhythmic structure of a figure. In particular, the descrip-

*Of course, this is also a good exercise in following a beat.

tion captures not only the exact relation of "beat" to "piece," but it also reveals the multi-leveled grouping structure inherent in what we respond to as coherent configurations. Putting it more simply, the description allows its user to get hold of just what he hears as a "thing," as an element. But, as in the tune blocks, his initial perception of an element may change. Let me illustrate:

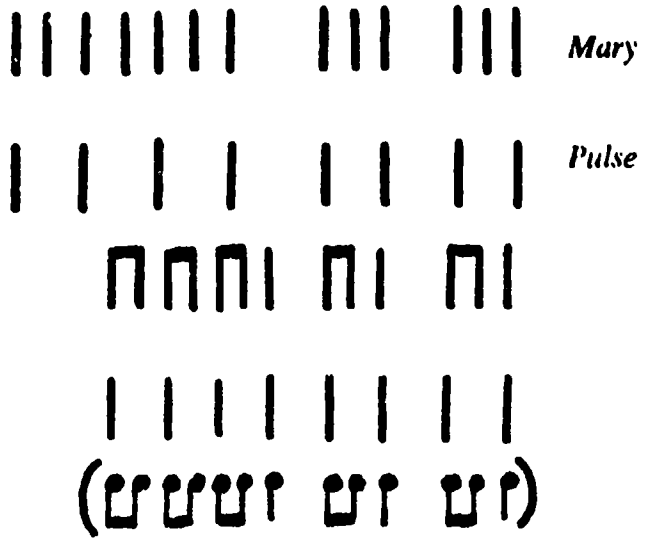
Mary

Let's say that I first grab as *elements* the basic "chunks" or motives which the rhythm of *Mary* generates. It's instantly clear to both my "ear" and my "eye" that there are three such chunks—one longer and two shorter ones. Each chunk is defined or delimited by a bigger space between hits which means, of course, a bigger space-of-time between hits. I have to remember, though, that while I hear a "stop", those spaces are not empty—time or motion continues on right through those non-null spaces. But the last hit in each chunk does seem to act like a border or limit to the hits preceding it. As I watch the picture moving across the screen, this last hit of a motivic group seems like a goal, an arrival. I may even notice that the two shorter chunks seem like *fragments* of the longer one.

Now how can I grab my spontaneous sense of fragmentation? How are these shorter chunks related to the longer chunk? I would like to get at the actual durations of each "hit" within these chunks. I need to think about a smaller, maybe different element.

Since the underlying pulse is always the same, I can make use of it as an element to describe the exact durations of the figure. In fact, taking the beat as an element will allow me to translate the figure into standard music notation:

1) Consider the marks left by the pulse as describing the fundamental time unit.
2) Consider that the duration of this time unit defines a "group."
3) Then all hits in the figure that occupy this timespace are members of this group.
4) To represent the members of a group, draw a cross beam to connect all the members together..



Like magic the Time Machine picture turns into familiar music notation. But please notice, the interaction between the two dimensions of the original space-time analogue (beat and piece) capture all the fundamental relations necessary for this transformation. Indeed, the rules for transformation are simply a simulation of the people-process used in notating a heard or imagined rhythm, as well as the process used in reading or decoding it. It appears we have captured, here, a general theory inherent in standard rhythm notation. Indeed, the theory generalizes to include the meaning of all varieties of note symbols. With it the students no longer need to wait to "get" 16th notes or even "dotted notes."

But something more important has happened in the process of finding this new representation: Initially I focused in the *motivic chunks* generated by the figure. With this focus I found three groups--the last two, I heard as fragments of the first. Focusing now on the *beat* as group, I see a different structure which in turn influences my "perception." I find that my two smaller chunks, the fragments, are broken apart. The three contiguous hits which clung together to form a single "thing" have become, now, *two* "things"—2 hits plus 1 hit:

Each description captures different but significant features and relations of the same figure.

As I consider these two descriptions together, I find the answer to my previous question, namely, what musical means generate my sense of fragmentation? Using the beat to define a group, the undifferentiated larger chunk is articulated in a new way--I have a different view of the structure, a new representation. With this new view I discover that the 2 + 1 grouping of the shorter chunk is already present as the "tail" of the larger chunk:

Chunk as Group

Beat as Group

Just as with the tune blocks, a new representation provides access to new features which significantly contribute to my perception. Superimposing the two representations, the two kinds of grouping structure, *I create a higher level representation.* Indeed, a crucial characteristic of a higher level representation is that it includes an aggregate of relations. In this case, the higher level representation suggests an aggregate of possible groupings each of which is right and none of which excludes the others.

It is thus the student's growing ability to shift his focus to, or even meld the e various representations of grouping which expands his perception, giving him access to compositional means that go well beyond the limitations of simple tunes. Through his more powerful representation of a simple tune, then, the student is led to aspects of music which common tunes share with more extended and complex compositions.

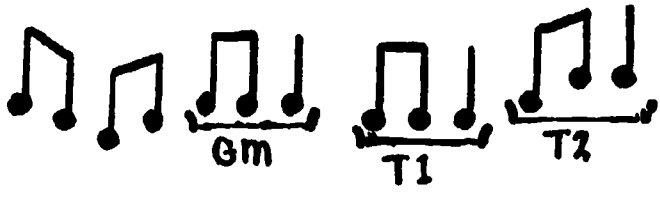
Let me give another example of how a powerful representation of a common tune can lead to an understanding of more sophisticated pieces.

Schoenberg speaks of the germinal "shapes" from which a work evolves. Through the variation or transformation performed on such germinal shapes, a work develops its particular, unique structure and coherence.

> Even the writing of simple phrases involves the invention and use of motives, though perhaps unconciously . . . The motive generally appears in a characteristic and impressive manner at

the beginning of a piece . . . Inasmuch as almost every figure within a piece reveals some relationship to it, the basic motive is often considered the "germ" of the idea . . . However, everything depends upon its use . . . everything depends on its treatment and development.

The "simple phrase" from *Mary Had* . . . reveals in primitive form an example of just such variation:



If I consider the tail of the first long chunk as a germinal motive (GM), then T1 is a transformation of it: Not only is T1 a fragment of the longer initial chunk, but also it makes use of a *new set of pitches*. But T2 is a further transformation: GM and T1 are invariant in their set of durations *and* in their *pitch-shape*—i.e., in each, a single pitch is *repeated*. But in T2 pitch-shape is no longer invariant; only the set of durations remains the same. Within the miniscule world of this tune, I catch a glimpse of what we might call order or degree of transformation. Indeed, the sense of tiny climax generated at the end of this section of Mary Had . . . is partly due to this increase in degree of transformation. Along with that goes the important fact that the tune moves beyond its previous very limited range, achieving a high point. But this, too, could be thought of, or represented, as a structural transformation.

Such a representation of *Mary* does capture the powerful notion of motivic transformation. But clearly there is a qualitative difference between motivic transformation as it functions in Mary and motivic transformation as it functions in a work by Schoenberg. How, then, can the foregoing representation of Mary lead the student to a better understanding of, an increased perception of, works by Schoenberg or, indeed, Haydn or Beethoven? Let me answer with a digression:

Earlier in my remarks I suggested that it was crucial to the student's learning to be able to bring to the surface those "invisible" ideas in-

herent in what he could do spontaneously with simple tunes—clap, sing, make sense of them. We can now refer to these "invisible" ideas as a person's *internalized representation* of the tune; that is, his way of sorting out, relating and interrelating its various features, his way of *thinking* the tune. Through the foregoing examples of exploratory projects (tune blocks, time machine, motivic analysis) I have tried to illustrate the nature of such representations and then to suggest just how these kinds of activities can lead to new and more powerful internalized representations. The crux of the matter lies just there: Through this kind of interactive study of simple tunes, students can "grab" their intuitive representations of musical structures and then go on to develop more powerful representations of the "same" structures. *A representation is sufficiently powerful if it captures events and relations in a way which will generalize to and explicate varied instances of it in both simple and complex musical situations.*

As an example of relations I would like students to capture, even in simple tunes, consider the following:

1) Parallel but interrelated grouping structures. (see p. 17)
2) Detail in relation "large line". (see p. 12)
3) Transformation as a process of varying some features of a germinal shape while leaving others alone. (see p. 18)
4) The possibility for exploring just which features under just what conditions are "crucial" to *significant transformations* in meaning and structural function. (see p. 20-21)
5) The proliferation of these notions of transformation into other parameters such as texture, harmony, instrumentation and the like.
6) Consideration of complexity as related to the *level of structure* and the rates at which transformation occurs, as well as the particular parameters involved in transformations.
7) Consideration of all the above as they function to define and distinguish diverse musical styles.
8) The relevance of notions like invariance, analog, transformation, hierarchy, and interactive grouping structures across domains of knowledge.

The power in such representations rests in giving the listener means for actually *perceiving* aspects of a composition that for him were

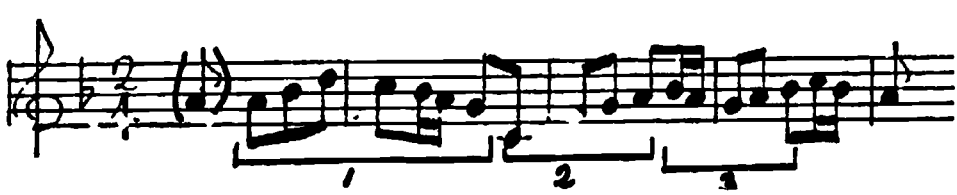
previously inaccessible, even not there! Through this expanded awareness the listener's response changes—his feelings, his sense of value, his "appreciation". Thus, even those students who can't play an instrument, the potential audiences for those who do, find in this environment a rich arena for exploring the magic of musical invention.

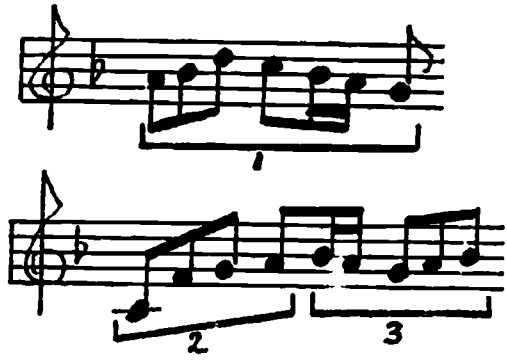
But let me emphasize that the activities in our lab are not, even for a day, limited to computer-related projects nor to banal tunes. All of this really comes alive when we consider a work by a great composer.

Let me illustrate:

> Recently in a class of college students we listened carefully to the Minuet from the Haydn *Symphony 99*. The students had been working for several weeks with motivic transformation, manipulation of pitch-time relations, fragmentation, regrouping of motivic "chunks" and the like. As they listened, now, to just the first part of the movement, they heard what they had never heard before. What had been "just another classical minuet," became a "dramatic work." They heard, for example, how the movement evolves out of its initial motives in a process of continous transformation. Reinforced by instrumentation and texture, the rate and degree of transformation increases (more things change, faster) to generate the climax of this first section. At the peak of intensity the opening motive, fragmented, rising sequentially and shifting in meter and tonal center, is heard out of phase against itself!

In another example, we spent several hours one day pondering the principal theme from the first movement of Beethoven's 6th Symphony. The students felt that there was something wonderfully strange about it. They discovered that what appears at first to be a *repeated* rhythmic figure is, in fact, not "the same" because it shifts its position in the perceived "chunks" of the melody.





Thus, the sixteenth note figure is heard first as the *feminine ending* of a group, while its next statement functions as an *upbeat*. In this case, transformation does not involve fragmentation or change in pitch shape or rhythmic shape but rather a change in rhythmic *function* as a result of its surrounding pitch context. The students had acquired sufficiently powerful tools to grasp "same" and "different" in a non-exclusive, redefinable way: *The motive was indeed the "same" but its context made it also "different"!*

This, then, is what I mean by gaining access to features and relations which were previously inaccessible. Because the students' mode of representation has changed, they can perceive this melody as somehow extraordinary; and it was *they* who wanted to find out why!

As Schoenberg says, "... everything depends upon its use ... on its treatment and development." Schoenberg refers here to a germinal motive, but I would add: Everything depends on the listener's internalized representation which must be powerful enough to grasp the composer's *particular use* of a musical idea, his particular means of transformation, in generating the structural process and affect of a composition. For, indeed, it is what a composer *does* with a motive that distinguishes a significant composition from a banal one; that is, distinguishes, for instance, transformation as it functions in *Mary* from the way it functions in these two examples by Haydn and Beethoven.

From the experiences I have described here, I see developing an expanding group of musically intelligent consumers; audiences who will not only be "appreciative" but also *demanding*. Indeed, such audiences could change the future of musical taste in this country. Hearing more can become liking more and demanding more — be it Haydn and Beethoven or Schoenberg and Billie Holiday. To develop such audiences is, I believe, a luxury of necessity for without such demanding audiences I sometimes fear that music will be, like Shakespeare's fire, "consumed with that which it was nourished by."

MUSIC STUDY AS DIALOGUE WITH THE COMMUNITY

ROBERT TROTTER
University of Oregon

This paper can accomplish my goals best if couched as a series of assertions. Some are axioms; some, assertions of positions strongly held; some, exploratory definitions, suggestions, frameworks for analyzing and evaluating. All are potential raw material for debate, since I want to use such debate as raw material for mutually confirming dialogue among us. That's what music is all about anyway, at a level far beyond words.

1. Sound becomes noise when I don't want it; sound becomes music when I do want it and let it be music. This exploratory definition has extended the boundaries of the field considerably for me; it also focuses attention on the psychological nature of the object of our consideration, that is, on the meeting-place between sound-potentially-music and a human being experiencing those sounds.
2. The world of music includes several mainstream repertories and their hybrids. Today my names for those repertories are: traditional Euramerican concert-recital-church-theatrical music, from Gregorian Chant to the present; global oral music, both rural and urban; contemporary popular music; esoteric music since about 1950; and the vast repertories of highly literate Sinitic, Hindu, and Pan-Islamic traditions of Asia and Africa. In a fully mature formal music program suited to our global culture, the amount of time and resources devoted to each of these would be approximately equal.
3. There are three and only three musical behaviors: composing, performing, listening. The first two stem from, and offer the substance for listening, which thus becomes the all-pervasive musical behavior. All the thousands of musically related behaviors relate to composing, performing, or listening.
4. Musical listening begins with responding to sound-as-music. Responding can awaken desire to reflect on the nature of the experience of responding. Such reflection consists of analyzing and evaluating; it can lead further, to talking with other people, and even further, to writing and reading what other people have written about the experience of listening.

5. Formal studies focussing on any one of the three musical behaviors must include supportive study for the other two.
6. Formal study in the analysis and evaluation of music must include concern for music as social behavior and as a process for "making the interior landscape audible"—to paraphrase Martha Graham on dance—rather than merely as the manipulating of sound in time to create patterns.
7. Eligibility for formal performance study must be based on students' abilities to relate musical sound, notation, and terminology, rather than on the nature of their degree candidacy. For certain kinds of potentially useful performance study, notation is insignificant, irrelevant, or even misleading. But by definition, formal study must include refining dialogue between student and mentor; if they can have that dialogue without technical terms, even without words, fine!
8. Providing opportunities for developing amateurs and connoisseurs of music must be a fundamental aim of any instructional activities in music on a general campus; such opportunities must begin with much experience of music, and then seek to develop students' desire and capacity to reflect on that experience, engaging in dialogue with others about it.
9. There tend to be a number of rampant difficulties today with introductory courses in perceptive listening. Here are a few:

   A. It is all too easy to confuse historical insight, which is a useful aim, with mere chronological ordering of subject matter. Such ordering tends to encourage the heresy of "we've got to get through"—whatever that means—so the tempo of study leads to superficiality and glaring omissions at best: "Class, we'll study 'Mahler and the Late-Nineteenth-Century Symphony' on Thursday."

   B. Quantified tests are inadequate and delusive as the primary basis for evaluating students' growth in such a class. This difficulty is compounded by the tendency to test for an *extremely high level of detailed information* at a *primitive level of intellectual competence*—usually, merely recalling facts without analysis, interpretation, application, or above all, evaluation. It would help us refine our learning resources if we were fully to recognize this and begin to develop more useful bases.

   C. Information about music tends to drown students, whether they

sense it as coming from a virtuous tendency or overkill, or from a determination to present plenty of material suitable for quantified testing.

D. Pre-digested value judgments tend to encourage either passive acceptance or rebellion, rather than help students learn how to arrive at their own assessments of artistic worth.

EXTENSION TO THE COMMUNITY

JAZZMOBILE, INC.

S. DAVID BAILEY
Executive Director

ADMINISTRATION

Jazzmobile, which began in 1965, is a non-profit organization administered by a volunteer board of directors. In 1966 Jazzmobile was incorporated to insure that any project or performance bearing the name Jazzmobile be of the highest standard.

The permanent staff consists of Executive Director and Office Manager/Secretary. However, when needed, a music contractor, planning/scheduling coordinator, secretary, community relations coordinator, unit managers, sound technicians, drivers, and Jazzmobile guides are added.

Jazzmobile's office is presently located at 361 West 125th Street, New York, New York 10027, Suite 406 (YWCA), telephone: (212) 866-4900.

PROGRAMS — Outdoor Mobile Concerts, or "Take Music to the People"

Jazzmobile Outdoor Mobile Concerts is an attempt on the part of the people of Harlem to share the creative contributions of great jazz artists with communities which might otherwise be unable to hear these unique musicians in person.

Jazzmobile brings these great professionals in person into the heart of communities, making no political, ethnic, religious, or class distinction. It goes into these communities on a mobile bandstand, by invitation only, to perform free outdoor concerts.

Jazzmobile was originated as a project of the Harlem Cultural Council and is still aided by many community-minded organizations and individuals who devote their time and talent to bring the very best in jazz to people, where they live. Jazzmobile has served to demonstrate

the cultural contributions that American jazz musicians have made to the world, and because of its acceptance over the last several years, it has been heard not only by residents in the immediate vicinity of the concerts but by music lovers from all parts of New York City and in selected areas of other states.

We are especially proud of the cooperation we have received from the entire city of New York. The growth and acceptance of our mobile idea has caught the public's fancy and has been imitated in several other places (Wilmington, Delaware; Newark, New Jersey; Washington, D. C.; Boston, Mass.; etc). We are proud of the fact that our success paved the way for the Dancemobile and other mobile units which operate in New York City and elsewhere in New York State.

Community Involvement

One of the basic principles of the Jazzmobile operation is that it goes only into communities which have invited it and those who invite Jazzmobile usually plan other activities around the concert, such as block parties and community festivals. Once we have accepted the invitation, we work closely with the hosts to insure a successful concert. Hosts are also asked to have their young people distribute flyers and posters advertising the concert. Whenever hosts request specific musicians, we try to comply with their wishes but this, of course, depends on the availability of these artists. In addition to pre-concert and post-concert activities (games, talent shows, drill teams, etc.), a representative of the host organization is allowed to speak from the Jazzmobile unit during an intermission.

Site Selection

Work on planning the summer concert locations begins in early March. Jazzmobile's Executive Director and/or the Community Coordinator meet with block association representatives, tenant organizations, church leaders, neighborhood associations and the Housing Authority, in order to determine the best places to hold a concert. Considerable effort is made to place the concerts in areas where the largest number of people will be available to hear and enjoy live, quality jazz.

After careful selection of concert locations, dates are worked out to suit individual neighborhoods. Every consideration is given to other activities which may be happening in the area. The actual stopping place

of the unit is selected, bearing in mind the position of churches, funeral parlors, night schools or any other gathering place which might be disturbed by a crowd.

Pre-concert Tours

The pre-concert tours through the streets have a "Pied Piper" effect which draws people from all over the immediate area to the concert site. It also serves to alert people in the community to what the Jazzmobile is, and what they may eventually have on their own blocks. These tours usually take a half hour and are enthusiastically received by people who fill the streets through which the unit passes. They applaud and cheer from windows, fire escapes, and rooftops. Many even follow the sound of their favorite jazz artists on foot, bikes and automobiles.

Concert Presentation

The concert itself is a full-length presentation of the same quality one finds at Carnegie Hall, Lincoln Center, or the Newport Jazz Festival. Jazz artists who perform are eager to establish a rapport with people who do not normally hear them except on radio and TV and, in every case, the reception is overwhelming.

The artists' styles vary from the "traditional jazz" to "Latin jazz" to "far-out jazz" to "soulful jazz"—but whatever the category, the effect is the same—*cries for more.*

There is a master of ceremonies who welcomes the audience and supplies verbal program notes. Concerts normally last for an hour and a half. Usually, enthusiasm is so great that people often begin dancing in the streets. During the intermission, the hosts and the audience have an opportunity to talk face-to-face with famous musicians, gather autographs and take pictures.

Public Agencies

Keen interest in the Jazzmobile project on the part of both former Mayor Lindsay and former Governor Rockefeller resulted in tremendous cooperation from many public agencies.

The Police Department is absolutely essential to our mobile operation. They help plan routes for the tour, supply patrol cars to accompany the unit, aid in crowd control at the concert site, close the block

for the concert, supply barriers to protect the unit, and post "no parking" signs. In order to have the concert, hosts are required to get parade and sound permits for their block and an additional one if the concert is to be held on school or park property.

The Department of Sanitation is notified of Jazzmobile concert sites, and cleans the area before and after each concert. It also very generously supplies parking facilities for the mobile unit (s) during the Summer season.

Among organizations that have been extremely helpful are:
Harlem Teams for Self Help
United Block Association
The Links
YWCA
Stations WLIB and WRVR
The Urban League

Musicians

Jazzmobile has featured an impressive number of great jazz artists, such as Dizzy Gillespie, Lionel Hampton, Herbie Mann, Billy Taylor, Art Blakey, Milt Jackson, Blue Mitchell, Frank Foster, Clark Terry, Donald Byrd, Willie Bobo, Montego Joe, and many others.

Because of its unique appeal to all elements of the community, these great artists are willing and anxious to perform for Jazzmobile. They seem to derive as much pleasure from the concerts as their audiences. In New York, we are fortunate to have the cooperation of Local 802, American Federation of Musicians, which supports the project by paying a portion of the musicians' performing fees through the Music Performance Trust Fund.

The intimate knowledge and unique experience of the Jazzmobile staff as to the needs and temperaments of jazz artists, coupled with its everyday community involvement in the city, insure the best matching of the talents of the performers and the neighborhoods.

Jazzmobile's School Lecture Concerts, or
"Educate, Motivate and Communicate with the Young"

Jazz Lecture Concerts, which began in 1968, are presented in the public schools of Greater New York and environs, with the cooperation and support of the Board of Education. These concerts are geared to

stimulate an awareness of jazz, the cultural art form which grew out of the Black experience.

In an exciting hour concert, jazz is traced from its early stages of development to the higher, more sophisticated forms of contemporary jazz, demonstrating the various styles, approaches, and creative genius of great jazz artists who have made profound contributions to its metamorphosis. Also demonstrated, with the use of six professional jazz musicians, is the variety of instruments, with their unique qualities. Utilizing these various instruments, skilled musicians, supplying different components of jazz (i.e., drums-rhythm, trumpet-melody, etc.), musically collaborate, communicate, cooperate and motivate, in order to produce a musical experience. These School Lecture Concerts reach a climax with the entire student audience involved in demonstrating polyrhythms.

The jazzmobile office supplies each school with an outline of a lesson plan with which teachers may prepare students for a learning, as well as an enjoyable musical experience. The outline serves as a basis for relating the ingredients of the School Jazz Lecture Concert with the school curriculum; i.e., it suggests vocabulary for English; names, places, periods for history; rhythmic patterns for mathematics, etc. One important aim of these School Lecture Concerts, however, is to demonstrate to students the significance of communication and cooperation through art—in this case, the art of jazz.

Students have independently and collectively painted huge murals, written letters and poetry, and created pieces of sculpture in response to the motivational force inherent in these School Lecture Concerts. "Thank you" letters pour in from teachers, principals, district superintendents and parents, showing their gratitude to Jazzmobile for the inspiring, educational, musical experience given their students. They spread the word to other schools, resulting in an over-abundance of requests which Jazzmobile cannot honor because of lack of necessary funds.

These concerts are of Carnegie Hall caliber in terms of sound and performance. Jazzmobile has on its staff a sound technician who, prior to each concert, sets up and operates Jazzmobile's own complete sound system. Steinway Piano Company, as a courtesy to Jazzmobile, sends a Steinway grand piano for each concert. The School Lecture Concerts have been performed mostly by Billy Taylor, pianist, composer, former Musical Director of the David Frost Show, who also serves as President

of Jazzmobile and who brings with him five of the finest jazz musicians in New York.

The overwhelming success of the School Jazz Lecture Concerts has led to the development of a Jazz Workshop in which the emphasis is complete involvement on the part of the student.

Jazzmobile Workshop, or
"Teach the People in the Community"

In November of 1969, Jazzmobile announced the beginning of its third project, the Jazzmobile Workshop. Since then, the Jazzmobile Workshop has grown to about 300 registered young students, ranging in age from 12 years upwards. They play instruments, have a limited knowledge of music, and wish to develop their technical and musical skills under the guidance of the Jazzmobile Workshop staff.

Jazzmobile is quite fortunate to have on its staff some of the finest jazz musicians who bring to the Workshop a wealth of musical and educational experience. Such notables as Jimmy Heath, saxophonist/arranger, Ernie Wilkins, saxophonist/arranger, Curtis Fuller, trombonist/composer, trumpeters Ray Copeland and Jimmy Owens are Jazzmobile Workshop instructors, to name a few.

Not only do the members benefit from the experiences of these great musicians, but also from other great artists, who occasionally drop in to share themselves and their experiences with the young, but very talented musicians of the Jazzmobile Workshop. On separate occasions, Dizzie Gillespie and Milt Jackson, of the Modern Jazz Quarter, popped in on a Workshop seminar. On another occasion, saxophonist Sonny Red walked in and is now one of the Workshop instructors. Some guest instructors have been Richard Davis for bass; Garnett Brown, trombone; Bobby Thomas, percussion; Frank Wess and Frank Foster, reeds.

The objective of the Jazzmobile Workshop is not only to assist young musicians in the development of their technical skills but, most importantly, to stimulate and develop their creative musical abilities through jazz, the American music unique to the black experience. Some of our great jazz artists, composers and arrangers, such as Dizzie Gillespie, Frank Foster, Yusef Lateef, Jimmy Heath, Manny Albam and Billy Taylor have contributed their music to the development of a Jazzmobile Workshop music library. Through the efforts of Mr. Minton Francis, the Richmond Organization has also contributed to the library.

A & R Studio, through the interest of Phil Ramone and the National Academy of Recorded Arts and Sciences, has made its studio facilities available to the Jazzmobile Workshop so that young students may gain experience in recording techniques.

The Jazzmobile Workshop meets on Saturdays at I. S. 201, Madison Avenue and 127th Street, New York City. Use of the school is granted by Community School Board District 5 at no cost to Jazzmobile.

It has been established that a greater emphasis be placed on the music consumer at the community level. Jazzmobile desires to expand its participation to a greater degree in this aspect of the music education process.

By this we mean that because of our long and successful experience in bringing music to the community, taking into account our knowledge, artist resources, and expertise, Jazzmobile feels that it is in a unique position to service communities, not only in the New York metropolitan area, but also throughout this great nation of ours.

Jazzmobile's "accent on youth" program of School Lecture Concerts, properly organized and presented, and utilizing top professionals in the art of American jazz music, naturally demands expansion to the public schools throughout the country to exemplify, inspire and raise the level of consciousness of all Americans to their rich musical heritage.

The Jazzmobile Workshop program is the natural extension of its two other programs, for after exposure and digestion, should the motivation to be involved in the performance of American jazz music occur, the opportunity and environment for the acquisition of the necessary skills are obligatory. All peoples go to great lengths to preserve their artistic heritages; Americans ought not be any different.

Jazzmobile is the obvious source of programs, individuals, teams and consultant services for a network of American jazz workshops in colleges, universities, and public schools.

> *That this music of American people, created by American people, for American people, shall flourish and not perish from the earth.*

Jazzmobile is prepared to assemble touring groups to accompli this important function.

Jazzmobile has been supported in part by:

Atlantic Records, courtesy of Nesui Ertegan
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New York Foundation
New York State Council on the Arts

THE BERKLEE COLLEGE OF MUSIC COMMUNITY SERVICE PROGRAM

RICHARD BOBBITT

As we review the history of higher education in the United States, it becomes very apparent that the role of the college in the community has undergone considerable change. Years ago there was a balanced co-existence where the community provided a pleasant location for the educational institution, and the college in turn provided income for the local merchants and a stimulating academic environment within the community.

Eventually, however, a large number of people moved to the cities to take advantage of the industrial, and other, employment opportunities; and the influx of these new "metropolitanities" caused the educational pendulum to swing in the opposite direction. The phenomenon that we now refer to as the "inner city" soon posed a new series of problems for sociologists, economists and educators. The increased enrollment in city schools placed a heavy burden on community budgets and planned physical facilities. Many elective courses such as music had to be dropped from the curriculum due to lack of funding for faculty and classroom space. In the Boston Public Schools, for example, one of the most affected departments in the entire system was the music department.

Inevitably, the inner city schools found themselves in desperate need of help. And the source of the help had to come from within the city, from a source that knew the city, knew the problems, and understood the people. Therefore the colleges and universities which had their origin within the city were forced to examine their role as responsible agents for providing needed assistance.

The urban colleges, in most cases, had distinguished faculties, abundant student manpower, classrooms and many other facilities which were not being utilized to their full potential. Within the city of Boston, Berklee College of Music was one of the first to recognize the problems which plagued secondary school music departments, and developed a plan of remedial assistance.

Since its inception in 1945, Berklee has been especially sensitive to the contemporary musical pulse and the needs of young musicians. The

unique Berklee approach to contemporary indigenous American Music —blues, rock, jazz, as well as film scoring and electronic music—has generated a tremendous amount of interest among aspiring young professionals. Many of the young musicians who attended Berklee have already influenced the musical tastes and ideals of their contemporaries. Graduates of the college, such as Quincy Jones, Gary Burton, Gabor Szabo, Toshiko, Gary McFarland, Herb Pomeroy, and Charlie Mariano have made major contributions to the arranging, composition and performance of American music.

Each year many concerts, recitals and lectures are presented in Boston by local colleges and universities. In order to meet the needs of the inner city student, and as a service to the community, Berklee College has always maintained a free admission policy for its concerts, which feature outstanding students and faculty.

The Berklee College of Music concert and activity schedule has grown from one annual commencement concert to dozens of presentations each year. These include faculty and student concerts and recitals, guest artist lectures, and presentations for visiting high school groups. Ensemble groups are also made available for concert/clinic presentations at schools throughout the Boston area. All of these events are free and open to the public. Presently Berklee is renovating a recently purchased 1400-seat theater to expand the performance aspect of the community service program.

Three years ago Berklee became involved in the federally-funded college work-study program. This funding enabled the school to begin its present community service program which has established a working relationship with the inner city schools. The program has no credit structure, but it does provide a needed outlet for the development of tutorial and performance skills for many high school students. It also prepares them for possible college study in the future. The four service areas of the program include *Beginners Workshops*, the *Tutorial Program*, the *Community Ensemble Program*, and the *Massachusetts Correctional Institution Tutorial Program*.

The *Beginners Workshops* provide instruction for students who have little or no knowledge of the rudiments of music and are not ready for private lesson tutoring. These courses are offered on Saturday mornings through the school year. This phase of the community program features courses in basic theory and beginning instrumental instruction taught by Berklee undergraduates who have work-study scholarships. Students

not yet ready for private instrumental lessons are assigned to homogeneous class instrumental groups to improve their reading ability and technical facility.

Although the Boston secondary school music teachers are competent educators and talented musicians, they have been hindered by a very limited budget, inadequate facilities and equipment, low priority for the scheduling of rehearsals and lessons, and insufficient personnel to serve the musical needs of the high school student body. With the cooperation of the director of music, music teachers and administrators in the Boston high schools, large numbers of inter city students are receiving free lessons taught by Berklee College tutors.

The *High School Tutorial Program* is focused on providing secondary school students (sophomores, juniors, seniors) from the Boston inner city low-income area with the opportunity to study at Berklee and be prepared for full time music study upon high school graduation. Subsequent to audition by a Berklee faculty member, *private instrumental instruction* is given by advanced Berklee undergraduates who are trained and supervised by faculty and staff. Saturday and late afternoon (3–6 p.m.) classes in *basic theory, ensemble* and *listening awareness* are also offered. Students who graduate from this program are encouraged to become student teachers themselves, thereby raising educational experience in a self-perpetuating process.

This program of tutoring is also staffed by Berklee undergraduates who are recipients of work-study awards. Berklee College of Music pays for the agency share of the salary. The purpose of the tutorially supervised workshops is to train students in simple musical analysis and expose them to a variety of musical idioms. Materials consist of specially prepared tape recordings of Berklee ensembles, and recordings brought in by the students who may wish to discuss them in class. After a selection is played twice, the class is open to general discussion, which includes consideration of idiom, rhythmic style, thematic material, and compositional devices. Following the discussion, the class again listens to the selection.

The theory classes are divided into three levels, beginning, intermediate and advanced. They present basic compositional techniques, and the materials gradually progress to the level required for entering college freshmen.

The Director of the Tutorial Program is responsible for the management and supervision of the instructors—who are Berklee undergradu-

ates—and he also provides for the auditioning of incoming students on the basis of their experience, reading and playing ability.

Each year the program begins with approximately two hundred seventy-five high school students from grades 10, 11, and 12. For many this is the first exposure to organized musical instruction. Since the lessons are offered at no cost other than books, some of the students feel they do not have a commitment to fulfill, while others do find that study and practice are required to achieve proficiency on a musical instrument. Many of the latter cannot cope with this confrontation. The total number of students tutored each week usually settles between 200 and 225 students.

Another utilization of work-study students is the community service ensemble program. This fulfills the need for inexpensive musical presentations for non-profit agencies, nursing homes, Hospitals, correctional institutions, and organizations for the elderly and the very young. At present Berklee College has six work-study ensembles whose repertories range from jazz, soft jazz and cocktail music, show tunes and standard tunes, to classical and folk music. The contacts with agencies and booking of the ensemble is managed by assigned work-study students, thus perpetuating self-reliance in the program. This year Berklee's work-study ensemble program will have presented over seventy concerts for needy agencies.

Responding to a request from the Director of Adult Education for the Massachusetts Correctional Institutions, Berklee has recently launched a tutorial program at a local prison. Under the direction of a Berklee faculty member who supervises ten work-study students as tutors, the program has been most successful. Beginning modestly, and viewed with mixed emotions by the inmates, attendance has now grown to include forty inmates each week. Presently an effort is being made to extend this program to two other correctional institutions. Additional funding from private sources will be required in order to finance this expansion.

It is hoped that the Berklee College of Music Community Service Program will serve as an example to music and arts schools in other cities, and help them to understand the problem which is confronting young creative artists today. Inevitably, such a program is operated at considerable cost to the college involved, but it is felt to be worthwhile if even a few talented inner city young people can be given the opportunity and the skills to become creative individuals, and consequently to play a productive and constructive role in society.

DEVELOPING MUSIC CONSUMERS

ARVED M. LARSEN
Southern Connecticut State College

Mr. Glidden has asked me to present a statement concerning the musical action on the campus of Southern Connecticut State College in New Haven. Abiding by such a request means that a recitation of the somewhat drab actual state of things will have to take precedence over a review of Pollyanna-type educational platitudes or some other more colorful routine.

For almost two decades our college has been increasingly concerned with the development of music consumers rather than with the development of music producers. Concern with consumers rather than with specialists has resulted in a happy set of circumstances, circumstances that have produced a strong sense of purposefulness and a keen interest in ultimate results. The "purposefulness" feature has produced a feeling of security while working on ultimate results frequently produces spasms of frustration.

Much of the time we are tempted to be content with the traditional immediate and measurable results of teaching, such as enrollment figures and evaluative scores because we too are children of our times. Until the last few months academe has been blinded by an unprecedented and ever accelerating ebb and flow of business. Frequently business was so brisk it prevented reconnoitering and cogitating. The abundance of daily tasks made it very difficult to survey positions and ponder plights. A balanced combination of respect for the past, present and future became evermore difficult to achieve. But now, and very suddenly all college faculties have realized that they are suffering from a classic case of "more" being "less." The Fall 1974 report of the Carnegie Commission's Study of Higher Education substantiates this condition when it states that much more education is taking place before college, outside of college and after college than ever before. This certainly is verification of abundance while at the same time the debilitating effects of lack of direction are omnipresent.

The present abundance of higher education includes a vast multitude of potential music consumers who might readily subscribe to a valid set of educational directions. It seems most appropriate that these direc-

tions should come from an organization such as NASM. NASM could readily provide this new leadership in the educational community, but at the same time the on-going quest for the best possible way to educate the music producer must be continued because it is the matrix within which the new music consumer education process dwells. The development of such a program will entail much hard work, but even moderate success should yield much delayed progress and possibly renewed sustenance for music education. In 1937 Lin Yutang had a related thought when he wrote in his *The Importance of Living* that "Civilization is largely a matter of seeking food, while progress is that development which makes food more and more difficult to get. If it had not been made so difficult for man to obtain his food, there would be absolutely no reason why humanity should work so hard." Music Educators too must follow the cycle of hard work, progress and food.

A music faculty can only work on the periphery of such a new program because academic exigencies always prevail. The Southern Connecticut State College music faculty has frequently recognized this directional flow of music in higher education, but only the most energetic and persistent among us have made progress and cleared the typical bureaucratic obstacle course. We as well as our students have recognized that the greatest obstruction has been our inability to remain loose. Somehow movement away from structured teaching routines prompts fears of credibility. To date the best cure for the teacher has been a wide range of experiences in the community. The teacher must understand the musics and the meaning of the musics in the society that spawns and sustains his students. This is no small order.

The prerequisites for such understanding are traditional training and experience plus a stint on the other side of the footlights during which the vibes of the consumer world are encountered. How and when this encounter takes place is an unanswered question, a question that must have priority consideration if a consumer program is to be realized. Obviously, complete teacher preparation does not guarantee success with the final and critical factors of communication and human relations in the classroom.

Realists will challenge the negotiability of such extensive teacher credentials in the market place. Experience at Southern Connecticut State College has demonstrated that the academic system will recognize such teachers. We know full well that not all of our music faculty have had sufficient encounters in the music consumer area, yet more than

60% of us hold the rank of associate or full professor. Lin Yutang, mentioned a few moments ago, would probably write that such rank makes for more bread. There are other contributing causes for this recognition such as 75% of the faculty having earned doctorates and that student enrollment in music classes is always abundant. Such action in our microcosm would appear to indicate that a need does exist for music consumer or lay student instruction and that fiscal persons approve of meeting the need.

Our work-a-day world may not be as glamourous as many music educators would desire, but we find a stimulating urgency in the ground swell of lay-students who sincerely want to understand the myriad meanings of music in their lives. Presently 1119 undergraduate students are enrolled in music classes on our campus. Class sizes range from Form and Analysis with 6 to Music For The Exceptional Child with 204. Multi media presentations, team teaching, commercial and closed circuit television, interdisciplinary projects, and programmed studies are or have been used in addition to the traditional instructional techniques.

Very briefly, students with a minimum of experience are able to make music in the usual six or seven performing organizations. Those without training can explore music making in piano, guitar, voice, strings and winds classes. Others work with social instruments such as recorders, harmonicas, ukeleles and found instruments in music rudiments classes. In the listening area it might be of interest to mention that our long standing requirement of one basic music history course for all students was replaced by fifteen basic humanities courses after the May student protests of 1970. Since that date students have had the option of selecting one course from a set of five in Theatre, five in Art and five in Music. In addition to these basic music history spin-off courses, eleven other listening courses are offered. These range from Baroque through Afro-American and Electronic to Music of the Last Two Decades.

Ten or more on-campus musical events that corollate with the listening courses are scheduled each semester. In addition to faculty performances, and in spite of severe budget limitations, the geographical location of our college enables us to bring in many outstanding attractions.

Courses in Music for Recreation and Leisure, The Role of Music in Social Studies, Music For the Exceptional Child and Music For the Mentally Retarded have recently been very popular. The more traditional music department courses in the theory area are currently popu-

lated by 200 students who are working on music concentrations that require the completion of 18 semester hours of credit. Private applied music study is not available in the curriculum.

Since the summer of 1970 three departmental grant projects have been completed. The first one was a Community Workshop (music segment) For Teachers of Students From the Spanish Speaking Community. The second one was the development of a Comprehensive Music Course, Historical and Rudimental, for Elementary Education Majors at Southern Connecticut State College. Incidentally this project did statistically prove basic hearing development and increased performance confidence. Finally our special education oriented faculty person completed a Study of Music as Teaching Media to Improve Speech Articulation and Conversation Skills.

At the present time a rather ambitious Geriatric Music project proposal is being reviewed. We hope to be able to develop a pedagogical system that will enable teachers to show senior citizens how to fill their leisure time with positive, enriching musical experiences. Within such experiences many related needs such as the specific development of obscure talents and skills or more generally, the needs of enjoyment, entertainment and fulfillment will be met.

Interest in the well-being of senior citizens has risen sharply in the past few years. The retirement years are lengthening and expanding as far as age is concerned. People are living longer and retiring earlier. Life expectancy is about seventy-three years. In 1940 there were nine million older Americans; in 1966 there were twenty million. More services and programs of all types are needed. Among them should be activities of various types that enrich the leisure time typical of these retirement years. The White House Conference on the Aging held in 1961 first identified this need. More recently (August, 1972), a Southern Connecticut State College sponsored survey revealed that 25,726 senior citizens were registered in seventeen centers within the greater New Haven area. Quite as astonishing as the number of senior citizens was the additional finding that only token geriatric-oriented educational services exist, none in music.

We are enthused about this proposal because we believe that it is not unreasonable to estimate that in the United States some thirty million senior citizens will be present to celebrate our country's 200th anniversary in just two years.

Since January we have been discussing flow charts, facilitators, criteria, adjunct faculty and all of the other features of the College Without Walls. This concept may over-extend us in the community and it certainly suggests that I should conclude my remarks.

This report is intended to minimize the facets of musical action on our campus that are common on most campuses and to maximize our emphasis on the music consumer. In essence, we are reporting that the music consumers are here, very much alive and in need of our services.

ON BEING A COMPOSER IN RESIDENCE FOR A STATE ARTS COMMISSION

PHILLIP RHODES

Composer in Residence, Kentucky Arts Commission

Background

From 1969 to 1972, I enjoyed the great opportunity and pleasure of serving as "Professional in Residence" for the city of Louisville, Kentucky, under a grant from the Contemporary Music Project as funded by the Ford Foundation.

With the expiration of that grant in July of 1972, discussions between Robert Werner (then Director of CMP) and James Edgy (Executive Director of the Kentucky Arts Commission), developed the idea of continuing a composer-in-residence-type project, but on an expanded basis. Plans were then laid and a program devised which would offer the state in general the services of a "composer in residence" operating under the auspices of the Kentucky Arts Commission with additional financial support from the *Courier-Journal* and *Louisville Times* Foundation and the National Endowment for the Arts. To the best of our knowledge, this was the first program of its kind to be developed, funded, and operated by a state arts commission.

Purpose

It was felt that one of the obvious values of a program such as this—aside from keeping composers off the unemployment rolls—was that it made the services and person of a professional composer available to the smaller, independent colleges throughout the state. Most often the small college, because of the size of its department as well as its budget, cannot normally afford to have such a person as a full-time faculty member. The services of the program were also offered, with equal enthusiasm, to secondary schools and community groups.

The program format of brief residencies was designed to present the composer in a more realistic context than that of the in-one-day-out-the-next "visiting lecturer." Since the Commission's many programs serve essentially non-urban areas, we also felt that it was important to try to present persons connected with the arts not as freaks, but simply as "people" working at a job—much akin to those in the audience.

How It Works

A workable program having been devised, announcements were made in the press and also mailed throughout the state. It was suggested that use of the composer take the form of brief to extended residencies, with the composer serving as a lecturer, conductor and general resource person. Also emphasized in the format was the availability of the composer for informal sessions with students, faculty, and other interested persons. Appearances were to be scheduled, whenever possible, in conjunction with a performance of some of the composer's work. To facilitate this, a list of suitable compositions was included in the announcement.

When time and schedules permitted, the commissioning of a new work for a particular group or occasion was possible. Since the Commission supports its share of this program with Kentucky tax dollars, there were to be no fees for any of the composer's services. Only expenses—such as travel and lodging, or in the case of a new work, copying and reproduction expenses—were asked of those making use of the program.

As common sense would suggest, requests and applications regarding the program were received by the Commission office and then forwarded to me. I was essentially left on my own to choose and arrange those projects to be carried out. Some matters, however, were decided in consultation with the Commission Director, whose advice—based on his knowledge of conditions and needs in various parts of the state—was always helpful and sometimes necessary. (I might add that much of the "nuts and bolts" experience required to run this operation had been learned and tested during the Louisville "Professional in Residence" program.)

One of the most agreeable aspects of this agreeable position is that it allows me, as a composer, to accept outside work and commissions—within reasonable limits—simply because that's what a composer is supposed to be doing. The Commission's basic philosophy is to allow the creative person to function as an active professional in his particular field, and I am primarily retained to write music—for whatever purpose. The working relationship between the Commission and its "creative" people-in-residence* can best be summarized by a verbal statement from the Director: "If we think you are working as you should be, then every-

*In addition to a composer in residence, the Commission also supports three poets in residence, two filmmakers in residence, and one artist (i.e., painter) in residence.

thing will be fine. If not, then we'll get rid of you." That's fair enough as far as I am concerned.

Types of Activities

A mere list of activities in a paper such as this would be neither particularly interesting, nor sufficient. I have therefore tried to select three events which will hopefully serve as somewhat of a summary for the various aspects of the entire program.

(1) The first project to be undertaken was suggested by James Edgy, the Commission Director, and requires some brief background information. The Commission had scheduled a tour by the noted soprano, Phyllis Bryn-Julson, in conjunction with her appearance as a soloist with the Louisville Bach Society in October of 1972. Edgy suggested the writing of a new work for soprano and piano which would draw its text from a collection of poems written by Kentucky school children (grades 4-12), with the intention of having Miss Bryn-Julson premiere the work during the course of her tour. This lovely collection of poetry, entitled "The Wind is an Invisible Butterfly," was the end result of another of the Commission's programs called the Poets-in-the-Schools Program, which at that time was under the guidance of poet-in-residence, Malcolm Glass.

> (Parenthetical note: you will remember that our composer program had begun in August. Mr. Edgy's suggestion came in early September and the concerts were to be in early October. This sequence of events required that the work be written rather quickly.)

In any case, the piece was written (entitled "Five Songs on Children's Poems") and subsequently given its "world premiere" at Lees Junior College in the mountain community of Jackson, on the 8th of October. The concert itself was jointly sponsored by the Commission and the Breathitt County Arts Council, which uses the College facilities (in this case a gymnasium) as a central location for its programs.

Part of the plan (as somewhat of an experiment) was that I was to attend and informally address the audience with some introductory remarks about the Songs. Our common ground—in spite of the absence of any musical knowledge on their part—was that these were poems by Kentucky children—just like those (and they were numerous) whose parents had brought them to the concert.

The audience seemed to *want* to know about the "how's" and "why's" of this piece as much as I wanted them to know, and I did my best to tell them. Perhaps I cannot be an adequate judge of what happened, but I sensed that it was good--for all of us.

(2) The longest residency period we have undertaken was for the entire month of January, 1973, at Berea College. During this month the College has an independent study term and I was invited to be "in residence" for that period. In order to enjoy the full flavor of what was going on, my family and I decided it would be best to move to Berea for the duration. This was made easier by the fact that the College had offered to provide housing.

> For the information of those who may not know, Berea is a unique institution. It is a small liberal arts college founded for and directed to the youth of Appalachia—and for over 120 years it has served its purpose and its heritage well. There are no tuition fees at Berea; instead, the students *earn* their education and keep by working for the College in one of its many industries. (Obviously, this also serves as good practical training for the future.) Perhaps an adequate summary of the attitude at Berea (in addition to that of a "normal" college) is provided in the description of a course called "Mountain Survival"—which undertakes to teach and preserve the Appalachian culture in song, dance, oral literature and crafts.

Because plans had been made well in advance and the length of our stay was adequate, it was possible in this case to arrange for two commissioned works for the College Choir to use on its spring tour. (One was a concert piece called "Witticisms and Lamentations from the Graveyard;" the other, a choral benediction with which to close the program.) It was also possible to develop a program for giving some class lectures (as well as observing), having private sessions with students, and for meeting the faculty as a whole. And, because we lived there, the last of these came to include meeting much of the community as well.

It soon became apparent to me, however, that this would become a case of the community educating the composer—and it was a delightful experience. I spent most of my time (aside from working on compositions) learning from and enjoying the people there—many of whom possessed diverse and highly developed skills, not necessarily musical (such as weaving, dancing, and story-telling), which were mostly new to me; some were even new to me as a musician.

Among the interim courses being taught which interested me most was a course in the history, style, and actual playing of "Bluegrass" music. I soon learned that this music has a heritage, integrity, and requires a skill of its own, which commands respect It also has its own special reasons for being, and in its way, is as valid as any other music. Furthermore, some of the most remarkable musicans I've ever heard play would drop in from all over the state to "teach" and demonstrate at these sessions.

The principal instructor in this course was Raymond McLain of the College music faculty. He is also the father and leader of a musical organization (comprised of his son and two daughters) called the McLain Family Bluegrass Band.

(3) This brings me to the last of my examples, which, as it turned out, was a direct outgrowth of the Berea residency. It also proved to be our most notably "public" venture, and perhaps the most "politically" advantageous.

The Cincinnati Symphony Orchestra undertakes annually a series of summer tour concerts which are appropriately called "Mini Festivals." It is a highly imaginative and successful program designed to acquaint the outlying areas of three states with the work of the orchestra. For the 1973 tour program, the orchestra had invited the Berea College Country Dancers and the McLain Family Band to perform with them. I was contacted by the orchestra and asked to do the orchestra arrangements for both groups, having been recommended by the Bereans themselves.

I gladly accepted (for many reasons) and it proved to be an enjoyable, but rather difficult project. As is the case with "oral literature," none of the music is written down and only one of the performers involved actually read music. Having been provided with tape recordings of the pieces, most of my work involved taking dictation from a recorder. After notating the basics of the tune, proper orchestral parts could then be added. However, it was also necessary to play back the material at one-half the recorded speed while attempting to properly translate the many pitch inflections of the voices and instruments—the banjo in particular was a problem.

Nonetheless, three pieces were done for the McLains and two for the Country Dancers. The entire program closed with an Appalachian Square Dance Finale in which everybody participated, including Volun-

teer dancers from the audience. From all accounts, the Cincinnati Orchestra tour program of some sixteen concerts in three states was highly successful; after all, it could hardly lose.

The following September, the Louisville Orchestra staged a similar program with the McLains and the Country Dancers at Louisville's new Riverfront Plaza before a receptive crowd estimated at five to six thousand. As an added benefit—from our point of view—the Governor of Kentucky was present and in a brief address expressed great pleasure with his Arts Commission for having co-sponsored the concert. (One must bear in mind that events of this kind can be very important—especially when the state legislature convenes to consider budget allocations!)

Some Concluding Thoughts

In the first place, to work as a composer in residence for a state arts commission, one must accept the notion of being a "functional" composer—one who, in the common sense of the word, devotes much of his time to writing music for practical and immediate use. Most often, this music is for specific groups or special occasions; and, most often, it is written under the pressure of a tight schedule. Nonetheless, each of these jobs, from the smallest to the greatest, should be approached with all the skill and integrity one can muster.

> A constant and apparently endless argument seems to center around the concepts of "quality" and "integrity" as they relate to certain kinds of compositions. Some think (and will argue) that these artistic concepts apply only, for example, to the "serious" realm of string quartets and major orchestral works. The converse implication is that these standards do not/cannot apply or even exist in a work for elementary treble choir. As a composer, I was raised (with no regrets) in such an atmosphere. It took a considerable amount of time *and* practical experience for me to realize that this need not/cannot be the case and that, indeed, quality and integrity can and must be applied across the spectrum.

The scope of my "functional" work has varied greatly: ranging from a rather esoteric work for clarinet and string quartet for the dedication of a new hall—to a setting of Kentucky songs for treble choir (sixth graders) at the request of the Kentucky Music Educators Association—to a set of "Mozart" vocal cadenzas for the Louisville Bach Society.

All of these things, without exception, I have learned from and enjoyed doing.

In addition, there are also those projects which are not so functional. We are currently at work, for example, on a three-act opera based on the return of Odysseus. This project was initiated by the Director of the Commission and the libretto was written by a Commission member. Plans are now underway to seek funds for its production.

Secondly, to work in such a position requires a willingness to talk to people—not necessarily to other musicians, but just to people as music consumers. As the result of several years' work "in the field," I have become increasingly convinced that the education of non-majors and the continuing education of music consumers will have to play a major role in the survival of the art itself as a public function.

As a composer, I like to think that I have a personal stake in all of this. Although its influence among composers seems fortunately to be on the wane, the once-familiar saying, "who cares if 'they' listen," is—in my judgment— a disastrous and sadly mistaken line to follow. We all need to be reminded that "they" are the ones who buy tickets and whose taxes support such institutions as the Kentucky Arts Commission and the National Endowment for the Arts. "They" are also the ones to whom our music must finally, in time, address itself. The greater society does exist—overwhelmingly so—outside of the small circle of one's colleagues or even the academic community. To deny or ignore this fact is to cut ourselves off from a real world of paying concert-goers and working musicians whose support we desperately need.

> From a personal point of view, I would even try to qualify the word "support." Contemporary music could exist solely, I suppose, on the moral and financial support of our universities —as it has essentially done for some time now (a situation for which I am compelled to express qualified gratitude). Or, somewhere in the future, if we are lucky—and that word too is debatable—on the support of government. To be realistic, perhaps any kind of support would be desirable if it allowed the art to continue. But, I fear we will be fooling ourselves if we are completely satisfied with those kinds of support which could very easily be more artificial and passive than *responsive*.

To put it very simply, I suppose: somebody has to be taught to care.

EXTENSION OF THE UNIVERSITY MUSIC PROGRAM TO THE COMMUNITY

EMMETT R. SARIG
Sun City, Arizona

The time is now for the development of a program of outreach for the music schools of America. The open university is being accepted as the new idea in education. The music programs that have been developed in the last fifty years are a wonderful memorial to the dreams and hard work of the dedicated music teachers of all kinds in our educational program, but we must now broaden our base and include programs for the masses.

This does not mean the elimination of the present conservatory and specialized music education programs, but the addition of a good solid music program for the "forgotten" people of every age.

In developing a program for the "community" from each and every college music school it should be a dual program of the resident faculty and a staff of extension (off-campus) specialists trained in community concepts.

The program must have an attitude of wanting to help people of all ages and at all cultural levels. We should be graduating "community music specialists" from our schools of music to fill the vacuum that exists in every community. We must accept the fact that the college and university will have to develop a new program for the training of the community person. Many of the academic staff will be adjustable to change of attitude and with concentrated inservice training will be able to bring about great service to the community of the local college.

The question arises: What kind of programs are community music programs?

There is not a general form that can be set for all communities but the demand will come from the people once it is made known that the university wants to help. Many of these programs will have general public appeal and the university has a responsibility to maintain a stand-

ard acceptable to the functions of the college or university. Programs must be considered for all citizens of all ages. Once the programs are started the demands will come from the people, and then give them what they want. This may mean in some programs the hiring of a new teacher or the retraining of staff members in community work.

The programs fall into the typical pattern of credit and non-credit, the latter being the most popular—the people want to know, not get a degree.

A. *School Programs*

Pre-school
- (a) Kindergarten Workshops (Teachers)
- (b) Piano (Parent-Child-Teacher)
- (c) Violin (Parent-Child-Teacher)

Elementary school
- (a) Teacher Inservice Training
- (b) Clinics (Student-Teacher)
- (c) Summer Music Camps-Clinics (Teacher-Student)
- (d) String Programs (Teacher-Student)

Secondary School
- (a) Teacher Inservice Training
- (b) Summer Clinics (Teacher-Student)
- (c) Jazz Workshops (Teacher-Student)
- (d) Piano Workshops (Teacher-Student)
- (e) String Workshops (Teacher-Student)
- (f) School Assembly Programs (State-wide)

College
- (a) Opera Workshops—Touring groups
- (b) Vocal and Instrumental Performance Groups
- (c) School Assembly Programs (Lectures and Concerts)
- (d) String Programs (Inservice Training for Student Teachers)

B. *Non-School Programs*

Youth Programs
- (a) 4-H Programs, YMCA, etc.
  1. Song Leading (Manual—Song Book)
  2. Music Project (Theory)

3. Guitar (Method and Instrument)
4. State Wide Song Book
5. All State Band and Chorus
6. "Reach Out" Popular Singing Group

Adult Programs

(a) Lectures—Concert Programs

(b) Classes

1. Appreciation
2. Piano
3. Organ
4. Voice
5. Ensemble
6. Homemaker Choruses
7. Guitar (Folk-Classical)
8. Recorder

Aging Programs

(a) Classes

1. Organ
2. Choruses
3. Ensembles (Vocal-Instrumental)
4. Appreciation
5. Community Sings
6. Accordian
7. Recorder

General Programs

(a) Tours (Profit supports other programs)

1. Opera
2. Theater
3. Concerts

(b) Concerts, Lectures (state-wide)

(c) Symphonic Orchestra Conductors Workshop

(d) Symphonic Orchestra Concerts and Workshops (local campus and tours)

(e) National "Youth Music" Workshop

(f) Continuing Music Education Symposium

(g) Education Telephone National Workshops

1. Piano
2. Organ
3. Voice

(h) Music Education Films

(i) National String Workshops (Teacher-Student)

(j) Artist in Resident Program

(k) Individual Training in Applied Music Area

Extension Music Specialist Training Program

(a) Degree in Adult and Continuing Education

In conclusion let me stress again the importance of bringing about change in the college/university concept that its program is for a select few (the talented student). Colleges and universities must accept the responsibility of music programs for all citizens of an area. This may require consideration of a retraining program within the staff and additional specially trained individuals to bring about a free university program for tomorrow in music education.

EXTENSION TO THE CAMPUS

NEW AUDIENCES AND THE "NEW TIMES" AT THE LSU UNION ART GALLERY

DINOS CONSTANTINIDES
Louisiana State University

We are meeting here to consider how we might possibly attract new audiences to an appreciation of music. I think first we should examine the existing situation in music.

Music performed today, to a very large degree, consists of the great masterpieces of the 18th and 19th centuries. Most music lovers and musicians are inspired in their youth by these masterpieces, and most audiences seem to desire their inclusion on music programs. Established musical organizations, such as symphony orchestras, radio stations, recording companies, and anyone else who hopes to attract large audiences, are aware of the audience's preferences and build their programming mostly around these masterpieces in order to survive financially.

This standard process of programming inevitably is bound to other standard processes. The two-century period of music usually involves a certain standard instrumentation. A symphony orchestra has certain personnel; a trio usually consists of piano, cello, violin; a quartet of two violins, viola and cello, etc. This period of music also, by tradition, has been generally performed in a standard concert hall, with the musician, formally dressed, separated from the audience on either a higher or a lower (as in opera) level. In addition, the audience is formally dressed and sits in formal rows of chairs to listen. The musician rather egotistically expects applause and appreciation from the audience for his performance, the spotlight being focused not so much on the music as on the participants. The time of the performance is also usually standardized; on Sundays at 3:00 p.m. and on weekdays at 8:00 p.m.

These processes, surrounding performance of standard works today, have proved themselves as effective and good ones through the years. However, they have begun to be monotonous. There is a great deal of repetition. The method of performance is static. The audience gets a little uncomfortable and restless in its seats and formal clothes, and the

performer becomes uneasy also at so much attention focussed on him. The result is ironical: these masterpieces which have inspired in people a love of music, have also made them restless and a little bored, especially when they are not given any alternative or contrast. The symphony orchestra now fights for its audience to survive financially; the young artist, who sacrifices so many pleasures in life to learn a Beethoven sonata, relies on family support for a crowd at his debut recital; and the small musical organization depends on an individual committee member's enthusiastic efforts to succeed. The magnetism of the great performers has lessoned—people can listen to recordings of them in their own homes and need not go to a concert hall to hear perhaps a less perfect rendition. What then can be done to strengthen live music's appeal to the audience?

In Baton Rouge, at Louisiana State University, my colleagues and I have often discussed this problem. Being in a university environment, we face particularly the problem of attracting the young people, the music student, and the general student at LSU as well as the men and women of the community. As a result of these discussions, in the spring of 1971, exactly three years ago, my colleague, Wallace McKenzie and myself, together with several students, met with the director of the LSU Union Theater, William Hite, and decided to form an organization called "New Times," devoted to the presentation of new music through free concerts at the Union. Mr. Hite was very receptive to the idea and has firmly supported and encouraged the program ever since, as he recognized its potential to draw an audience.

When setting up the program, we attempted to use a fresh and different approach, and to aim at a kind of antithesis of the standard musical performance.

First, instead of the standard repertoire, we chose to limit ourselves to music of the 20th century, as our name indicates. We thought this would stimulate the audience in two ways: #1, through the challenge of getting to know something it did not anticipate or have preconceived ideas about, and #2, through the comparisons which it could then make between the old and the new music, thus giving it perhaps a fresh viewpoint on the traditional masterpieces too.

The title of our series has been a big asset. Although "New Times" is not a new idea, it works. People are always curious to hear something labelled "new". The programming itself is done very carefully. We avoid featuring one composer or one performer—the emphasis is center-

ed on the delights of the music being performed, and the variety of techniques being employed. We do not present only works which are completely far out and unusual. This would probably be as repetitious as presenting only traditional masterpieces. On the contrary. we try to balance our programs considering three basic points. Each program should include:

1. A solid work of an avant garde composer.
2. Some work with old and new elements combined: a good 20th century composition which perhaps is a forerunner of the avant garde in some of its techniques, and at the same time a reminder of the properties of the past, e.g. the music of Charles Ives. This kind of work is very important for the audience as it serves as a bridge between the familiar music of the past and the largely unfamiliar music of the present.
3. Some work which incorporates unusual instrumentation, sound effects, or techniques to catch the audience's interest. Electronic sounds and multi-media practices are particularly effective here—for instance, we have done pieces for solo instruments and tape, for reader, instrumental ensemble and audience, works with film and poetry, western and exotic instruments combined, etc.

In our three years of activities, we have presented works by the following composers: Charles Ives, John Cage, Roman Haubenstock-Ramati, Anton von Webern, Krzysztof Penderecki, Boguslaw Schaffer, Wallace McKenzie, Dinos Constantinides, Kenneth Klaus, Peter Dickinson, Jerre Hutcheson, James Drew, Arghyris Kounadis, William Hooper, Henry Cowell, James Hanna, Samuel Douglas, Morton Feldman, Robert Greenleaf, Ned Rorem, William Underwood, Eric Satie, Steve Reich, Billy Hawkins, William Duckwork, and Elliott Carter.

We have tried in every case to fit these works into a program so that each of them contributes something unique to the series. For instance, our next program is projected to include: *Sonatina for Piano and Violin* by Karlheinz Stockhausen, *Sequenza II for Solo Harp* by Luciano Berio, *Five Songs* by Alberto Ginastera, and *Composition for Two Clarinets and Tape* by Robert Greenleaf. The Stockhausen is an example of the first category, the Ginastera of the second, and the Berio and Greenleaf of the third.

Also, as an alternative to the standard, formal concert, we have made our "New Times" concerts quite informal and relaxed. We chose as the place for our concerts the Art Gallery at the LSU Union. The Union is the hub of the University, and includes a cafeteria, restaurant, library reading room, post office, various meeting rooms, bookstore,

bowling alley, etc. The Art Gallery is situated on the main floor directly across the lobby from the cafeteria entrance. The constantly changing exhibits on its walls offered us already a fine artistic and warm atmosphere for performing modern music. The Gallery does not have perfect acoustics and it is not an ideal shape for performances, since it is somewhat long, low, and narrow. However, its atmosphere and excellent location are the important things. The audience sits on the floor and the musicians are usually located somewhere in the middle of the room, actually on the same level as and surrounded by the audience. Both musicians and audience dress very informally. The audience becomes involved itself in the music because of its close proximity to the performers. We chose as the times for our concerts 12:15 p.m. and 8:00 p.m., giving each concert twice on the same day. The 12:15 time was chosen to catch the student and faculty audience going to and from lunch; the night time for those who could not make the noon one and for members of the community. We keep the doors at one end of the room partially open onto the lobby during the concerts and people are free to wander in and out as they like so they do not feel trapped and do not have to commit themselves for the whole program, which is approximately an hour long.

Our printed programs are also rather informally done, mimeographed on different colored paper with everything in small letters to minimize the importance of the composers and performers. The programs do not include program notes. Instead, we talk informally before each piece. The performers themselves frequently give information on the instruments they are playing, on how a composer happened to compose the piece to be played, etc. In other words, the whole method of presentation of the "New Times" series is based on informality with a personal touch, and the performance of new and old 20th century works with varied instrumentation—an antithesis of the standard concert situation. We present about two concerts a semester, including summers.

After having been formulated and put into operation, any program such as ours needs two things to keep it going: good performers and good publicity. As to the first, our entire enterprise would have failed without the outstanding talent of the LSU School of Music, faculty, students and alumni, headed by our Dean, Everett Timm. In fact, this talent gears the entire musical activity of our city directly or indirectly. By using different combinations of instruments, etc., we try not to require too much performing from any one person, and so far, musicians have seemed very eager to participate in the series. We have also drawn

on the talent of professors in the related arts at the University: for example, our writer-in-residence, David Madden, has done a program with us. However, we avoid incorporating into our programs works just because performers have them ready to perform for other activities. We set up the programs according to our standards and then we try to find performers to fit. I stress this point, because it is a major one in the performance of contemporary music. It is very easy to sacrifice quality for convenience, and this kind of carelessness can bring a program of this sort to its end. We choose performers whom we feel are excellent ones, enthusiastic about modern music, and willing to devote time to learning the music well.

The second thing needed to keep a program going is good publicity. Getting it means a good deal of work, making sure accurate and informative write-ups reach the right agencies well ahead of the concerts.

One of our avenues of publicity is through the LSU Union itself. The concerts are sponsored by the LSU Union Creative Media Committee, and are overseen by the Union Theater director himself. In addition to the publicity and programs the director's office issues (which include mod posters around the Union advertising the concerts, and announcements over the Union loudspeaker system when the concerts are about to begin), the students publicize the concerts through their newspaper and their radio station. They send one of their reporters to review the concerts each time, and consistently support and praise the series.

Our second method of publicity is through the LSU Public Relations Office. We give our information to a staff member there whose job is promoting music events, and she sends releases to the two local newspapers, sometimes including photographs of the performers, etc., which she arranges to have taken. She also sends announcements to the radio and T.V. stations and to neighboring city newspapers. She sends announcements usually several times and does an excellent job for us.

Our third method of publicity is through our own personal contacts. We maintain good relations with the two music critics on the local newspapers and personally invite them to the concerts, so that most of the time we receive reviews in the local press. The one critic has a Sunday column on coming events in the arts, and we always send directly to her information on the concerts. We also take care to announce the concerts to our classes, especially those in composition, contemporary music

literature and the very large classes in music appreciation. Besides these contacts, all of the performers advertise the programs enthusiastically to all their friends. Good publicity cannot be overemphasized, and although it involves a great deal of effort, it usually pays off.

The impact of the "New Times" series has been immediate and steady. We always have a full house for both performances, and our audiences are most enthusiastic. The evening concerts have attracted many members of the community, so we seem to be appealing to a wide segment of the population. We sense a real change in the attitudes of people both on and off the campus towards new music. There is certainly much greater interest in contemporary music than before, and more acceptance of it as a genuine art. We definitely feel we have created a new audience for this type of music. Faculty members in music who dismissed avant garde music before, now eagerly discuss it, even if they do not wholly approve of it. Students stop us on the street to tell us how much they appreciate the program. We get notes of congratulation from both campus and community people. We have even found that unrelated musical programs dealing with some contemporary music are attracting some of the "New Times" audience. High schools, various student organizations, colleges, and university classes have invited us to demonstrate some of our programs. We have sponsored a composition contest in conjunction with the LSU Union. Works for "New Times" have been subsequently performed in Europe and achieved excellent audience reactions and good reviews.

"New Times" has not only stimulated audiences, it has greatly stimulated the people involved, performers and composers at LSU. Hearing their own compositions helps composers in their further endeavors. Performers are learning to read and interpret correctly new notation, etc., of the new music.

The LSU *Alumni News* writes: "Extremely popular is the informal New Times program with faculty musicians or visiting performers on hand in the art gallery during the noon hour. Trafficking to and from the nearby cafeteria, many drift into the gallery to enjoy the free entertainment."[1]

The local press has commented on the program: "These informal concerts bring contemporary compositions, some of them by LSU faculty and students, to the public, offering a forum for what's happening in

[1] *LSU Alumni News*, December, 1973.

music and related arts. It is the only such group in the city and the new ideas for new times are challenging. It is an admirable project, and an appropriate function of the university to perform music which would otherwise not be heard on the more conventional concert stage."[2]

" 'New Times' is a . . . cultural idea that promises to catch on. . . . With most of the audience sitting on the floor and composers telling us about their works in the honest manner of conversation, the feeling was one of instant interest and encouragement."[3]

"New Times" is a vital program, and although there are always things which could be improved, it is certainly vibrant and alive. As the student newspaper, *The Reveille,* puts it: "Slightly irritating in spots, restless and sensuous in others, 'New Times' was a living program with the faults and virtues of creative talent."[4] Its success as a program and in its creation of a new audience, seems to me to lie in the factors discussed above: its setup—informality, programming, location; its calibre and plethora of performers; its excellent publicity. It is the type of program which has great potential wherever presented, and it is my hope that many universities and colleges around the country will encourage and support the formation of groups such as ours if they do not already have one. We educators have serious advantages over professional performing organizations such as symphony orchestras. We do not have financial pressures and may choose programs as we please. We have immediately available to us competent performers, good reference libraries to provide materials, good locations for concerts, and a large potential audience. It is up to us to capitalize on these advantages.

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[2]*Morning Advocate,* October 15, 1972.
[3]*State Times,* July 20, 1972.
[4]*The Summer Reveille,* July 20, 1972.

THE YOUNG CONCERT ARTISTS RESIDENCY PROGRAM

ANN DUNBAR

Associate Director, Young Concert Artists

Young Concert Artists was founded in 1961 by Susan Wadsworth. Its purpose is to discover and launch the careers of extraordinary classical artists. Susan Wadsworth is a musician herself—a pianist—who decided at the conclusion of her formal education that she did not wish to pursue a concert career of her own. However, many of her friends were seeking solo careers and found getting started to be extremely difficult. It was originally to help them that this non-profit management, for artists between the ages of 18 and 28, was created.

Her first venture was the first Young Concert Artists Series, held in a Greenwich Village Armenian restaurant converted for the occasion. Appearing in that Series were artists whose names are now well-known in the music world: flutist Paula Robison, violinists Schmuel Ashkenasi and Sanford Allen, and pianist Ilana Vered. During the past 13 years, others who have since achieved varying degrees of fame began their careers with YCA: violinists Pinchas Zukerman, Paul Zukofsky and Jean-Jacques Kantorow; pianists Murray Perahia, Richard Goode, Joseph Kalichstein, Ruth Laredo and Nerine Barrett; cellists Jeffrey Solow and Ko Iwasaki; and The Tokyo String Quartet, the first chamber group under the aegis of Young Concert Artists.

With the exception of Pinchas Zukerman, each of these artists made their New York debut in the Young Concert Artists Series which moved from Greenwich Village to Carnegie Recital Hall, to Town Hall and, two years ago, to its current home at Hunter College. Each artist remained with Young Concert Artists for varying lengths of time, the average being four or five years. Each is now with a major commercial management, such as Hurok Concerts or Columbia Artists.

How does Young Concert Artists differ from a commercial management and what does it offer the artists on its roster? The answer to the first question in part also answers the second. YCA is supported by contributions from individual music lovers in amounts of from $10 to $100. It also receives support from private and public foundations and derives a small revenue from ticket sales to the New York Series, pro-

gram advertisements and a sliding scale percentage of the artist's net fees. YCA provides all management services, promotional materials and appearances in the New York Series at no cost to the artists. A commercial management bills its artists for all heralds, posters and press books in addition to taking a flat percentage of the gross of each concert fee. In all other ways, our work is the same as that of a commercial management.

We book the artists in concerts all over the country, in Canada, Central and South America and, occasionally, in Europe as well. Originally, these bookings were few in number. But as the reputation of the organization began to grow and, through the support of the National Endowment for the Arts, we were able to travel to meetings outside New York, the bookings increased. When I joined YCA five years ago, the total booking income, which is to say the total amount of money paid to the artists in fees, was $23,000. This season, for approximately the same number of artists, it is $117,000.

The work of Young Concert Artists can be divided roughly in two parts: the annual presentation of the New York Series which offers both debut recitals and reappearances, and the booking of the artists in paid engagements. Each of these areas leads to our assistance in seeing them signed by a major commercial management.

A few words might be in order here about the selection of the artists and the calibre of artist YCA seeks. We hold annual auditions each year, now in both New York and Los Angeles. We hear about 200 artists a year in the preliminary auditions. From these 30 are chosen for the semifinals and 10 are heard in the final auditions. The semifinals and final auditions are heard by a jury of eminent musicians, such as violist Walter Trampler, violinists Jaime Laredo and Erica Morini, soprano Phyllis Curtin, pianist Jacob Lateiner and bassoonist Loren Glickman.

The jury is charged to select only those artists who are in complete technical command of their instrument, whose musical ideas are formed and sound who have something unique to offer an audience, who are ready for a New York debut recital and to begin concertizing on a professional level and who, in the minds of the jury, have the potential for a major career. The artists, in other words, do not compete among themselves but against a standard. There is no limit to the number of artists selected in any given year nor restrictions as to the instrumentation. The two violists currently on our list were chosen the same year. We have no baritone on our list now and will not until we find one of

the calibre of Arthur Thompson, who recently signed with a commercial management. Some years there are two or three winners; one year, there were none. Because the standard is so high, the list remains small. This year, we represent 20 artists; next year, 14.

Our concern for the young artist extends to our concern for his future and the future of music in general. In helping those few on our list, we make an assumption about the music world, which is that, 20 years from now, it will still be here. This leads us to a commitment to audiences, and that is the basis for the creation of our college and university Young Concert Artists Series.

In meeting and talking with college concert presentors and students throughout the country, it became clear that classical music and classical musicians were felt to be inaccessible. Students felt an identification with popular and rock performers. They felt no connection with artists performing classical music. What better way to break down those barriers than to expose students to young men and women their own age, with similar personal problems, who happened to have chosen music as a career. Knowing the artist prior to the concert, finding out he's really just a guy or a gal, we felt would increase the audience at that artist's concert and would ultimately affect their response to classical music and concerts the remainder of their lives. I use the word "response" because a realistic estimate of the number of confirmed concert goers which may be created is probably quite small, but if we can even open a few eyes and ears to the idea that classical artists aren't "weird" or that classical music "isn't that bad," we have done well.

What does a Young Concert Artists Series consist of? It is a series of four solo recitals, each with a mini-residency of a day and a half, preceding the concert. One school this season has a two and a half day residency.

This is really the first year of these Series and we, as managers, and the artists, are in the middle of a very exciting learning process. Originally, we felt the Series had importance only to non-music students; now we see that the Series has value for music majors as well. Our original idea of coffee hours and informal social gatherings where students could meet and talk with the artists is evolving as we learn that these kinds of events are the least successful parts of a residency. I have attended—trying to be a mouse in the corner—two of our residencies. One was by a vocalist in a small college in Minnesota and one was by a cellist in a larger university in Montana. I have just come from the latter ex-

perience and am, quite literally, "high" on the success of that residency and what I learned there. The cellist's residency presented many diverse elements, each of which is worth exploring as a basis for discussion.

The residency schedule was as follows: Tuesday, lunch at a sorority house followed by an interview on the campus radio station. After that, rehearsal time was arranged. That evening, at 6 o'clock, he gave a mini-concert in one of the dormitories. Wednesday morning, the day of the concert, he gave an open rehearsal in the Music Department, followed by lunch with some students from another dormitory. He rehearsed in the afternoon in the hall, rested, and performed the concert that evening. He was then taken to dinner with a few student members of the committee which sponsored his concert. He left the next morning for the next residency/concert.

At the sorority the artists sat at two different tables and I at a third. Although the girls talked about their pleasure in meeting all of us, the house mother did not think any attended the concert, and I did not recognize any of the girls in the audience.

It is hard to evaluate the effect of the radio interview but the interviewer attended the concert and said that his staff felt it to be successful. He also said he would re-broadcast the lively and interesting discussion.

On the way through the student union to the rehearsal, and generally around campus, the sight of a handsome young man carrying a cello attracted some attention, but the effect of this kind of exposure is also difficult to determine.

The mini-concert in the dorm was the most exciting event. It was held in a lobby area and at a time when students were returning through that area from supper in the cafeteria. A worse concert environment probably could not be imagined! The concert began with students sitting on couches and chairs on the periphery of the space, with other students standing behind—perhaps 30 students in all. Jon (the cellist, Jonathan Abramowitz) began by introducing himself and his pianist, Bernard Rose, and welcoming the group. After the first piece, he invited students from behind the couches to sit on the floor in front of him, which they did. He talked about himself, his training, background, and questions began to come from the group. He played another piece and more students gathered. More questions and answers. Another piece. If one student left the area or relinquished his seat, another moved in immediately. The crowd grew to about 150. I was aware of only one student

who strode by without even pausing. I watched another—a tall, nattily dressed student holding two pairs of white tennis shoes—stand and talk with another student a little way down the hall for a very long time, ignoring completely the activity near-by. A little later, he moved to the side of the crowd and listened to Jon play for about 10 minutes. I counted that a small triumph. The concert lasted about 70 minutes and, afterwards, many students stayed to talk to Jon more. Many of them were at the concert the next day.

The open rehearsal was required for one music class but on stu- dents were invited to attend and many must have because the as packed. Here there was no verbal exchange between artists ar ts. The artists rehearsed and discussed musical problems befo tass. Afterward, eight students stayed to talk before Jon went to the dormitory. The lunch was with six students, and the was almost totally non-musical.

The concert that evening was held in a hall seating 400. The audience was about 200 and the members were mostly students, who felt strongly enough to stand and applaud at the conclusion, and stayed for the encore.

What do we feel we have learned from observing this residency and from talking with those who sponsored it, and from relating this experience with the previous one in Minnesota? First, I think we know that to meet the artist independent of his music is essentially meaningless. The girls at the sorority enjoyed meeting the artists but it did not propel them to the concert. In Minnesota, the artist, a mezzo-soprano, met with a class in Introduction to Music, a required class which also required attendance at a specified number of concerts throughout the year. She did not sing but, in hearing her talk about herself and her career, some members of the class chose a lieder recital over a competing performance by Virgil Fox. We do not know if they would have come had they not been required to do so, but they were there *and* stayed to to the end.

In Montana, the open rehearsal with no personal exchange was not a completely satisfying experience for the music students. They also needed to interact as well as listen.

Based on this most recent experience, and on the answers to our Series questionnaires for each concert thus far this year, I am most enthusiastic about the value of the mini-concert, one shorter in length but

consisting of the same elements. It is here that the student is exposed to the complete artist, talking with him and listening to him perform. One should not be removed from the other. The mini-concert would work equally as well for the music student as the non-music student. The difference, I think, would only be in the questions asked and the orientation of the discussion between pieces. Certainly for non-music students, this is the most successful activity and it seems to work especially well in dormitories. It is also important for the artist to intersperse playing with talking, partially because it is a more varied experience for those who may never have heard two classical pieces played back-to back, but also because the non-music student will initially relate to the artist on a verbal, rather than a musical, level.

Of interest here may be some of the other kinds of activities which are included in one or more of our residencies. They include sitting in with student ensembles, solo performances with school orchestra or chorus, visits to grade or high school, and performance at senior citizens homes or other institutions.

Since the purpose of our discussion is to explore the extension of the music school to the campus, I will not dwell on the value of such a Series or single residency to the music student, or outline those activities which we suggest for what we now term a "musical residency." I would, however, like to say that I regret the music department which does not take advantage of the artists' presence on campus to expose their students to their musical ideas and their lives as young professionals.

What should be the role of the music school in today's world? For some, it is the training of teachers, of whom we cannot have too many. Also, it may function as the training ground for the young professional, but the school which encourages less than truly superior talent is doing its students grave disservice. For some, and in combination with the above, it is to offer introductory courses in music, foster music appreciation, and to expose as many students as possible to musical experiences which round out their liberal arts education and, ultimately, enrich their lives. Artists in residence can speak to all of these students and each artist will bring something different and valuable.

One music department questioned whether four artists in one year were too many. The concern was that the interest of students might lessen. They have discovered this is not the case. The students look forward to the next artist with greater anticipation as the year goes on and the enthusiasm is growing. This is a school where our YCA Series

will be repeated next year, with four different artists, and they are already talking about what can be done.

There is one topic I have not mentioned, and it is the most important element in a residency: that is, the artist. For a successful residency, the artist must be a fine artist. Exposure to less than a superior musical experience defeats the purpose of the residency. The second critical ingredient is the artist's ability to relate on a meaningful and personal level with non-music students. At one time, in the selection of an artist for residencies, the sponsor had to trust the agency. This is still true to a certain extent; for instance, when we offer a new artist in the Series. But with the growth of residency programs around the country, it is possible to check with your colleagues about an artist's ability in that area. And in dealing with an agency, the agency should be willing to refer you to previous sponsors if you want further information.

Young Concert Artists' contribution to residency programs will be the distribution of a report/workbook on the 17 Young Concert Artists Series this year. For each concert, we have a questionnaire for both the artist and the sponsor. At the end of this year, we will prepare a questionnaire to cover the entire Series for both. In addition will be a report of my personal experience gained in visiting residencies. This report will reveal more of what I have mentioned here—what seems to work and why, where (size of campus, physical facilities, etc., all having an influence on success or failure of a given event); what doesn't seem to work and why; problems during the year and how they were solved; and student responses which we hope to obtain through another set of questionnaires. We hope to be able to offer some practical and valid insights into the residency idea. We are spurred by the enthusiasm of the artists for their experiences around the country, and the enthusiasm of students and sponsors who agree that the successful residency is a key to increased audiences and music lovers of tomorrow.

EDUCATING THROUGH THE MEDIA

THE EDUCATION OF MUSIC CONSUMERS THROUGH THE MEDIA

WALTER F. ANDERSON
National Endowment for the Arts

In 1975 the domestic telestar satellite will be put in the skies over Alaska. This phenomenon, I am told, will open up some forty new channels for television.

As we contemplate this development, we cannot help recognizing that we are simply not prepared to cope educationally with the swift approach of a new facility which is bound to have an enormous impact on the aesthetic values of our society.

Our dilemma is a familiar, though unresolved, predicament. It's the story, once again, of an approaching scientific development for which we have not prepared adequate educational and social structures to cope with it. In one sense we are like the pregnant woman who is close to delivery but who has no layette, no clothes, no cosmetics, no bed, but only a rapidly growing baby kicking his way out into the world. In another sense our perplexity is somewhat like landing in a foreign country after having learned only a few trite phrases which enable you to ask a question without the knowledge or experience necessary to listen to the answer. Withal our fate may turn out to be something like that of the child at a smorgasbord, who is likely to grab more than he can handle and who, as a result, finds himself with a terrible stomach ache.

One reason music educators are not better prepared to function through the media is that they have been waiting, understandably, for the time when better fidelity and sound could be provided via television in order that excellent sound could be put together with excellent visual effects. Let's hold fast to this goal; I do not think it is possible to overstress this particular need. However, the position that we wait and do nothing until the conditions are right is untenable; in fact, it is fraught with surprising ignorance. It fails utterly to take into consideration the irreparable damage which can be done while we wait.

Besides, as educators, we're not used to having always the technical facilities needed before we launch into new educational programs. Moreover, we would have lost out long ago in the quest for enlightenment had we neglected to become wiser as a result of experience gained through the instructive expedient of experimentation. How many years did I work with the soul of a janitor at the higher level without the best record player or other basic equipment and materials I needed to teach my classes! Under less than ideal conditions music educators learned an enduring lesson ages ago—namely, how to squeeze out good and acceptable results from their efforts. They were smart enough to realize that the importance of the physical tools and techniques which the educator needs will never exceed the importance of the effectiveness of the educator himself. Through his personality, his knowledge, his commitment, his capability of being creative with what he has, and the wisdom to know that if his sights are properly focused, he can learn from the mistakes he makes along the way. The sum total of this order of accomodation is at least of equal consequence at the moment to coping with artistic expression via the media in comparison with the necessity of having the necessary tools and expertise required to cope with the phenomenon. I am concerned as much with the lack of vitality of the present as I am with the idealistic solutions yet to be accomplished in the future. As the Red Cross used to say, "It is better to have a dirty man alive than a clean man dead."

If life has taught me anything, it has made me learn that literally nothing is of consequence except as it is tested and proved at the educational level. My fear, quite frankly, is that the educator, at a time when the media represent the greatest challenge to all forms of communication, will not seize the opportunity to use the media for the purpose of furthering the art of music. Whatever is done at the artistic level must be undergirded by educational effort. We should begin now to do what long ago we might have attempted by setting up test situations to observe how various age levels will react to programs, as now available in music via the media irrespective of their limitations.

For the purpose of identifying musical preferences, it would be most helpful to set up in cities of different sizes—in libraries and in schools —a screen with a casette file in order that it might be possible to observe how individuals react to musical presentation on television. The critical point to establish here is that music educators hopefully would not pretend to plan their programmings in accordance with the preferences of the majority reactions. Instead the experience would provide insight

on how to cope educationally with the phenomena of the media following careful observation and thus become aware of the kind of educational activity which must be developed in order to bring about an interest on the part of the public in repertory of artistic distinction.

Furthermore, if we are to develop intelligent, informed audiences, strong efforts must be made to affect the child at the earliest possible age. The late Dr. Abraham Maslow, formerly Professor of Psychology at Brandeis University and President of the American Psychological Association, spoke at the 1967 Tanglewood Symposium on "Contemporary Music Education" out of his concern for providing the necessary experiences of rapture and ecstasy for the young child through the arts. He insisted that the arts are much closer to the development of the child than the core training in the 3 R's. He spoke of "the intensive education of learning one's identity as an essential part of education. If education doesn't do that, it is useless," he firmly stated.

Yet in spite of Dr. Maslow's timely caveat, it is most unfortunate that the two outstanding television programs for children, "Sesame Street" for youngsters 3 to 5 and "Electric Company" for children 6 to 9, do not include music as part of their mandate. Whatever music educators do or fail to do will have the greatest possible impact on the aesthetic values of the next generation as we look toward the events of 1975. For until careful educational plans are advanced in preparation for the Alaska satellite (and it's virtually too late already), we might as well settle for "Mickey Mouse" or other types of popular entertainment as the principal sources from which our children's tastes will be developed. But the very worst will be the inevitable pollution of the public's sensibilities by local junk (often well financed). Here I am referring to the kind of putrid potpourri dished out by those cheap enterprises consisting of ill-equipped studios with even less qualified instructors, which dare to advertize themselves as conservatories or schools of art. You know what I mean. I'm not referring to any operation which even vaguely meets qualifications for recognized accreditation. I have in mind those places which allegedly teach everything in no time on a kind of miracle basis. You've heard and seen them via local radio and television for long years. The sad fact is that people gather around them like flies around the garbage pail.

Now what about the adults? I have a theory about problems in general—namely, that if you take care of both ends of a given situation, ultimately the middle will be straightened out. Hence I would be in-

clined to concentrate on special projects which would appeal to the respective interests of children and adults.

Education via the media has an important role to play in the building of the adult audience for music. Relatively few people can boast that because they are adults, they know more about music than their children know. The educational responsibility is even more grave by virture of the poor job that has been done heretofore. While many performing institutions, like the orchestras and opera companies, have begun to think and act in more positive terms in adding educational components to their presentations, all too often these groups, as well as local concert presentors, have tended to view audience development in terms of their commercial successes in selling out the auditorium. Perhaps we all have been thinking in fraudulent terms in this regard. Exposure is good, but exposure simply is not enough. Irrespective of the number present, true audience development will be attained only when music patrons are educated to understand the music they hear. The task is enormous, and music educators throughout the country, it seems to me, should begin to develop initiatives which will bring them into congenial cooperation with state and local arts administrators to develop both formal and informal educational procedures which ultimately would assure a minimal level of music literacy on the part of music audiences.

The media can aid greatly toward the accomplishment of general musical literacy, for the media have the instant capacity of moving the educator into homes, schools, and all kinds of group situations. If used more widely, the media also can help remove barriers which at times have existed between educators, on the one hand, and professional performers, presentors, and artists, on the other hand. The participation of the artist in the dual capacity of performer and educator can play a singular role in education via the media. While international stars might not be expected to participate in the role of educator, because of limitations in time, I think it is significant to point out that in a comprehensive evaluation of two of the Endowment's grantee organizations, Affiliate Artists and Young Audiences, both of which are concerned with audience building, one principal finding was that audiences, presentors, managers, and artists alike regard highly the artist's function as a member of the community with strong emphasis on his personal role.

However, it should be remembered that little could be expected of any concerted effort to broaden the function of the artist or to bring into a working relationship the resources of the artist, the educator, the

sponsor, and so on, unless the task is undertaken with rigorous concern for quality. Unless quality could be a hallmark of such an effort from the outset, it would be better to carry on the current ineffectual attempt to educate audiences solely on the basis of exposure.

I suspect that little attention has been given to consideration of how the personality of the artist could contribute to the development and education of the audience. Suppose, for example, some thoughts were given to reversing the order of events scheduled around the visiting artist's appearance. The traditional pattern is one in which stress is put primarily on the formal program and which does not permit the artist to be in touch with the audience for educational purposes until the program has been presented. Thus supporting events, like seminars, workshops, and lecture/demonstrations are scheduled more as an aftermath rather than as a means of building understanding and geniune appreciation of the artist and his art in the live situation. It seems to me that it would be much better if the artist could stay several days—at least 3 or 4—in a community. The artist's work could begin with the supporting events, all of which could be coordinated via the media in order that individuals in their homes might be able to share in enlightened preparation for the performance. In this way concert patrons would come to the performance with far better preparation for the live events with certain built-in public services from the media.

Moreover, with a little imagination the impact of the supporting educational components could be far reaching. In a pre-arranged televised interview the visiting artist with local musicians could cooperate in programs designed to reach small study groups in homes or other places, where discussion could continue after the telecast. Through carefully devised questions and answers it would become possible for audiences to understand the artist's view of the music which he would later perform in such a way that the audience could benefit enormously.

So much for the educational function of the visiting artist. The resident artist, on the other hand, has limitless ways by which he can reach prospective patrons at the grass-roots level and become a live, dynamic resource in the development of regional audiences. The resident artist makes face for a community. The visibility of the resident artist offers a way by which a region can become proud in its uniqueness. Moreover, the resident artist is in a particularly strong position to help develop pluralistic concepts so essential to appreciation of the arts today and through which individuals not only can participate in

interpreting their own special cultural contributions but become knowledgeable in the fine arts of western civilization.

In summary, I would say that while a great deal remains to be done in order to develop artistically satisfying presentations of music via the media, an enormous amount of stimulation and instruction concerning the art is possible at the present time. Music educators should not wait longer to begin to make use of the media in extending the art more generally to the total society than has been possible before. I hope you will disturb me with some of your concerns in this regard.

ADVERTISING AS AN EDUCATIONAL TOOL

ANN DUNBAR

Executive Director, Advertising for the Live Performing Arts

I would like to begin by setting forth a principle with which I think we will all agree. This principle also forms the philosophical base for Advertising for the Live Performing Arts. It is that the live performance, whether it be a musical performance, dance or theatre, is of greater value than a performance of the same material on any electronic media. The two main reasons for this are the communication which exist between performer and audience, and the communication—or sense of community—which exists for the audience members. Neither of these are present in recordings or television; the latter may be present in a motion picture theatre.

Why is this value of concern? It seems to me that we are becoming increasingly alienated from each other, a state which is not helped by either television or your Avon lady. Neither requires you to leave your home and interact with other people, and neither requires much active participation on your part. In each case, the merchandise is presented to you and you have only to accept or reject it. The lack of activeness on the part of the television viewer is especially critical in two ways. The first is that whatever feeling waves or emotions which are experienced in the viewing of even a superb television program go out from the viewer only to slam into the screen. They are not returned by the responsive performer. Whether or not people are consciously aware of the result, that incomplete communication cycle produces frustration. The second is that one sits, very often alone, watching other people's lives unfold. And the longer one is essentially alone, and inactive, the harder it becomes to reach out in a meaningful way and touch others, or have concern for others.

This is one of the reasons those of us in the live performing arts struggle to keep them alive. But in that struggle, we also have to recognize the enormous impact of media and its place in our society. It is that recognition which produced the organization we call Advertising for the Live Performing Arts. We are quite new in reality, having only just been incorporated and classified as a non-profit organization, but the roots go back three years when a few of us began to work and plan. We believed that, in addition to our deeply felt commitment to live performances, we

had to recognize that we were a commodity, a product which, like other products, had to be sold and marketed. In competing for people's leisure time, we had to be competitive. We could not sit idly by and wait for an audience; we had to go out and attract one. And we felt the means at our disposal were the same as those available to the car dealer or the soap manufacturer: advertising. Of course, we have advertised in the past: posters, publicity, ads in the paper. But the arts have never promoted themselves, except in isolated cases, in a modern Madison Avenue way. This is something we hope to correct. Without going into the mechanics of how the campaign which Advertising for the Live Performing Arts envisions will actually work, let us assume that we have an advertising agency which understands its client, and that the client is music, specifically live musical performances. What can we create, what can we do with it and what can we hope to achieve?

The first step, after an understanding of what you want to sell, is to understand the market—who are you selling to and who is the most likely to buy? I would suggest that for a campaign such as ours, there are two major targets: children and young marrieds. (This also happens to be true for the bulk of advertising today.) Children would not generally be immediate consumers but exposed early, before they've had a chance to be brainwashed against great music, they will be more receptive to our product in later years. Young marrieds are already thinking constructively—building a new life together, planning for a family to whom they want to offer the very best. In a family with children, of course, our campaign reaches the whole family. So two sets of ads are created, one to appeal to each target. If well done, they may appeal to both. These ads, whatever their content, basically have the following message: great music is great. In the words of a less erudite campaign: try it, you'll like it.

Now we are ready to go to work, placing the ads on television, on radio, and even in buses, subways, billboards and bumperstickers. Focusing on television and radio, however, and assuming that our campaign is national in scope, what can we hope to achieve?

Will families rush out and buy subscriptions to their local symphony? Probably not. Will their children suddenly prefer the Bach Gamba Sonatas to Mary Had a Little Lamb? Not very likely, although I'd give Peter and the Wolf a better chance than he's had before. What we can hope to achieve first is exposure. Through media and through advertising, we can offer a little portion of a symphony, or phrases from a sona-

ta or trio. If we choose wisely, we can expose our audience to music they will like that they've always thought they hated. We will interject into their lives, briefly, the sounds of great music in the same way that they now hear popular music. It will cease to sound so foreign and because it is beautiful, I believe our audience will respond to its beauty, if given a chance. This is not to say that we will see results overnight, but given enough time, a participatory response will come.

What else can we hope to achieve? First, I woud say awareness: it exists. And this is a first principle of education. Second: "it ain't so bad," and that is the key to all the other things we may hope to achieve. For instance, if it's not so bad, then maybe the people who do it aren't so bad, or weird or longhairs (although I think that term must have gone out when long hair came in!). If they're not so bad and my kid wants to study the violin, maybe that doesn't make him a sissy. If it's not so bad, maybe my bank should contribute a little more to the symphony this year. Perhaps I'd enjoy being a member of the women's symphony league. If it's not so bad, maybe the next time the Johnsons ask us to go to a concert with them, we'll go. And that is the ultimate goal: to attract and build audiences.

But that "ultimate goal" is a little like my feelings about the mini-concerts in college dormitories: if you don't create a confirmed concert goer but you have opened a few eyes and ears, that is still success. We tend to forget that there aren't really any ultimate successes in life. Success is a journey, not a destination. In education, the process is the goal.

If, by means of a national advertising campaign on behalf of the live performing arts, we can create a climate in this country of awareness and understanding of our product-- that product being some of man's most beautiful creations--then we will have achieved our goal. If we can sell the value of our product, perhaps our legislators will vote more, and continuing, money to the National Endowment for the Arts, school systems may think twice before eliminating the theatre from the new high school, educators may program more arts courses into their grade and high school curriculums and the arts may no longer be thought of as a "frill" and will take their deserved place in the center of our society and culture. Too much to ask? Not unless you under-estimate the power of the media. Television has the power to create household words overnight to create national crazes, even to influence thousands to stop smoking. I don't think asking it to give a shot in the arm to the arts is asking too much.

Before I conclude, I would like to add a few words about another media campaign. Harold Shaw, an artists manager in New York, has been working quietly but diligently for longer than we have been working on Advertising for the Live Performing Arts. His goal is aimed at news media, specifically on television. He—and wouldn't we all, really—would like to see a segment on every news program regularly devoted to the arts, in the same way that there is a regular spot for sports news. If he and those working with him are successful, this would provide a big boost to our cause. More viewers watch evening news programs than any other program. The exposure and prestige this would offer the arts is inestimable in value.

If we have reports of major musical and theatrical events as part of the important news of the day, and we have an advertising campaign on behalf of these arts, then we can look forward to the day when Bach is a household word and bumper stickers across America read: Be Alive—Hear It Live!

STATEMENT ABOUT CABLE TELEVISION

ROGER G. HALL
President, International Entertainment Corporation

"Human history becomes more and more a race between education and catastrophe." So wrote H. G. Wells in his "Outline of History." It is a pronouncement that can well apply to the state of cable television, its present, its future, and its effect on the work of musicians and music educators.

In the course of doing some research for this statement, I spoke to television and cable industry executives with, in some instances, widely divergent views. This dichotomy of thought, for instance, occurred between a top network official and one of his programming vice-presidents two floors below. The prognoses range all the way from referring to cable TV as a communications revolution to regarding the technology as a tubercular patient doomed to a depressing state of permanent ill health.

To grasp the implications of cable TV, one must first review the peculiar laws which determine the shape of American free enterprise network television. Because of its size and cost structure, it must . . . not alone by choice, but even more by necessity . . . provide programming for 62 million homes . . . or about 130 million people. This physical, social and economic framework precludes any serious or concentrated approach to what we call classical music, and those of us throughout the music profession who are constantly beating our breasts and decrying this state of affairs on "the tube" should, in my opinion, relax and reflect upon the realities of the situation, the medium and the program material at our disposal.

Public television, on the other hand, has been, and still is, offering opera, symphonic repertoire, chamber music, recital repertoire, ballet and other areas of the performing arts to a select public in principal cities, a public which, though very small by network and commercial television standards, when added all together throughout the land, makes up an audience of millions. However, PBS, NET and local educational stations have their own crosses to bear . . . mainly the vagaries of public and private subsidy by which they live, and the thought-control fantasies of the incumbent administration. Not their lightest cross is the nomen-

clature with which this medium is stuck: *Educational* television . . . enough to discourage millions of people from ever turning the dial in that direction . . . that is, if they can get the channel to begin with. Moreover, in my judgment, there are two larger challenges to this medium, whether its support is through advertisers or through public and private largesse:

1) Performance and presentations which, for centuries, have been conceived for the proscenium arch and the auditorium, rarely translate effectively into a medium which requires action, color, intimate close-ups and, above all, either a good moving picture, or the atmosphere of a living room conversation.

2) Music is Sound . . . for contemporary ears, hi-fidelity stereophonic sound at the least; for the up-to-date few, quadraphonic sound. Television sound, as we know it, is atrocious, not even comparable to monaural radio of the 40's.

I fail to see how the wedding of bad sound and static pictures with repetitive, embarrassing close-ups can seriously further the cause of that portion of the music literature with which we here are concerned.

Enter CABLE. Cable television began to be a factor in the 60's, when American ingenuity discovered that mountains need not discourage the rural citizen from enjoying the fruits of television. The coaxial cable could penetrate difficult terrain and bring him a signal comparable to that which was bringing *Lucy* and *Johnny Carson* and football into the homes of his urban cousins. In fact, in its infancy, it was not called "CABLE TV." It had a far friendlier name: COMMUNITY ATTENNA TELEVISION . . . CATV. And that's exactly what it was: a device consisting of an elaborate receiving antenna stuck on top of a mountain near the community in question, and wires leading from the antenna to homes and TV sets which, prior to CATV, could not receive network or local TV programs from the stations in the nearest urban center. Palm Springs, for instance, contained one of the earliest CATV entrepreneurs, who wired up that community, for a fee to its citizen subscribers to the network affiliates and independents in Los Angeles. Then, the citizens of Palm Springs, once separated by a mountain from all TV programming, now had access to the same seven VHF and three UHF channels enjoyed by the population of Los Angeles.

As you can see, in its early stages CATV merely functioned as an instrument to augment the distribution of programming produced by

commercial and public network and independent sources; and it was a local phenomenon, small enterprises catering to small communities throughout the country.

Then came Phase II of the cable story. Again, the example can be taken from California: This time San Diego. By any of the criteria that the FCC had adopted in 1952, San Diego was well served. Within the city limits were two VHF stations, one of them affiliated with NBC and the other with CBS, both with antennas on high ground and providing service to the entire area. A few miles away, outside FCC jurisdiction in Mexico, was a third VHF station affiliated with ABC. The three together provided what could certainly be construed as a full diet.

Yet, in 1961, cable television invaded San Diego. The entrepreneurs erected a sophisticated antenna, capable of picking up Los Angeles channels from 100-odd miles away, and for a fee of $5.50 a month after a modest installation charge of $19.95 . . . not always insisted upon and late, substantially reduced . . . offered full Los Angeles service to San Diego viewers. Since San Diego was already receiving the three networks, what was being offered in fact was the four independent stations that served Los Angeles with sports, old movies and reruns of network shows, plus the local Los Angeles services provided by the three network affiliates. That was enough. By the end of the decade, the San Diego system was the largest cable television system in the United States, serving 25,000 subscribers. Today it is still the largest and now it serves 80,000 subscribers. And all this in a city that provides perhaps more opportunities for non-television recreation than any city in the United States of comparable size.

San Diego demonstrated that three channels are not enough to satisfy an ordinary audience, and that a large part of that audience is willing to pay cash out of pocket for more diversified programming than the three networks by themselves provide. Today, for the country as a whole, the system has become a mixed radiated and cable system, even though cable is by far the junior partner.

Concurrent with the growth of cable in secondary cities and outlying areas was the decision of the FCC, in 1962, requiring that all television sets be capable of receiving UHF as well as VHF signals. In today's terms, that means that, despite the number of channels now functioning on your home TV set, the combination of VHF (that is, network, NET, PBS and local-commercial signals), UHF (that is, local, public service, municipal, and educational programming) and the coaxial cable gives

your present TV set a total capacity of 20 to 25 seperate operative channels on which to receive some sort of television service and/or entertainment. By the end of this decade, the planned capacity is 40 separate channels. The mind boggles at the thought that, in many communities today . . . despite what may be your impression that the American home is over-saturated with that eternal tube . . . this modern communicative force called television is being exploited by only 12% of its actual potential.

Phase III of this mini-history of cable might well be entitled "Color Comes to Cable." New York City, for example, with its multiplicity of tall buildings and the consequent multiplication of reflected signals, color reception can be very bad indeed.

Here was a new opportunity for the cable television entrepreneur. He was able to offer, in New York, something that radiated television could not always supply: a high quality color picture. Cable television invaded New York, despite the presence of a full complement of VHF channels, and began to attract subscribers. New York City franchises became a prize for which the major cable television companies were anxious to compete.

And quickly, the enterprise took on a new aspect. In New York, unlike elsewhere, what the cable system had to offer was not a new picture but merely a better picture. The inducement was smaller, and in marginal situations, clearly not enough. Rather than spend $5.00 a month, most New Yorkers within the franchise area were quite willing to put up with a picture that was slightly less than perfect. Something more was needed.

The something more turned out to be programming that was of high interest, and that was not available either on network television or on independent television. Specifically, the systems within New York City sought out exclusive rights to home games of the local basketball and hockey teams. (As in conventional television before it, the first impact of the new system was made by way of sporting events.) In addition, special programming was provided for the black and Spanish-American enclaves that existed within the franchise area.

Cable origination, as it is called, was not entirely new. Most cable systems, even the smallest CATV systems, conventionally used an otherwise unused channel or two by permitting an open, untended camera to transmit news directly off a ticker, or weather off the faces on an

instrumental panel. A few systems transmitted low-cost programming, usually prepared and performed by amateurs or high school groups; a few had even gone so far as to transmit local amateur athletic events. But what New York provided, for the first time, was programming at the level of over-the-air programming, available to cable subscribers alone. The dependence of the cable upon over-the-air transmission was no longer complete. For a few dollars a month one could buy what the rest of television could not provide: athletic events or neighborhood programming of major interest. In New York today, the growth of cable television is limited for the moment primarily by the ability of the cable operators to lay cable and to merchandise their service. The two systems in operation now serve more than 100,000 subscribers.

And with that, the prehistory of cable television (one might call it) has come to an end. It had begun as a substitute for over-the-air television where over-the-air television did not exist. It grew later as a supplement to over-the-air television. Today, it has proved that it can be a complement to over-the-air television, providing services that networks and independent stations do not provide. There is only one stage remaining to it: as a *replacement* for over-the-air television. It is not impossible that it will some day reach that stage.

Some broadcasting industry executives look upon the cable revolution with, at best, skepticism. They remind us, and with good reason, of such sobering points as the following:

1) The philosophy of cable-TV is the opposite of that which governs commercial television. Cable-TV seeks to serve a multiplicity of small audiences with an equal multiplicity of channels: whereas commercial television serves a mass audience with a handful of channels.

2) In order to create effective programming services, cable-TV must, in effect, "wire the nation." The cost of wiring the nation is estimated to be in excess of $200,000,000,000. At this writing, the cable industry doesn't know where that money is coming from.

3) The future of cable is limited by its ability to wire the top 100 cities in the nation and achieve, in order to even think about creative programming on a sound economic basis, at least a 50% saturation of the existing television audience. Today, cable enjoys only 12% (8,000,000 people) of that market, and, according to broadcasting experts, may not reach the 50% figure until the end of the century, if ever.

4) Certain depressing developments are cited to dampen our hopes about the cable revolution:

a) The New York systems are going broke; they are reported to be losing $500,000 a month.

b) The city of Boston, led by its Mayor, recently decided to eschew the pleasures of cable television and denied the granting of cable franchises to eager

entrepreneurs, even though municipalities receive fee income from such franchises.

c) Warner Communications has taken measures to limit its involvement in cable enterprises because of the cable company's alarming drain on the parent company's resources.

d) The whole issue of copyright payments by cable operators becomes more and more incendiary. Music publishers accuse cable-TV of being the main obstruction to revision of the antique copyright laws, and threaten regulation of cable-TV via FCC and other government agencies.

However, the same industry authorities admit that, in the event cable does talk the banks into enabling entrepreneurs to achieve a 50% saturation, Schools of Music could contemplate using local channels for the education of the consumer. Such activity would be only one of a number of specialized services to the consumer made possible by cable technology. Even more provocative is the admission that, in the fiercely competitive sports arena . . . and I'm referring not to the athletes themselves, but rather to the commercial networks' annual tussle for sponsorship of major sports events . . . were cable-TV able to organize a national network and charge ⅔ of its present subscribers a fee of $3.00 per showing (on top of its annual subscription fee for cable service), cable-TV could now effectively outbid the three networks for top box-office sports programming. The same holds true for feature films, or whatever area of commercial television's domain the cable people decide to invade.

Sadly, however, the prognosis is that the brave cable entrepreneurs, whose energy is inspired by the realization of this ultimate economic muscle in programming will not concern themselves with cable-TV as a prime medium for select programming . . . and that's what would interest us here today . . . but rather as a worthy competitor to network television in programming for the same mass markets: sports, films, situation comedies, etc.

At any rate, some leading broadcasters look upon cable, if it survives, as a modest medium operating in local communities and beaming out to audiences of modest size. According to them, cable will best serve its modest public with children's programming, college extension courses and adult education formats.

But, there are other voices, other rooms. Another network executive predicts the cable revolution within the next 15 to 20 years . . . a revolution which will see the gradual fragmentation of what we now call the network audience and a diminution of the three monolithic networks into a consortium of thousands of local, regional and national hook-ups

. . . much like the present status of radio. Today, there are 7,000 radio stations in America with a multiplicity of independent programming. This is not to say that the three networks will cease to be profitable or a dominant factor in nationwide programming. The implication is that the networks will gradually divest themselves of such responsibilities as news documentaries, religious programs, the Sunday morning culture ghetto and other public service activity and confine themselves to the business of pure entertainment. Such special programming will gravitate to regional and local cable systems throughout the nation. Spurred on by the simplistic technology of the video-cassette, and unhampered by censorship of any kind, cable systems operators and programming entrepreneurs *will* raise the monies, *will* secure foundation and government grants and *will* create a blossoming of local and regional creativity, which can effectively serve such causes as the education of the music consumer.

Of course, for those of us who yearn for special programming, the spector of a country wired for cable has other enticements and encouragements:

1) Unlimited channels for viewing at prime time. At last, not the relegation of food for the mind, soul and spirit to early Sunday morning and after midnight.

2) Program content dictated by subscribers, not by advertisers. Thus, that portion of the community who wish classical, folk and ethnic musics represented on television may militate to influence that representation.

3) Cable systems are connecting more homes in the U.S. at the growth rate of 2% per annum. Approximately 8,000,000 homes now have cable service.

4) The profile of the cable audience includes the following features:

a) They spend more money for entertainment than their fellow-citizens.

b) They own more color sets.

c) They own more stereo equipment.

d) They spend more time watching TV.

5) Unlike commercial TV, cable can repeat its offerings several times a week . . . a factor of interest to this convention.

6) Cable TV has the capacity, **now**, to produce quadraphonic sound of quality.

7) Cable will have the capacity, by the end of the decade, to offer its subscribers a digital return signal. Such a signal turns your home set into a computer feeding information to a central source. At its simplest, it enables you to press a button and answer yes or no instantaneously to questions posed by the person on the screen. Again, one can imagine the uses of this two-way technique for the education of the consumer.

8) Satellite interconnection: by the end of this decade, through satellite technology, cable television will be capable of assimilation into a national network, or regional networks, on a scale broader than any television system currently available to us consumers. One can extend this thought to Europe, Asia and the

Far East and be titillated with dreams of consumer education plugged into international cultural exchange.

9) Information Source systems: cable research and development units are now experimenting with home index mechanisms which will enable you, for instance, to dial a particular choice of sheet music on your home screen. Another interesting prospect for music educators.

Let us now turn to what is perhaps the activity most relevant to the subject of this convention: the media activity and research being conducted by Lincoln Center for the Performing Arts in New York City. Lincoln Center media specialists have concocted what they call "a black box". This box, when installed in the homes of any of us New Yorkers who are interested, and who already subscribe to cable-TV, can bring us, *live* from Lincoln Center, the sight and sound of opera, concert, recital, etc. Moreover, it enables us to hook up our stereophonic playback equipment to our TV set, so that we can receive Lincoln Center's musical offerings, in color, in sound representing the state of the art. I have recently been invited by the Center to witness a private showing, via this new technology, of the Metropolitan Opera production of *Tales of Hoffmann*. I am looking forward to this opportunity, because I hear the quality of sight and sound is first class.

But my talks with Lincoln Center authorities cause me to issue warnings to those of us who are already salivating at the thought of local and regional cable systems accommodating university and college productions, faculty and student performers, extension courses and so forth. And these same warnings throw some of my previous statements into sharp contradiction and further complicate the subject of cable television, a subject which needs little additional complexity:

1) The greater the diversity of programming, the larger number of program alternatives we offer this consumer we're trying to educate, the less chance we have of reaching that consumer.

2) In planning such programs, we should stress live performance. The magic of music in all its forms seems to be conveyed by live telecast, with all its possible imperfections . . . or by a film or tape of a live performance with audience . . . as opposed to the studied perfection of studio production.

3) When we begin generating programming from our schools and departments, remember that we are competing for that consumer's attention with NBC, CBS, ABC and PBS. Criticize and complain as we may, any mass communication system which can film a man on the moon is servicing each and every one of us, whatever our private tastes and aversions may be. And when it comes to superior entertainment . . . which is the area in which we will be competing . . . even the most sophisticated viewer will choose professionalism in the area of mass programming over amateurism and local mediocrity in the performing arts. Putting it more positively, school of music administrators must exercise the most stringent sense of regional and national responsibility in using this tool of cable television.

The consumer we're after should not be lured by anything but exceptional quality of musicianship, high standards of performance, irresistible charisma, and productions utilizing professional equipment under professional supervision. Where possible, and where funds are available, we should engage specialists from the entertainment profession to ensure an arresting and competitive presentation. Without these four essential ingredients, we will, in my judgment, do the art a disservice and betray the students we are sending out into the profession. What's more, no one will be watching the programs.

THE ADMINISTRATOR'S VIEWPOINT

THE EDUCATION OF MUSIC CONSUMERS

ROBERT M. DELCAMP
Associate Dean, College of Engineering
University of Cincinnati

The University of Cincinnati, a large metropolitan university, has one of the finest schools of music in the nation, the College-Conservatory of Music. It is located in a community which has given birth to many renowned musical organizations—the Cincinnati Symphony Orchestra, Summer Opera at the Zoo, the May Festival. As an academic administrator in a sister college of the University, and a parent whose children have taken advantage of the numerous musical opportunities in the environment, I have seen first-hand "the education of music consumers."

In the present climate of shrinking resources in higher education, a school of music, as all other colleges, must husband its resources to achieve the maximum benefit for the greatest number of people. The school must develop and implement realistic goals for its educational mission. This mission should encompass a high quality intramural program and well conceived extramural activities which encourage the development of young talent and serve as a fulcrum for the musical education of the community.

On Campus—The music school has its first allegiance to the campus community, particularly the students. Its commitment, while primarily directed towards music majors, should not forego the musical education of students enrolled in other programs.

The music school must provide quality educational opportunities for its own students. The offering of a variety of programs is ideal, but the available resources should be channeled to achieve excellence in those areas where their is strength of faculty, facilities and funds.

It was Herbert Spencer who observed that "Music must take rank as the highest of the fine arts—as the one which, more than any other, ministers to the human welfare." The music school has a unique opportunity to "minister to the human welfare" of non-music majors. Individual and group student performances should be widely publicized

and attendance open to all students. Similarly, performances by artists brought to campus should be open to all students. Attendance at such concerts and recitals can add a broadening dimension to the education of all students. Qualified students should have the opportunity to participate in the various ensembles, such as glee clubs, oratorio chorus, concert orchestra, symphonic band and marching band. This provides an excellent outlet for their talents (many of which are outstanding) and contributes to the enhancing of a campus esprit de corps.

Off Campus--The school of music has a unique relationship to the encompassing community. Since the quality of life is elevated by involvement with the fine arts, the school of music has a moral obligation to embrace the community which provides its support.

One of the best services to provide is a preparatory division for young people. Early studies in the rudiments of music and development of musical skills will help identify talent. Such exposure in the formative years can lead to a life-time participation in and appreciation for music. While this early exposure can be vital for the future professional musician, it may well be of greater value to the more numerous group of people whose lives will be richer because of a deep appreciation of good music development early in life.

A second way to touch the community is by means of ensemble participation. Many people regularly participate in a variety of amateur organizations, such as church choirs; this is a valuable way of enriching their lives. On the other hand, the school of music should ensure the opportunity for qualified people to participate in groups devoted to music of recognized quality, both classical and contemporary. Typical organizations would be chorus, band and orchestra. In Cincinnati, the school of music has an important relationship with the Cincinnati Youth Symphony (for high school musicians) and the May Festival Chorus (for adults).

The public should be permitted and encouraged to attend on-campus recitals and concerts, of both student and professional variety. The school of music should provide an on-going program of performances by inviting guest artists. Such performances can raise the musical level of the public and thus contribute significantly to their music education.

The school of music's potential for enriching the lives and spirits of people is unmatched by any other school or college on the campus. It is incumbent on the school to imaginatively reach this potential. To do less would be to forsake its responsibility to the growth of the human spirit.

LINKAGES BETWEEN MUSIC AND OTHER (PRE)OCCUPATIONS

GRANT BEGLARIAN
School of Performing Arts, University of Southern California

My thoughts on the subject of this forum are based on my specific circumstances at the University of Southern California in Los Angeles. I am responsible for the well-being of an academic enterprise of considerable magnitude in the arts within a private and urban university. I discharge my responsibility through what I hope is productive use of power vested in my person as a representative-spokesman of the students and faculty that make up the academic enterprise.

My specific effectiveness if any, as an administrator requires two elements. The first is that I possess easily discernible power, and the second is that my non-artistic colleagues and employers eagerly want the group I represent to flourish because it is in their best interest. We are, in effect, linked for our collective good.

Please accept my apologies if I must use such "political" language in dealing with a fragile subject such as "music" or "university."

The cardinal rule I try to observe is that as a dean my first loyalty is to the art itself. My next loyalty is to the faculty and students; then the university as an academic enterprise. Only after this I must pay appropriate attention to the bureaucracies, procedures, and amenities present in the larger enterprise.

The discernible power I spoke of earlier can be acquired through a combination of circumstances, deliberately planned or otherwise. I suppose power is gained by sheer intellectual brilliance, possibly made more effective with a dash of cunning, elegance, or wit. As we know, power is acquired sometimes by the ability to hold forth on any subject longer than anyone else. Power may be gained also by such things as how many people one represents, or the size of one's budget. I have observed that power is gained sometimes simply by having more energy than others, by requiring less sleep, less comfort, and so on. I know of instances of power gained by one's apparent vulnerability, bumbling

helplessness, or genuine selflessness and idealism. The list could be extended in many directions.

The point I am trying to make is that in my specific circumstances, I attempt to advance the well-being of our music group by linking it visibly and vitally to the well-being of the university and its wide-ranging interests.

Allow me to elaborate on this point. It was Eric Hoffer who gave me the idea. Some years ago I read an article he had written about the havoc raised by self-proclaimed intellectuals and ritualistic literati. In the article, Hoffer cited an example of the unbreakable bond between absolute kings and their scribes in ancient civilizations. This mutual dependence of the temporal and spiritual domains on one another and the parasitic, if not corruptible, interdependence of the two domains has its parallel in our times.

I deal with a modern version of this ancient linkage between the real world of life/death issues (now mostly a matter of money) and their counterpart in the symbolic world which goes beyond, sublimates, if you will, these issues into intellectual/aesthetic abstractions. I know that a brutish or arrogant king or patron could end one's parasitic existence any time he chooses. His "scribe" could do the same to him but the damage would be much more enduring. The "scribe" knows that the "king" is mortified at the thought of being de-glorified and exposed publicly as a louf The "scribe's" power goes beyond his person, the "king's" ends with his own life and bodyguards. Having said all this, my job as an administrator of modern scribes is to take advantage of the peculiar power bestowed upon me in such a way that the scribes in my charge flourish and at the same time are not corrupted in the process beyond redemption.

The example of the loss of the art of portrait sculpture in Rome might be recalled. The patron-sitter wanted glory in stone which only a skilled sculptor could provide. So long as the patron had taste and standards, only the best sculptors were engaged, I am sure, at handsome commissions. If I read my history correctly, somehow the increasing public demand for glory must have strained the available supply of competent sculptors in ancient Rome and its dominions and, in a matter of a few decades, less tasteful patrons commissioned less scrupulous sculptors until gradually bad taste became the standard. In fifty years or so, sculpting was corrupted and it took centuries to rediscover, to reinvent the art.

The issue I am trying to underline is the linkage between the public who needs some kind of emotional-intellectual gratification made possible through an aesthetic experience, and the producer of that experience, the artist. The more knowledgeable and discriminating that public, the more profound and vital, of necessity, must the artist's work be.

Our job in the university is to provide this "consumer" public with the possibility of acquiring knowledgeable and discriminating taste and standards. The question is, how? In my situation we have a variety of opportunities ranging from the sublime to the trivial.

Let me cite an example in the latter category. This morning, someone wondered who among us was going to speak about marching bands. I was not going to do it, but now, as the last speaker today, I think I will.

For one reason or another, the institution where I work had paid very little attention to our Marching Band. When I arrived on the scene in 1969, the Band was a demoralized and decrepit bunch of irregulars. The American college marching band, as we know, especially in an institution of national standing in sports such as ours, is one of the most prominent activities the general public associates with music and pageantry. As we also know, the stipends bandsmen receive routinely are one of the sources for student financial aid to those who aspire to musical degrees. My specific interest in 1969 was to raise the quality of the band so that more music majors would want to play in it and thereby gain a few more dollars in student aid. The latter is in habitually short supply in our School.

Honor and tradition; glory, in short, was the tool my colleagues and I used to get the desired outcome. (I hope you will forgive the time I am taking to describe a process to achieve an end that in another institution might have been reached by simply asking for and receiving an added $15,000 allocation in music scholarships. Ours was and still is a financially strapped School.)

Back to our Marching Band. No funds were available for the preseason rehearsal expenses we wanted for raising the musical standards of the Band. Without these funds, our new Band Director could not take the first step towards the convoluted process I have outlined. There existed in our Band Budget, however, sufficient funds to pay travel expenses for the group to the one game away from home in the San Francisco area with one of our ancient rivals, either Stanford or UC Berkeley.

My solution: We spent the travel money to have a pre-season band rehearsal period. The results were all we had hoped for. In the first three public appearances the band developed a following of thousands of spectators who had been indifferent formerly. When the time came for the trip North, having already spent the funds for rehearsals, there were no funds for it. It was unthinkable that the tradition of going North would be so aborted, especially when the Band had developed such a following. We got the special added allocation. The process was under way.

Now, five years later, although we still have an inadequate budget for the Band, the situation has improved enormously. The advocacy for the Band is no longer mine alone. Many other advocates are now irrevocably on our side, among them the student body, the Vice-President for Student Affairs, the alumni, the trustees, even the athletic heirarchy. They are all interested in getting the necessary music scholarships so that the Band will improve and bring glory to all concerned. We are all in it together—kings and scribes.

The point is that by creating a public responsive to the rather particular glory produced by a marching band, as musicians we must now see to it that we are not easily corrupted by our new found success and power. It is our job, not the paying public's, to do the best we know how. It is my job as an administrator to use the appropriate devices and techniques to make the transaction productive.

In the example I have cited, however silly it might seem to those who deal with the most exalted only—we have our share—the administrator's role is that of using the links between the "consumer" and the artist, and where there are no obvious links, it is his job to create them.

I wish to cite another example of a process far more complex and endless by its very nature. It has to do with linking the artist and his work with the forces that shape our urban life.

By way of a necessary digression I should describe the geographic, demographic, and economic circumstances which comprise our University's immediate domain. Many of the things one reads about Los Angeles, whether critical or not, are true. It may not be improper to suggest that Los Angeles is the visible exaggeration of the American city of the late twentieth century, the city that was shaped by the internal combustion engine, economics of plenty, and the absence of inclement weather. Given these conditions and the kind of simplistic optimism

that assumes *any* problem can be solved if sufficient resources are brought to bear on the solution, the work of the artist becomes essentially decorative, if its aim is to provide pleasure, or inconsequential if its aim is to seek truth and raise serious questions. Life is and has been too easy in Los Angeles for the general public to worry much about beauty or truth. There have always been too many options available substituting for real beauty or troublesome truth. As a result, if something has not worked right, one could always try it again elsewhere or bring in the bulldozers and start anew. In some ways this absence of permanence and the looseness of the city as an organism, are the very qualities that give Los Angeles its experimental and unstable character. Many of my colleagues and I happen to think that the modern artist can flourish precisely because of such a circumstance. The city has not yet become overly institutionalized or bureaucratized. Realignment of and regrouping of interests can still be accomplished without radical upheaval. These conditions are now joined by our recent awareness of scarcities in our natural resources. Many choices we took for granted can no longer be depended upon.

Our University happens to be situated in the central part of the city. With an annual operating budget of about 150 million dollars, it is one of the major corporate bodies in the area. Until recently it could afford to live and let live in the city in the pursuit of its institutional objectives. But now, with the uncertainties facing all private (and public) institutions, with the unreliability of federal support and private philanthropic alms, we are beginning to think in terms of linkages with external forces to create a mutually supportive network of interests among all.

There is nothing particularly new about this process. The electronic and high technology firms have often come into being or located themselves near universities. One can think of Boston with MIT and Harvard and Palo Alto with Stanford as archetypes of this sort. In our situation, however, we are thinking not only in terms of electronic or esoteric enterprises, but are thinking also in terms of the University and the city surrounding it as a totality, encompassing the multitude of facets present in a modern civilization. We are thinking in terms of libraries, health services, legal services, social work, public administration, transportation, communication, finance, housing, construction, and so on. If there is one common denominator in all this it is the "people" rather than "thing" orientation of the network.

This is where we, the School of Performing Arts, come in. Our work

is with people, not with things. What is even more important is that our work with people deals with intangible needs. Unlike medical or economic services that deal with specific issues and try to answer specific needs our work deals with non-specific issues and non-specific needs. No civilization has vanished due to specific absence of string quartets or dance companies—or has it?

Especially because ours is an intangible "service" we must create sufficient general awareness of a need for string quartets, dance companies, or choruses and plays for these "services" to come into being. The flourishing of our enterprise depends on our ability to participate in the total network which makes up the city around us. In our specific instance, it has been our notion that the network cannot function without the cultural components. Indeed, we have insisted that the network will come into being *only* if there is a "cultural" reason for it.

So far, our statement has been accepted as a self-evident "given." All elements in the totality have agreed that there is no point in conceiving and establishing a network of linkages unless its purpose is to create an urban life with some sense of pleasure, some sense of permanence, some sense of unity underlying the diverse aspirations of people living that life.

This is a major and, perhaps, endless enterprise. To my colleagues and myself it offers the possibility of making the work of the artist central to urban life.

My administrative efforts in this evolution of our University's self-assumed responsibility would not have been possible without my colleagues in performing arts, students and faculty alike, who view their work not in magnificent isolation and disdainful unconcern for the "public" but as a part of life around them. Had we been a well-endowed and rich School, without need for a "public," our lives may have been easier. At the same time, our very real need for "public" support has given us a broader view, a broader experience. We see ourselves as an integral part of almost everything that goes on around us. We feel responsible for our own lives.

It is my belief that the central responsibility for a new flourishing of the arts rests on the artist himself, not his patron. The artist may discharge his responsibility from the street corner or a be-chandeliered auditorium, he may do his work in a garret or a mansion. The point is that he has the network in mind as his domain. He must know that

the person and his work are linked, visibly or not, with a public, large or small, indifferent or not.

Given this kind of linkage, I believe that the public and its leaders will and must consider the artists as an indispensable element in the life we collectively shape for ourselves. This consideration should no longer be an afterthought, a tranparent adhesive tape connecting disparate objects, but an integral ingredient in all components that make up a modern and complex civilization.

As I see it, the role of the administrator is to help the incorporation of the aesthetic experience as a basic substance in the diverse and sometimes contradictory forces that shape our civilization. In this effort, I cannot think in terms of kings and scribes. It is not a question of who can harm whom the most. We already know the long-term answer to that question. For every Esterhazy, Medici, a mad King Ludwig of Bavaria or genteel ladies commissioning quartets in suburbia, there must have been thousands of other "kings" who have vanished without a trace only because they did not retain competent or imaginative scribes.

Times have changed. The artist now works with bureaucrats, boards of directors, professional philanthropies, federal functionaries and corporate executives. My job as an administrator is to show these entities every day of the week, that they need the artist more than he needs them. It is also my job to help the artist believe in that statement. I am fairly sure of succeeding in my first job. What I worry about most is my second one.

I am not sure that what I can accomplish by the exercise of (scribal) power given me will not be undermined by the scribes I administer because they are not yet willing to detach themselves from the security of "kings" however loutish The demise of kings in search of scribes has created the necessity for a new breed of scribes to serve not kings but equally demanding and equally unreliable public.

As an administrator, my task in educating the music consumer—the less than elegant title of our symposium—is to help in enhancing the public demand for more substantial musical experiences and to relish in the unreliability of that public. The open artistic marketplace, this artistic free enterprise requires a new breed of students and teachers, a new breed of artists, and, perhaps even a new breed of administrators.

THE EDUCATION OF MUSIC CONSUMERS

"THE ADMINISTRATOR'S VIEWPOINT"

FRANCES BARTLETT KINNE
Jacksonville University

Everyone is aware of the fact that historically NASM has been concerned with the training of professionals in the field of music. The role played has been a significant one, as institutions of higher learning have developed music programs based largely on high standards established by NASM. The number of music graduates touched by these standards is a direct result of the quality approach so obviously employed by member institutions throughout the country. Very likely the future will bring no lessening of this need or responsibility, but the changing arts scene compels us to examine new dimensions for additional consideration. NASM is doing precisely that in this Forum funded by the Contemporary Music Project.

Of concern to me as an administrator is that a closer look be given to the pressing demand of the study of the entire spectrum of the arts. The relationship of music to the other arts and the understanding of similarities and dissimilarities should be examined, as well as the extension of these opportunities to the non-arts major. Of equal importance is the involvement of faculty and students in community problems and activities, as an integral part of the educational program.

The above areas of concern are fairly new to NASM, but the decade preceding this one surely indicates a need for a new look at education by all of us. For our own case in point, this includes a fresh approach to music.

I would like to examine briefly each of the areas of concern, with perhaps a greater emphasis on the relationship of the campus and the community—not because I feel this is the most urgent (though indeed it may be), but rather because it is the area in which I have concentrated.

In my own system the arts are happily in one administrative unit, and I had the advantage of creating the college within a small university thirteen years ago. The advantages of such a unit are manifold, with respect for the identification and personality of each separate discipline,

and the cooperative relationship made possible. It is exciting to observe the intimate working relationships of faculty and students in combinations of the arts, and the coordinated programs that evolve are challenging and unique.

The involvement in the arts of students from all areas of the University has been a greater problem, and, it wasn't until last year that all students in our institution were required to take at least one course in the College of Fine Arts. With the advent of this requirement something exciting seemed to happen. Obviously the size of the classes changed considerably, but, more importantly, so did the interest for participation in performing groups. Students suddenly developed a closer association with all of the arts. Audiences began to increase in size, and it is now becoming the "in thing" to be associated with the arts, whether as a performer or as a listener enjoying a "second-hand experience." The problem still exists in orienting the music faculty to deal with non-arts majors, and I feel NASM could be of distinct service, not only making a commitment toward this end, but providing ideas for functional uses.

The responsibility of the music or arts school does not stop with the solution to the previous stated problems, and the arts have been in the forefront in the recognition of the additional need for community involvement. Any accredited school, no matter what its geographical location, will have qualified personnel whose very professions give them a unique opportunity to contribute to the community cultural scene. These faculty members and students provide a fount of experience and expertise otherwise unavailable in all areas of the arts, and it is interesting to note how very directly the image of the school is related to the degree of involvement.

Since community resources are so variable, it is difficult to recommend an ideal structure for operational procedure, or even to imply that we in Jacksonville have the ideal solution. It is obvious, however, that in any situation the administrative head must exercise personal judgment in the degree of thrust or involvement necessary or desirable. Unless the individual is one who has a strong commitment for the total education of the student or the life of the member of the community, there may be the natural tendency to develop a strong approach to music alone. Certainly there must be that in-depth experience in each of the disciplines, but if this is the single goal, a great deal may be lost to the student.

Perhaps because our institution is the only arts degree-granting institution in our area, philosophically and historically we have thought of ourselves as the cultural hub of the area in which we live. Our participation has been almost to the saturation point, and I was specifically requested to discuss our degree of involvement. The facts are almost staggering as we examine the number of recitals, concerts, art shows, clinics, demonstrations, touring children's theatre, special programs for Senior Citizens and the less privileged, hospitals, Homes for Childen etc.,

Our Composer-in-Residence and Artist-in-Residence move throughout the community with demonstrations on the Moog Synthesizer or discussing Chinese philosophy with equal ease. We "bus in" Senior Citizens for special performances, and we program throughout the entire retirement community. We create designs and paint them on the walls of hospitals or drab downtown buildings. We respond to the public schools' countless requests for demonstrations for TV or live performances.

As we schedule Aaron Copland, Arthur Fiedler, Bob Hope, Jack Benny, Ruby Dee, Sir Rudolf Bing, or Duke Ellington, it all becomes a community experience at no charge. This is the urban opportunity, but hopefully this happens on every campus and community.

On occasion the exigencies of the moment require an all-out effort on the part of the faculty and students, and require emergency action. An example of this was the dire circumstance into which the Jacksonville Symphony was catapulted four years ago. With an unfortunate series of events the Symphony Association found itself deeply in debt and with a non-existent season. Providing an interim conductor and fifty percent of the members of the orchestra, as well as assistance in selection of the permanent conductor and all programming for the year (as well as fund raising), my own institution put an unbelievable amount of time and effort into the project. In the meantime, business and professional members of the community reorganized, and reconstruction began. With strong community leadership and amazing rapport, the orchestra is now thriving. Many might say that the gargantuan effort we made couldn't possibly be justified, but it was both a rewarding joint endeavor and an educational experience many of the young musicians may find useful as they join orchestras all across the country.

The degree of leadership one must exercise varies according to the arts structure within the cities, and these are understandably manifold. Many communities function effectively through Arts Councils, and the

staffing varies from professional arts directors to those serving on a volunteer basis. For years the latter was the case in Jacksonville, and attention was focused almost altogether on the annual Festival of the Arts. In addition to the Arts Council, our Mayor appointed an advisory committee to serve as the advisor in the Arts to City Government. The charge was enunciated as follows:

> "The Consolidated Government is aware that there must be communication and an exchange of ideas between itself and the various diverse elements of the society it represents and serves. Ways must continually be sought and found to make the Government more accessible to individual citizens and their representative groups. And among these should be those creative elements in the community in the arts, and in those cultural organizations and institutions which serve the arts and the cultural goal of the community."

Four years ago the President of the Chamber of Commerce approached me with the request that I serve as Chairman of a newly established Committee on Fine Arts in the Chamber of Commerce. Since I had felt certain arts problems were becoming unwieldy, I had so expressed myself in public speeches. As a result, I found myself charged with responsibility to seek solutions, and I have worked with a very cooperative Chamber of Commerce Committee toward this end. Since the establishment of this committee I have spoken or corresponded with several other deans who either chair such committees or serve as members.

With the obvious duplication of the three committees in Jacksonville enough interest was generated to promote a study for a more ideal solution. The Junior League, City Government and the Chamber worked together toward this end, with funds from all three areas. We developed a Self Study and brought in a consultant to analyze the study and make recommendations. As a result a combined Arts Assembly was established, and an Executive Director is now about to be employed. Every cultural institution in the city should profit from this and it is likely that we shall be able to reduce the extent of our participation.

Whatever the extent of local activity, however, it is imperative that fine arts administrators keep a finger on the pulse of the status of arts in the larger communities of government and business. The National Council of the Arts has made tremendous advances in the area of government's recognition of its responsibilities. Joint community and university proposals have been funded from coast-to-coast, and many of the funded programs are inspired with joint action in mind. However, grants are available for the school and community willing to work together, and the dean or division chairman should be aware of new pro-

grams. Where such programs are funded at the state level, a close liaison should be maintained with the appropriate government office at all levels. In the field of business, "The Business Committee for the Arts" is in a position to make suggestions for business related possibilities. This is not a group organized to give grants, but it is in a position to give advice on ways of approaching the business sector.

The preceding remarks have been largely personal, gleaned from my own years in administration. It is recognized that each university is in a unique situation with varying opportunities for community involvement. Whatever our role in providing music and other arts leadership in the community, we should be aware that the goals of educational institutions, government and business run closely parallel. It behooves us as educators to play an important role in the development of a quality life-style for the community of man.

SUMMARY OF SMALL GROUP DISCUSSIONS

Recommendations to NASM, Music Administrators, and Faculty:

NASM and member institutions should reappraise the mission of college university music programs at national, state, and local levels as well as in the academic community. Member schools should be encouraged to recognize and utilize the variety of locations in which music can be experienced, from the street corner to the concert hall; and the variety in the types of music available, including Western concert music, African and Asian music, all varieties of popular music, folk music of various cultures, and experimental music since 1950. There is need for increased recognition that the ideal setting for learning is not necessarily the school building. If the objective is truly to bring music more meaningfully into the lives of more people, the mobile truck, church basement, shopping center or classroom, to varying extents and at various times, are all potentially effective sites for learning and enjoyment. All segments of the music profession must look for new environments and match the setting to the social implications and social realities of the consumers we are attempting to reach.

Amateur musical activities are important and should be encouraged. There are both economic and social implications. Assisting amateur musicians can be a good source of employment for young musicians and rewarding for all concerned. The importance of a more general education to the future music professional and the opportunity to interact with students from other disciplines should be increasingly recognized as necessary aspects of all music curricula.

In order to provide realistic assessments of today's world of music, and to acquaint the student with "on the job needs," courses for music degree candidates should be initiated to include sociological studies in music, economics, business, administration-management, and others. Also, new text materials and other pedagogical aids that would provide for the involvement of general students in the musical process should be encouraged.

It was felt that the most effective means of making music an integral part of the lives of the general public would be to make school experiences with music a paradigm for their future life experiences.

Recommendations to NASM and Music Administrators:

In this time of tight budgets and pressures for increased funding from all parts of the university, music administrators must be able to articulate a cogent rationale for music and the arts in general studies programs and in the lives of human beings. A first step in expanding the role of music in general education is the recognition by educational institutions of the importance of music and the arts in liberal education and the granting of academic credit for such activities.

Greater emphasis should be placed on retraining faculty personnel and refocusing their efforts for more stimulating music offerings in general education. It is also important that the teaching of courses for the general college student be more highly regarded as an essential contribution to the profession. New initiatives are needed to encourage the use of funds for consultants and visiting professors to supplement faculty initiatives in this area. Further, the necessity for basic research into the ways people experience and respond to music must be recognized in order that more effective teaching procedures may be developed.

Schools of music should place more emphasis on continuing educational opportunities for adults as a part of their total program. Colleges and universities should seriously consider the benefits to be derived from offering stimulating musical involvement to the citizenry of their local communities.

Consideration should be given to mixing both professional and non-professionally oriented music students in combined groups for certain learning activities in music. A heterogeneous mixture of students in teaching and learning activities may help promote increased communication and understanding in the future between music professionals and the public.

Recommendations to Music Administrators and Faculty:

There is much to be gained by avoiding the words "music major" versus "non-music major"—our loss of face in protecting the Art will be replaced by a new face which generates the Art. The degree of intensity or concentration in musical study should be determined by the needs of individuals rather than by traditional definitions of "allowable" activities.

A variety of music offerings in general studies should be recognized as valid. Both faculty and students should be involved in the develop-

ment and implementation of a variety of approaches which provide active experiences for the non-professionally oriented student in listening, performing, and composing. Attempts must be made to place value on active musical experiences equal to that placed on opportunities to talk and write about music. The emphasis should be on quality experiences and not just cosmetic activities designed to generate more credit hours.

One primary focus of any re-evaluation of music curricula should be to educate musicians to be effective teachers for people who do not wish professional careers in music. Further, music degree candidates should be encouraged to go out into the community on short-term apprenticeships.

Recommendations to Music Administrators:

Each music administrator is an identified leader who must assess resources for learning and the maximum potential of faculty and students, on and off the campus. The administrator must devote energies to creating an operating premise which accounts for the use of persons in the categories of "either/or" and "both/and." Each person is a resource for communication in music, and the interrelationship of professionals and non-professionals is the key to a vital concept of music in the community of participants.

There is no longer a single, monolithic audience for one type of music. This realization must guide curricular planning of music. In curricular evaluation and change, the kinds of questions proposed for discussion can be helpful in focusing on goals and ways to achieve objectives. Curricular evaluations should include attention to the principle of learning by teaching. To be successful, curriculum reform must also include adequate time to consolidate gains after a period of change and to allow time for evaluation of results.

Added importance should be placed on music in general studies by the assignment of the best teachers to this area and by the restructuring of the reward system to promote faculty interest and achievement. All music faculty personnel should be assessed for their abilities to teach non-professionally oriented students. Important characteristics to be considered include an interest in creative teaching, a personality conducive to communication with general students, and a solid, comprehensive musical background.

Course titles are important in encouraging general college students

to sample music opportunities. Attention should be given to creative and imaginative titles which will promote student enrollment.

Recommendations to Music Faculty:

Music faculty members in the nation's colleges and universities must increasingly realize their coequal responsibility for bringing music into the lives of general college students and researching more imaginative ways to offer musical opportunities and learning experiences to these students. Each new student population must be examined as it exists at the moment, with emphasis on "where the students are" and "where they are going." Guidelines for music courses for general university students will be more effective if these observations are made.

We need to recognize that each faculty member has a repertoire through which understanding and learning is generated. However, each teacher has a responsibility to constantly expand that repertoire and to develop flexibility in a spectrum of musical experiences. The *spectrum* is emphasized in contrast to a *hierarchy* of musical values which both reflects and encourages an inappropriate kind of snobbism.

A faculty's attitude toward music offerings in general education and the consumers themselves is a vital characteristic of ultimate success. The ability to communicate on an effective level is essential for the faculty involved.

Courses for the general college student should be a judicious mixture of thinking and feeling that stresses the importance of *both* the cognitive and emotional aspects of "appreciation." The primary aim of these courses should be to involve students with music, providing them with the means of making their own value judgments about a wide array of musical literature. This is to be preferred over the practice of providing students with predigested value judgments, through which they simply become "value surrogates" for the teacher.

Recommendations to the National Association of Schools of Music:

It has become evident that a definite need exists for an NASM study of music for the general student in higher education. The study should seek to identify means of developing realistic and functional programs that would serve the larger community of a college or university, including those campuses where no formal music major program exists. The results might well affect all levels of education.

NASM should encourage quality professional teaching of music in general education by developing new activities for its professional meetings and by giving greater emphasis to this in its accrediting activities. The Association could also foster increased emphasis in graduate music programs on educating future college/university music teachers for teaching non-professionals. It could also encourage greater reward and support of faculty involvement in this area. Regional seminars might be promoted, utilizing strengths from various institutions and exposing a larger cross-section of faculty to the need for better, more extensive teaching for general college students and adults in the community.

NASM should encourage, as an essential experience in musicianship courses, interaction between professional and non-professional students. The general college student is often more knowledgeable about music today than we recognize.

NASM should promote dialogue between professional music organizations and educational institutions to encourage maximum use of all available resources in responding to the interests of and providing educational opportunities for music consumers.

The Association should take the lead in encouraging fundamental research into the way people perceive music. It should also take increased leadership in disseminating information on the following:

a. examples of successful teaching of non-professionals;
b. varieties of community opportunities for experiencing music;
c. varieties of campus approaches to providing music experiences for all students; and
d. examples of the use of various media in teaching music.