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MUSIC

In Our Schools

A Search for Improvement

Report of the Yale Seminar on
Music Education

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Foreword

The Office of Education recently established the Arts and Humanities Branch for the purpose of helping to extend and improve education in the arts and humanities at all levels.

One of the means available to the Office of Education to accomplish this goal is the Cooperative Research Program, established in 1954 under Public Law 531 of the 83d Congress to encourage research and related activities that are of significance to education. During the first several years of the operation of this program, relatively few proposals were received in the field of music or the other arts. The Seminar on Music Education held at Yale University is an example of the type of research development activity in the arts that is possible under the Cooperative Research Program.

The Seminar's chief claim to uniqueness is that it brought together for the first time in such an extended and comprehensive session leading representatives of the many disparate elements which comprise the field of music.

It is hoped that the wide distribution being given this report will help promote a closer relationship among music educators and composers, conductors, performers, critics, scholars, and administrators. It is also hoped that the circulation of the report will lead to the development of additional projects which will bring new knowledge and new ideas to bear on the many problems being faced today by music as well as the other arts.

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CLAUDE V. PALISCA.

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Chapter I

Why Hold the Seminar?

This report attempts to set down the collective thought, within a period of 12 days, of 31 musicians, scholars, and teachers intent on improving elementary and secondary school music. Their experience, far from being limited to education, includes distinguished achievement in composition, music scholarship, performance, improvisation, criticism, and administration. Hardly 1 of the 31, however, has not been involved in teaching at one or several levels.

The 12-day Seminar on Music Education, held at Yale University from June 17 through June 28, 1963, represented a new departure in several respects. It was probably the first time in recent history that such a cross section of professional interests in music was achieved in an extended conference on music teaching. The participants did not come as representatives of professional societies, unions, universities, or other organizations, but as individuals. In spite of their diversity, the participants had much in common. Each was concerned about music education, but few had participated before in curriculum development. Most, therefore, could view the problems set before them with interested detachment. They could also appraise current practices in music education from a certain distance but with an intimate knowledge of the musical issues. Most had grown up within the educational system that they wanted to revise. Some felt grateful to this system for laying a good foundation; others looked back and wondered if they had not acquired their musical competence in spite of it. But, whether satisfied or dissatisfied with their own education, few could see the realities and standards of contemporary professional musical activity reflected in today's schools.

It is the lack of communication between the realms of music education and professional activity implied in this realization that was the main justification for the Seminar. The field of music education has become a far-flung realm with its own traditions, associations, organs, and experts. It has become increasingly difficult for forces outside this complex to influence music teaching. Teachers colleges have tended to promote a certain parochialism by guarding their faculties against the intrusion of those not educated within

the system of which they are a part. On the other hand, in spite of frequent attempts by educators to get those outside the field to share in the responsibility for music in the schools, there has been little inclination shown so far toward this kind of cooperation.

Composers have looked down on writing for school performances, leaving most of this to hacks. Bravely inviting imperfect performances or none at all, composers have aimed their work at "crack" musicians. Musicologists as a group have until recently remained aloof to educational questions, feeling that their main concern is with the discovery of truth rather than the propagation of it among teachers. Performers, working as they do in a fiercely competitive pursuit, have had little reserve energy or time for cultivating relationships with the schools. Consequently, all of those invited to participate in the Seminar welcomed with enthusiasm the opportunity to take a step in healing the longstanding breach created by this mutual isolation.

In music as well as in other fields then, the time is right for an alliance of teachers, educational theorists, and practitioners. The carefully deliberated curriculum revision that has been successfully begun in the physical and biological sciences and in mathematics must be extended to the arts. The object, as in the other disciplines, is to bring the subject matter and method of teaching in line with contemporary knowledge and culture.

A casual observer of the current musical scene may not detect signs of such a dramatic change as has swept science within the present generation. Yet the change has been equally deep and explosive. Composers have generally abandoned the tonally centered, triadically oriented, and metrically regular idiom that has been the rule in Western music for a least three centuries. To the average man, however, these continue to be the limits of what he recognizes as music. Some composers have even abandoned conventional instruments. Contemporary composers have full confidence that they can fulfill the perennial ideals of the artist for expression and beautiful form outside the traditional limits. They have proved with distinguished products that this is in effect possible; musicologists have revealed the beauties and strengths of non-Western and early Western music, both of which are mainly outside the recent tradition. Should not the recognition of these facts importantly affect what is taught and how?

The United States now is the home of a large school of native composers. There is hardly a college or university campus that does not have on its faculty one or more active composers who have been thoroughly trained both here and abroad. A small number have attained national and international prominence; a large number are known regionally. Teachers, as undergraduates, graduate students,

or participants in summer workshops, have often come to know the work of these composers through rehearsal and public performance. These same teachers, however, after a brief exposure to the new music, have tended to take up the familiar and standard repertory on entering or returning to their schools. Until 1959 when a Ford Foundation program began to place young composers in residence with school systems, the machinery and lines of communication were lacking for the exploitation of the immense resource that the present school of native composers represents.

Music scholarship in the United States has enjoyed a parallel growth. From the 1 institution that awarded the Ph. D. in musicology in 1932, the number by 1963 has risen to 31. Almost every important university in the country now has on its staff at least one trained music scholar; some support a half dozen or more. In music research, both historical and ethnomusicological, the United States is now a recognized leader. Yet the results of this activity, measured by courses taken with scholars or fruits of research utilized, has not touched teachers and pupils in the schools.

While the concert repertory, itself slow to change, and, more significantly, the repertory of commercial recordings have been extended backward into history through the impact of scholarly research, the repertory studied and performed in the schools has been largely insensitive to this broadening influence. The ballad by Leadbelly, slickly dressed up by usually inappropriate choral and accompaniment effects, is still preferred to a popular song of 1530 in an artful contemporary arrangement by Claudin de Sermisy. Trite cowboy songs still take precedence over the rich store of simply harmonized but unforgettably moving *villancicos* of 16th-century Spain. The perennial contents of school songbooks—except perhaps for a bow recently to the songs of foreign lands—are distinguishable from those of 30 years ago chiefly by their multicolor artwork.

Perhaps no more dramatic progress has been made in any area of music today than in ethnomusicology. The pervading opinion of not many years ago was that the musics of Africa and Asia were primitive and to be classed as varieties of ingenious folk expressions. A large number of people in favored metropolitan centers today recognize that many ethnic groups, both here in North America and on other continents, possess highly sophisticated and articulate musical cultures, in which, moreover, music is much more closely integrated with the life of the people than it is in ours. Any program of music instruction in the schools that does not find a place for at least sample studies in depth of some of these musical cultures and their music is turning its back on one of the most compelling realities of our times.

Jazz has attained international recognition as an American art product with distinctly native roots, expressive of our particular mix-

ture of cultures. Jazz remains a popular art that reaches every level of society even though it has become a sophisticated and refined idiom. In the average person's experience however, it has been displaced by music that uses corrupted and watered-down versions of some of its elements: show music, popular ballads sung by a variety of sentimental and stylized vocalists, hybrid dance music, rock-and-roll, urbanized country music, and many other such fads. Yet modern improvised and written jazz continues to be cultivated by a large group of dedicated players and admirers. It is the present heir to a precious national heritage, and the best of the past and present repertory should be part of every American's musical experience and education.

The skill, artistic refinement, and number of our performers and organizations have also grown phenomenally. Whereas before World War II, the European musician was the standby of American orchestras and opera companies, today hundreds of American-trained musicians and singers are finding careers and employment in Europe, where they are in demand. The public schools have had a share in producing this wave of expert musicians, but more credit is due to the colleges, schools of music, and universities and conservatories, which were hospitable years ago to the musicians from abroad. Some of the best musicians produced in this country are finding their way into our concert circuits, professional symphony orchestras, opera companies, and jazz combos. Many other excellent graduates find teaching positions in the colleges and schools of music. But there remains a large surplus of musicians who for one reason or another do not successfully compete in either field. These musicians are forced into other endeavors, or, in the case of women, they are content to combine housekeeping with some private teaching. Much energy has been dispersed and frustration generated in this way. Graduates in the sciences and mathematics, literature, languages, and social sciences, if they do not choose or cannot find positions in industry and business, teach in schools for at least part of their lives. This is particularly true of women. But many music graduates find that the schools offer little challenge for them. Pianists, always in great numbers, are particularly unwanted unless they learn half a dozen other instruments and are willing to subordinate art to public relations. Trained musicians thus do not find their way back into the system that produce them. The circle is not completed. A way must be found to promote better circulation and to conserve lost energy in our comprehensive system of music education.

Elementary and secondary music education has participated fully in the growth of music in America. In many school systems, children are now introduced to orchestral instruments in the fourth grade and are given group instruction through high school. Most high schools

have bands, orchestras, and choruses that are capable of very respectable performances—after proper rehearsal—of the music placed before them. The skill displayed by these organizations testifies to the vigor and leadership of the teaching force that produced them. The growth of band music has been particularly striking. The sale of band instruments in 1962 tripled that of 1949, totaling 450,000 units; 152,000 clarinets alone were sold that year. Of all band instruments sold, 85 percent were purchased for school-age children.

Has this feverish and massive activity been matched by a growth of artistic maturity? The answer varies with the teachers in charge of the organizations. Some, blessed with administrative and community backing, have insisted on high artistic standards in repertory and performance; others, the majority, have been trapped by the pressures of public performance and of community and student tastes into a deplorable routine that produces mainly superficial results.

It is probably correct to state that the present emphasis on showmanship and mass activity cultivates only a fraction of the friends for good music and amateur participation that a school program should cultivate. Those who teach in colleges know how few of the 152,000 clarinets will find their way to the campus in the students' airline luggage. Reading the clarinet part in the band somehow does not produce that essential attribute of the musician and perceptive listener—the capacity to hear internally a musical line. Even in students who are potentially gifted and intellectually capable, creativity and agility of musical thought and judgment are left almost entirely undeveloped, while fingers and lips are drilled to considerable speed and accuracy. At best, students learn some subtleties of interpretation, but these tend to be acquired in terms of a leader's wishes, not as a result of inner necessity or conviction. Rarely do the alumni of the large orchestras, bands, and choruses feel adequate to the smaller chamber ensembles they could form to find fruitful and pleasurable application of the musical skills they acquired in school. Initiative and independence have not been sufficiently nourished. A society that prizes creativity, originality, and individualism seems to have known best how to produce the musical technician, follower, and teammate.

The contradictions signaled here between our musical environment and practices in the schools were felt particularly keenly by the participants in the Seminar, persons at the forefront of contemporary music developments. Constantly forced themselves to come to terms with musical change, they were well aware that a pronounced cultural lag had spread between the more advanced sectors of musical practice and the content and character of the curriculum. The fervor that characterized the deliberations and drafting of statements during the 12-day Seminar is perhaps the best evidence of the urgency of the problems put before it.

Chapter II

Developing Musicality

The development of musicality is the primary aim of music education from kindergarten through the 12th grade. Musicality is a quality universally understood by musicians, but a difficult one to define. The analogous quality with respect to language is verbal ability. Essentially, musicality is the capacity to express a musical idea accurately through pitch and time. Conversely, it is the capacity to grasp in its completeness and detail a musical statement heard. It can be assumed that a degree of musicality is a natural attribute of everyone. For each pupil there is a way in which his particular share of it can be tapped and developed.

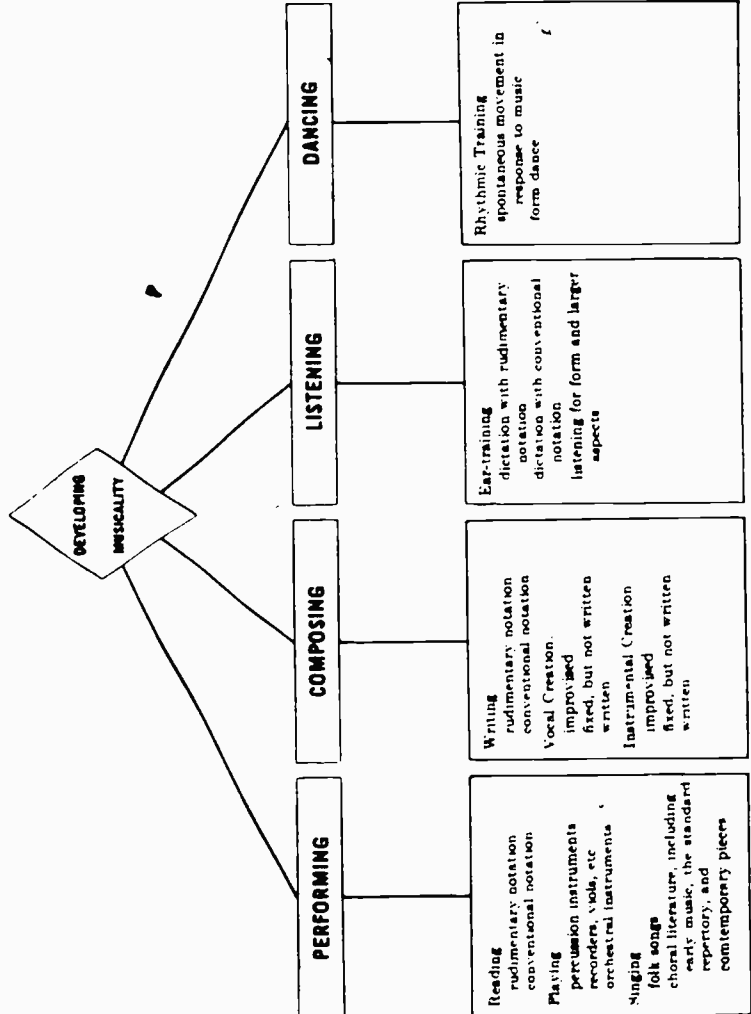
Since in most people this ability is only approximate, its cultivation must be a continuous effort throughout a person's music education. A basic musicality should be developed, however, before the teaching of reading, notation, composing, or analysis is attempted, for these skills become mechanical and meaningless without it. As the teaching of reading and writing music progresses, corresponding progress should be expected in the ability to express and grasp musical ideas. With the growth of this capacity, greater attention can be given to the nature of the musical ideas themselves.

Musicality may be developed through vocal and instrumental performance; bodily movement; vocal and instrumental creation, both improvised and written; and by attentive listening and ear training. These must be understood as components of a simultaneous and continuous process. (See fig. 1.)

At first, folk and other songs appropriate to the age level should be sung and learned by rote. Gradually this should lead to singing from notation. Creative rhythmic movement in response to music should be introduced early. Bodily movement can be a preparatory stage for performing on instruments.

The first instruments must be of the highest quality. Good instruments will themselves provide strong motivation for the student to master them. Genuine musical materials are powerful and explosive; they inspire enthusiasm about the act of learning and making

FIGURE 1. THE MUSIC PROGRAM



GOAL:

MEANS OF ACHIEVING GOAL
Sections of the music program to be carried on simultaneously:

LEARNING SEQUENCE
Successive steps in the curriculum:

music. Instrumental performing should start with simple instruments, rhythmic ones at first, then pitched instruments like the recorder. Viols, if they were commercially produced in large numbers, could be advantageously begun before other string instruments, because they avoid many of the difficulties presented to the beginner by the violin, viola, and cello. Homemade, primitive instruments and those from other cultures are recommended too, but they must produce a good tone. At the proper time the student should be introduced to the standard orchestral, band, and keyboard instruments.

A correlative of prime importance to performing is the creating of music. It should accompany the other activities from the outset. Improvising, inventing fixed music without writing it down, inventing music and recording it on tape, composing in written notation: these must be continuously cultivated from the earliest grades. Written composition is an important learning tool, a sure developer of musicality in students at all levels of talent and age. Indispensable and integral to composing are the rehearsing and performing of all student work. Compositions, for this reason, should be written for the forces at hand and the skills available.

The young child should be encouraged to invent his own system of communicating compositions to others in writing. At first he will find simple symbols for up and down, loud and soft, slow and fast, and for other ingredients in his creations. The desire to have others play his work accurately will awaken his interest in a more precise notation. He can thus be led to learn the standard notation.

Among the kinds of musical creation that are appealing to children and beneficial to them are those linking music to drama. Classes should improvise fragments of drama with music and dance. Miniature operas or musical plays can be exciting, collective class projects. The prime intent of these should be musical experience for the participants, not entertainment for spectators.

Listening must be regarded as another learning activity, not as a means of relaxation and recreation after the rigors of other studies. All kinds of music should be presented to children from the earliest years, not merely what passes as children's music. It must be emphasized that listening also goes on outside the school. By the time the child is ready for school, he has been conditioned by quantities of background music and music heard at home. The ubiquitous flow of music in stores, restaurants, elevators, television, and motion pictures is so insidious in its influence that a child of 5 comes to kindergarten unconsciously prepared mainly to ignore it. The teacher must recognize the nature of this preschool and continued out-of-school conditioning in order to know what elements of it can be used as points of departure. Teaching must start from where the child is.

Ear training should begin in kindergarten and should continue through all levels of music education. At first it takes the form of inducing students to remember and reproduce melodies and musical elements heard. Once conventional notation has been introduced, dictation and sight-singing become means for mastering notation while refining the hearing. In ear training there should be emphasis not only on pitch and rhythm but also on other musical elements: timber, dynamics, tempo, duration, form, style. Indeed all listening should aim at ear training.

The student should be guided to think of music in the way the finest musicians do. Within the limitations of his skills—and to the highest degree practical—the student then operates on all fronts as if he were a totally experienced, all-round musician. The child should experience, in microcosm, all the preoccupations of a professional musician. He should expect his rhythm to be accurate, his conducting beat firm, his tone clearly produced. Everything must be done honestly, well, and with flair. The pieces or fragments of pieces written by students at all levels should be performed with care. The student in the chorus should not be permitted to hide behind a blur of voices; he must be expected to be in command of his part and to sing it alertly. When the child studies a work apart from performance, he must receive the materials a historian would want to have at hand, because he should apply the same criteria.

No activity in this general guide is specified for a particular level. In general, the principle is to introduce each activity as early as practicable. Certain grades of skills are acquired in conjunction with each activity. Over a broad span of time there must be no imbalance in the cultivation of the various activities: composition, singing, bodily movement, instruments, listening and analysis, ear training. As the activities grow gradually more complex, so does the intellectualizing of them through notation, analysis, and theory. Theoretical concepts should not be introduced apart from musical experience. Abstracting an idea from the rich flow of total involvement, if done at the wrong time, can sabotage the student's musicality. The musical response must precede the compartmentalizing of the elements in it.

The music class must be recognized as a laboratory whose purpose is to teach by means of physical exposure to music and experimentation with the making of music. The classroom should not be a museum which merely preserves and disseminates correct facts and attitudes.

In the repertory, a balance within a wide variety of musical fare is desirable.¹ The objective is to enable the student to understand and evaluate in his own terms all kinds of musical experience. He

¹ For a more detailed discussion of repertory, see ch. III.

must recognize the different functions of music—symphonic, background, stage, chamber, folk, dance—and the way the function interacts with the style and form. Jazz, which some are reluctant to admit as an integral part of the curriculum, is one of the finest vehicles for the improvising-composing-performing complex. The student must learn that each kind of music can have value esthetically, but that each requires a different approach, both for the listener and the participant. Ultimately, the degree of imagination with which the student responds in his adult life to music new to him will be a measure of the effectiveness of his music education.

New materials, as well as new ways of teaching, will be needed for a curriculum based on these principles. Much research will be required to devise these materials.² Most present texts and materials are inadequate to the objectives outlined. In the creation and testing of new materials, practicing musicians of the highest caliber must always be enlisted as collaborators. Appropriate musical instruments and soundmaking objects for the earlier grades, plus texts, slides, films, tapes, records, and many other audiovisual aids, will be needed.

The language used in teaching music must be thoroughly reviewed and analyzed. Many current music terms have been distorted through misuse. Others are no longer applicable. The vocabulary of music description must be purified to avoid the waste of valuable learning time.

Trained musicians are needed to carry out these curricular goals. Ultimately, only teachers trained in music should be teaching music in the schools, although it is acknowledged that this recommendation is not immediately feasible. The burden of music teaching in the elementary schools now falls on the classroom teacher, who needs retraining to fulfill this role.³

² For a detailed discussion of materials research projects recommended by the Seminar, see chs. VII and IX.

³ See ch. VIII for a discussion of training for teachers and musicians.

Chapter III

Broadening the Music Repertory

If the goal of elementary and secondary music education is to awaken, increase, and refine the child's natural musicality, then the repertory used in most school systems in the United States is ill-chosen. It fails for the following reasons:

1. It is of appalling quality, representing little of the heritage of significant music.

2. It is constricted in scope. Even the classics of Western music—the great works of Bach, Mozart, Beethoven—do not occupy a central place in singing, playing, and listening. Non-Western music, early Western music, and certain forms of jazz, popular, and folk music have been almost altogether neglected.

3. It is rarely sufficiently interesting to enchant or involve a child to whom it is presumed to be accessible. Children's potential is constantly underestimated.

4. It is corrupted by arrangements, touched-up editions, erroneous transcriptions, and tasteless parodies to such an extent that authentic work is rare. A whole range of songbook arrangements, weak derivative semipopular children's pieces, and a variety of "educational" recordings containing music of similar value and type are to be strongly condemned as "pseudomusic." To the extent that artificial music is taught to children, to that extent are they invited to hate it. There is no reason or need to use artificial or pseudomusic in any of its forms.

5. Songs are chosen and graded more on the basis of the limited technical skills of classroom teachers than the needs of children or the ultimate goals of improved hearing and listening skills. This is one cause of the proliferation of feeble piano and autoharp accompaniments and of "sing-along" recordings.

6. The repertory of vocal music is chosen for its appeal to the lowest-common denominator and for its capacity to offend the smallest possible number. More attention is often paid to the subject matter of the text, both in the choice and arrangement of material, than to the place of a song as music in the educational scheme. The texts are banal, and lacking in regional inflection.

7. A rich treasury of solo piano music and chamber music is altogether neglected.

8. The repertory is not properly coordinated with the development of theoretical and historical insights.

9. No significant amount of music composed by children, particularly the children being taught, is included or treated seriously.

A wholesale renewal of the repertory of school music, both for performing and listening, is badly needed. A vast body of excellent, appropriate, and authentic music from every part of the world and from the entire range of music history is now available. Much of the present repertory is still usable if it is restored to its original and authentic state. There is no reason, for example, why monophonic songs should not be sung monophonically. Melodies which are not easily harmonized by the few chords on the autoharp or within the teacher's glossary need not then be avoided. The problem of translated texts could often be solved by leaving them in the original language. This would result not only in a preservation of the color and rhythmic emphasis of the original, but would also excite a certain interest in and sympathy for other languages and peoples.

Much of the passion for arranging among education editors is born, not from a dearth of authentic music suited to the voices and instruments available, but from a wish to cater to the taste for the familiar. A great deal of the rash of arrangements does, however, stem from an ignorance of the existing secondary sources of authentic music. This can be overcome through reeducation of teachers (who sometimes become editors) and through the publication of authentic music for school use. The term "authentic music" is to be construed as excluding most stylized commercial arrangements but not certain valid re-creations of the material. The test is not narrow anthropological realism, but musical quality and validity. For example, slick choral arrangements of folksongs, full of humming accompaniments, alien syncopations, and crescendos, would be excluded, whereas settings by Bartok and Brahms may be perfectly in order.

Several ways of renewing and extending the repertory for school performance and listening can be distinguished. Whatever the principle of organization, the materials must be easily retrievable by teachers. Chronology is one principle that should be rejected for the kind of repertory organization under consideration here. Formal historical surveys of music, whether through listening or combined listening and performance, are better left to colleges and graduate schools. The organization of repertories around some historical condition, however, such as 16th-century *a cappella* music or Baroque thorough-bass music, need not be precluded. Classification of the whole repertory according to age groups is also a dangerous principle because of the perennial habit of adults to underestimate the capacities of children.

The formation of repertories around the socioeconomic grouping, geographic location, or ethnic makeup of a school community is desirable; this is not to suggest, however, that repertory should vary with

the tastes of local PTA's. If the school has any responsibility to community taste, it should be in the direction of improving and broadening it, not following it. Repertories may also be fruitfully organized according to broad musicological categories or educational functions. These two modes of organization were particularly explored by the Seminar.

One might make a hypothetical division of the whole repertory, using a terminology adapted from the musicologist Charles Seeger: art music of the West, and popular, folk, tribal, hybrid, and non-Western musics. Each of these needs to be thoroughly explored in terms of the sensitivities and attitudes of children of various ages from kindergarten to the sixth grade. Beyond the sixth grade, the relevance of the music to the music studies at hand should be the main criterion.

It would be a mistake to shy away from music that at first exposure seems exotic. Experimental evidence has been accumulated showing that, for example, American elementary school pupils can be taught Javanese and Balinese music on imported native instruments with ease and to the delight of the participants. Renaissance music has been shown to be equally viable, even with students registering an initial aversion to it and certainly with those not previously exposed to it. Standard written-out jazz pieces offer another example of an unused category of potential school music. By this are not meant stock arrangements of popular dance music now favored by high school "stage bands." Jazz, a unique American contribution, represents a highly developed form of popular art that should be used as any other music is, and not introduced into the repertory through circumlocutions or merely for entertainment. These are only a few examples of the rarely tapped categories of musical repertory that can serve educational objectives. Moreover, it cannot be taken for granted at all that the concert repertory—from Byrd to Bartok—is accepted in the majority of schools. Much of this repertory constitutes an underdeveloped educational resource. In exploring these new resources, one should always rely on specialists because of the scope of their knowledge and their critical regard for authenticity.

Another approach to the renewal of the repertory may proceed from the viewpoint of its role in the total program of music activities. A conscientious search should be made for appropriate music for particular media of student performance, from solo instruments to large vocal and instrumental organizations. This repertory would have to be roughly classified according to difficulty also.

A repertory for listening during the earliest years should be designed to cancel out the anesthesia induced by indiscriminate use of background music and to retune the ears to the active, not merely passive, reception of music. A technique of saturation in depth,

that is, of systematic repetition, for this purpose would require a special repertory of durable works. For later stages of learning, the listening repertory should avoid organization by schemes external to the learning sequence, such as chronological or sociological schemes that bear no relation to the learning sequence. Survey courses are to be discouraged; rather, the aim should always be intense experience and immersion in depth. Hence, choice of material is critical.

The repertory brought into the school by community and touring musicians or by musicians from various ethnic groups; the repertory played by the symphony orchestra at its regular concerts as well as at children's concerts; "Young Audiences" visiting ensembles; recitals and demonstrations by touring or community solo players and ensembles: these are all sources of repertory that should be exploited even though they are not all ordinarily associated with so-called children's music. Still another source of repertory that needs careful study is the reference library collection. The reference library, which should encourage private exploration by students, should include in its collections recordings for students of all ages, and, for students who can read notation, a wide variety of scores of music and not used in classroom study. The accumulation of functional repertoires, of which these are some examples, will require long-term collaboration between musicologists and educators.

Recommended Short-Term Projects

Preparation of New Sets of Music Collections for School Use. These would embrace vocal, instrumental, and mixed pieces of music. They would include music of many countries and many periods, and would attempt to illustrate other less conventional groupings, such as entertainment music, creation in music, dance music, or improvisation. Each collection would take the form of a package containing a teacher's manual, student's materials, parts and scores, supporting audiovisual aids, and supplementary resources. Several specific collections were suggested:

1. Monophonic songs including perhaps excerpts from the collection of Alfonso the Wise, chants, folksongs, and non-Western melodies;
2. Canons drawn from all countries and styles, of as diversified a nature as possible, and including not only the simple round, but also, more sophisticated examples, such as pieces by Oswald von Wolkenstein, Josquin des Prés, pieces from early American singing schools, and some by 20th-century composers.

3. Books of 2-, 3-, and 4-part polyphonic music of all styles and periods, collated with accompanying recordings. These manuals and books should be of a flexible and expandable type or should use offset-printed sheets which could be filed. This new repertory—with elaborations along the lines suggested above—is available; it is good and it is eminently suitable to inductive processes by which children might learn to read. These and other materials of a similar character would serve one comprehensive part of the elementary school program.

Commissions to Composers. Experienced composers (as distinct from the younger Ford Foundation men who are writing ensemble works) should be commissioned to write additions to the teaching materials, particularly canons and two- and three-part polyphony. In areas such as these, there is a deficiency of materials. There has been some composition appropriate to the needs of a revised curriculum, but it has been relatively little.

Preparation of a Film Series. A series of films on musical cultures of the world would help to make vivid those associations of sound, sight, and body movement which are fundamental in many southeast Asian cultures, for example. Films, unless radically improved in their quality of sound, will need to be reinforced by taped illustrations.

Preparation of Library Materials. The preparation of a packet of reference materials was recommended. About 300 schools should be given packets of music materials containing at least 3 different samplings of materials for purposes of experiment. These packets should vary in size, with the largest ones containing encyclopedias, scores, tapes, special recorded examples of a documentary character, and films.

A broadened repertory and a commitment to giving children intensive contact with music mean that music teachers are going to need vastly more musical literacy. A sharp and fresh look at the instruction in theory and history currently offered in universities and conservatories is indicated. If the changes in repertory and method contained in these proposals are to be effective, many teachers will have to return to study more history and theory.

Chapter IV

Listening—The Key to Understanding

Of the three main components of the curriculum—composing, performing, and listening—perhaps the most difficult one for the teacher to guide is listening. Here, there is no overt activity to engage the attention of the student nor any physical technique or audible result for the teacher to observe and correct. Some music educators and musicians would therefore play down the role of listening in school music. They point to the success scored in the past by different types of activity in music—playing, singing, composing—as well as to the mistaken concepts and chicanery that are characteristic of “music appreciation” programs. Defenders of a listening program acknowledge that so far it seems to have had little success below the college level, but they attribute this to a lack of proper classroom guidance, due in turn to insufficient knowledge and skill on the part of teachers.

There are important justifications for an effective listening program. Unless there is some unpredictable turnabout in the way music is used in the Western World, there will continue to be a division between the producers of music and their audience; i.e., between experts and laymen. This gap can be only partly closed if every layman becomes in at least a small way a musician.

It has been suggested that this kind of comprehension ~~can~~ be gained through performance and composition. These two other components should indeed remain intertwined with listening throughout a large part of the child's experience. But by the junior high school level, when the child is ready to absorb ideas and concepts at a faster rate than he is inclined to learn complex skills, it becomes more efficient to separate listening from performing by allotting to it, if not separate classrooms and different teachers, at least long stretches of time. At the high school level, because the competence necessary for participation in creative and performing activities increases and the demands on the leader of these activities increase proportionately, it is usually most effective to shift the listening program altogether to separate courses entrusted to qualified teachers. Performance and creative work can be occasionally utilized in such classes, but only with stu-

dents sufficiently advanced to make a positive contribution. At this level, music literature becomes a serious subject for study, on a par with the literature of a language.

A continuous sequence of graded listening experiences should be devised for the first eight grades. Because the mastery of the basic skills of reading and performing music is essential to the understanding of music literature in its highest manifestations, students should be acquainted, by the seventh grade, with basic music concepts and should understand them in terms of actual sounds. Such concepts should include the following:

Melody

Scales

Intervals

Signatures

Harmony

Chords

Tonality

Modulation

Dominant

Tonic

Cadence

Rhythm

Meter

Tempo

Form

Variations

Song-Form

Sonata

Instruments

Voice Classification

Throughout any music sequence, students should be engaged in performing and creating as well as in listening and study, but on the high school level, the latter activities ought to assume a larger role. At least a year in music literature should be offered in every senior high school, possibly as an elective choice within an art-or-music requirement. A much wider music program including a variety of more specialized courses should also be offered on an elective basis. There was strong support at the Seminar for 10-year and even 12-year required sequences.

Music instruction at all levels should be in the hands of qualified music teachers. An effective listening program presupposes teachers who know and understand the monuments of music literature, past and present. Only teachers who are themselves sensitive to the beauties and significance of all kinds of good music can arouse this sensi-

tivity in pupils. In teaching listening, the instructor should always keep the following general principles in mind:

1. The aim is always to help the students hear accurately and remember. Asking them for a detailed description of a musical work stimulates them to listen attentively.
2. The repetition of short passages is absolutely necessary because music can be inspected only through time.
3. Singing, playing, clapping, dancing, and other movements may be encouraged, but intellectual response and analysis must be insisted on as a necessary complement to physical and emotional response.
4. It is important to draw the distinction early, and to continue to draw it, between music that is "about" something other than music—in short, program music—and music that conveys only musical ideas. There is no reason to neglect the latter kind in the early grades. It is the more effective kind for teaching active listening.
5. The teacher should concentrate on musical techniques only as part of a work that is studied as an individual entity. All topics should grow out of the presentation of particular music. The aim is for the student to respond to the music on its own terms, and to know and hear these terms.
6. The teacher should never let the discussion of abstract forms get in the way of the actual form of a particular work.
7. The teacher should always ask why about a musical process. Sometimes the answer is within the work, sometimes outside it, e.g., in its tradition, medium, or function.
8. The teacher should stress activity of thought and receptiveness to beauty as inseparable components of musical understanding.

Junior High School

At the junior high school level, several special considerations present themselves. Music literature here must of necessity be closely coordinated with performance skills and repertory. At present, a large number of junior high school students have had no primary training in music, and are without any prospect of a high school course to follow. Another segment of students, who participate in the school band, orchestra, or chorus, are sometimes excused from any general music course. The result is that students who are among the most talented and interested in music miss an essential part of their music education and simultaneously deprive the other students—those in the general music class—of their contributions. The fact that the typical seventh-grade course is taken by students at a time when, in addition to many other problems, their voices are changing, does not make the problem any easier. In short, whatever the ideals of the

junior high school course, the reality often turns out to be 2 or 3 hours a week for a year, and for the less interested and the less gifted, this may be the one and only music course ever. It was strongly recommended that a course in music be required for all junior high school students as part of at least an 8-year required music sequence.

A course is needed that is flexible enough to engage the interest of students whose chief musical experiences are outside the classroom and certainly outside the tradition of concert music. A course on "Music of the Peoples of the World" would satisfy this need. The following five units might comprise a 1-year course.

1. Jazz, and its Relation to American Popular, Folk, and Concert Music.

In this unit the central material for performance and listening would be chosen from the best examples of various modes of expression in the jazz idiom. From this, as the core subject, attention would radiate to varieties of American music. The object would be to make distinctions, both qualitative and stylistic, among such manifestations as popular dance music, popular ballads, passing vogues, "folk" music, and regional folklore. The origin of "American" songs would be traced to their native countries—Ireland, Scotland, England, etc. Compositions based on native styles by American and foreign composers, such as Copland's "Appalachian Spring," Stravinsky's "Ebony Concerto," Milhaud's "Boeuf sur le Toit," and various works by Charles Ives would be heard.

2. Spain and Latin America. Here, the class would sing from the rich store of 16th-century and later Spanish cancioneros—in unison and as much as possible in parts. Professional performances would be heard, when available, in authentic arrangements from the period of the songs. From Spain, the class would be led to Mexico and then the Central and South American countries. The class would pass freely from music for singing and playing to music for listening—from Brazilian songs to Villa-Lobos, from Mexican songs to Copland's "El Salon Mexico."

3. Africa. The class would be immersed in the music of a West African nation. Tribal music would be performed on drums, and with voices and suitable instruments. Varieties of songs and dances and their uses would be considered as well as the relation of melody and rhythm to language and movement. The musical style would be compared to that of Western music. Examples of African-inspired music in the West, both classical and jazz, would be pointed out.

4. Java. This is an island where a large majority of the people participate in musical performance of some kind, particularly in ensembles called "gamelans"; that is, collections of about 15 instruments, including tuned bell-like instruments, marimba-type instruments, tuned gongs, and drums. Together with a parallel vocal music, this constitutes an ideal sample of an Oriental musical culture. The best presentation of Javanese musical practice and literature would be to have the children perform in an authentic gamelan. The instruments can be imported for about the price of a good practice piano, and they can be used in units on the music of other Oriental countries or for permanent ensembles.

5. France and Germany. The two countries would be treated separately but comparatively. Chansons, rondeaux, vaudevilles, airs de cour,

noels, carols would be learned in the original language. Arrangements by composers from the 15th century on would be played and sung in connection with the monophonic versions. The class would consider the peculiar characteristics of the French national idiom and its stages of evolution. For Germany the approach would be similar. For example, a song like *Innbruch, ich muss dich lassen* would be sung in a monophonic version, a polyphonic version of the early 16th century, and would be played as an instrumental ensemble piece. Its later history as a religious song (*O Welt ich muss dich lassen*) would be illustrated by arrangements and elaborations. Similarly, songs from the 17th to the 20th century would be performed in both their original forms and in contemporary arrangements.

Teaching materials for these as well as for a number of other such units would be prepared by specialists. These would include original native performances on records, notated versions for class singing and playing, films showing the social and religious contexts of the music, slides or strips of native instruments and musicians, scores and records of related art-compositions, simple and inexpensive instruments or instructions for building them from kits.

The purpose in each unit would be immersion in the authentic music of a people through study and mastery of a small number of selected examples. No one course would cover music of the whole world, but it is hoped that through exposure to the musical practices and cultures of a few peoples, the child would be led to listen to and understand, on his own, those of others. It has been observed that once the boundary of Western music is pierced at some point by sympathetic listening and performance, receptiveness to a broad variety of non-Western styles suddenly increases.

High School

As stated earlier, high school is the level at which music treated as a literature becomes an autonomous subject. It is not an opportunity to extend the general music program conceived for the junior high school to a higher level, as has been suggested by some educators. Rather, it is appropriate to borrow some of the techniques used with success in introductory music courses on the college level. The overwhelming majority of the Seminar was dubious, however, of the wisdom of offering at this point in the adolescent's music education historical surveys of different musical forms like those offered in many colleges. Here, as at other levels, confronting the student with a drastically limited number of works to be studied intensively was found to be the most promising approach. Study in depth of a small repertory can more easily lead to insights into how music works than a series of superficial exposures that aims to be comprehensive.

Again the division of the term or year into a small number of units, each of which would be devoted chiefly to one principal work, presents many advantages. A large variety of listening and analytical tech-

niques would be focused on each main work in order to evoke an appreciation of musical thought and expression. The class might also hear a variety of music related to the main work in order to fix the composition in its historical and functional context and to see how it exemplifies universal principles of composition. The central works would be chosen, not because they are among those "that every high school graduate should know," but, rather, on the strength of what might be called maximum resonance; that is, their capacity to motivate the student to seek further experience and understanding. What he learns in a specific way about a particular piece of music is, of course, intrinsically valuable. But the real goal is to equip him to listen with understanding to a wide variety of musical genres.

Quite in contrast with the usual notion that one engages the student's interest in music by surrounding him with pleasant nonmusical inducements, the primary motivation must come from the student's own interest and excitement in the music. This can be aroused by attention to the problems of understanding. Questions put to the class should proceed from those that can be answered by even superficial listening to those that require intensive, inquisitive, and repeated hearing and perhaps study of the score. This involvement with a given work will lead the student outward from it, suggesting relationships with other music and with the historical and cultural background. The procedure so often used in "appreciation" classes—to take the student from consideration of a historical moment, a composer's life, or a programmatic subject to the music—is here reversed. He develops a curiosity about what might have occasioned the characteristics of the music from his involvement in the music itself.

Sample patterns for organization of a course of this type might be a selected sequence of different genres or of works by particular composers. These types of course organization need not be mutually exclusive. Several courses might be developed and offered as alternatives; possibly even two or more might be combined to form a 2-year course.

By way of example, a course organized by means of musical genres or media might include the following units: song, dance, instrumental solo music, opera, choral music, symphony, and chamber music. Each unit would consist of (1) a core work of real musical significance, to serve as the central focus for the study of the genre; (2) other works specially chosen for their usefulness in approaching the core work from a historical, functional, or formal point of view; and (3) suggested works for further study—usually treatments in other styles of the problems presented by the core work.

Sample Unit on Solo Music. The unit on solo music, for instance, could center on music for the piano, for which the core work might be the familiar "Polonaise in A-flat" of Chopin. In this case the

approach might be to study (1) the origins of the polonaise in the traditional dance form, (2) the development of the piano from the clavichord and the harpsichord (with appropriate examples played—on the actual instruments if available), and (3) perspective of the performer. The Polonaise in A-flat is an especially good example for a consideration of the last point, for this piece is often distorted by performers, and the students may well know it in a distorted popular arrangement. Supplementary work in this unit might be to encourage the students to investigate the piano music of later composers like Debussy and Bartok.

Specific attention to the core work, after the preliminary historical or other approach has been made, should always be attention to what is actually heard in the music itself. A few sample questions, drawing out the student's reactions to the Polonaise, might be as follows:

1. What is peculiar about the bass of the middle section? This is called an *ostinato*. Can you think of any form of jazz that has an *ostinato*? Do any of you know of *ostinatos* in other works? (Play some examples.)
2. This middle section is often played very fast, with the left hand very loud. Chopin indicates something quite different. (Play records of various performances or give actual performances to make the distinction clear.) Why do you think he wrote it as he did? Why do you think performers play it as they often do?
3. If the middle part is played at the same speed as the rest of the work, i.e., as Chopin wrote it, you can discern that the rhythm of the *ostinato* is foreshadowed early in the piece and is referred to again toward the end. Can you point out these spots?

Other questions might deal with the general formal outlines, the nature of the polonaise rhythm, the function of the introduction, the general harmonic and tonal structure, etc. The extent and specificity of such investigations should of course always be determined by the sophistication of the class.

Sample Unit on Bach. In a course organized by composers, a unit on Bach's "Brandenburg Concerto No. 5," for example, could serve to introduce a number of universal principles in music and at the same time to give the student insight into the music of Bach and the late Baroque period. The study of the work would begin with an accurate description of a movement of the work, contributed collectively by the class with the help of scores and recordings. Proceeding from this general view of the first movement, for example, the teacher would focus attention on certain aspects of the music that relate it to various traditions. The antiphonal character of the concerto for solo instrument would be related to folksongs in which refrains are sung by the chorus and verses by soloists, as in a French monophonic rondeau of the 13th century; an example would be sung by the class. A respon-

social chant with an ornate soloistic section might also be introduced to demonstrate the universal principle of counterposing florid solo music against simpler music for group performance.

Next, the importance in this movement of improvisation would be brought out through a consideration of the motives in the first movement which serve as the raw material for long sections of free figurative development. Jazz choruses, 16th-century dance variations, and similar examples would serve as simpler subjects for inductive investigation of the principles behind this kind of elaboration. Individuals in the class who play instruments might be invited to try improvising on some of the Bach motives and to compare their results with the written version. The improvisations could be prepared in advance. In studying the Bach solo sections in detail, the class would try to explain how the improvisatory style is affected by the nature of the instrument. Fingerwork in earlier music for organ or harpsichord would be examined for precedents of the kinds of figures appearing in Bach.

Similarly, the nature of the cadenza of which there are elaborate examples here, would be studied through examples of the cadenza in different periods, chosen to clarify its nature. The teacher could use an organum in which a final flourish takes the form of a lively clausula, or a cadenza of a Bellini aria to draw attention to the object of the cadenza—the arousal of tension and anticipation before a final close. Again, individuals might be asked to improvise similar cadenzas. Attention would finally return to the elaborate cadenza of the first movement of the Bach concerto.

Proceeding to the second movement, the class would be led to remark that this is a duet for two instruments with a keyboard and bass accompaniment. It could be sung by the class as a duet, and from this the students could go on to sing a duet in a similar style from a Bach cantata. A study of the relation of the various instrumental parts to each other would reveal the nature of a very frequently used texture. Through further examples, it could be shown that here was a favorite manner of employing four lines, most often in the form of a vocal duet with an instrumental obbligato and a thorough bass. The relation of this to the even more common texture of three lines and chordal filling might be illustrated through a trio sonata of Corelli. Through discussion, members of the class would be led to discover for themselves these principles of composition.

The third movement would offer an opportunity to investigate the nature of the fugue, and to compare it with and distinguish it from other kinds of pieces similarly constructed—motets, canons, etc. One of the simpler Bach fugues might be played on available instruments by members of the class, and then analyzed in detail. The resulting

design might serve as a hypothesis for analysis of the more elaborate fugue of the concerto.

To facilitate the teaching of such a unit, a package of materials would have to be made available to schools. It should contain a score of the concerto, performance material for some of the ancillary works mentioned—organum, monophonic song, dance variations, parts for the instrumental fugue, scores of selected earlier keyboard works, scores for the cantata duet, etc., and recordings.

Sample Unit on Beethoven. Similarly, in a unit devoted to Beethoven's "Eroica" Symphony, other works by Beethoven using the last-movement theme could be introduced. The "Eroica" variations for piano could be performed by a student or visiting professional pianist. Listening to this performance and to a recording of the "Prometheus" ballet would show the finest kind of musical thought and expression at work in a series of creative discourses on the same material. The nature of variations and variational technique as a fundamental kind of musical thought might be considered at this point. Beethoven, of course, wrote small and large sets of variations, a number of which could be introduced and performed in class. Renaissance and Baroque examples of the technique might be introduced along with others drawn from jazz and the Oriental repertory. These examples, having in common an element of technique or form, would show the existence of significant parallels and differences among various musical styles and cultures. Students would thus be encouraged to look at listen closely to find exactly what happens in a set of variations, which underlying elements remain the same and which are changed.

Two students might play portions of the symphony four-hands, suggesting by contrast the role of orchestration in the total effect. The students might be encouraged to reproduce rhythmic elements of the work and to check their impressions against the score. They might be encouraged to discuss the differences between the score and certain traditional alterations, considerations which might suggest investigation of the differences between the brass instruments of Beethoven's day and our own, the whole question of textual fidelity and so forth. "Why," they might ask, "should a sequence of musical events occur in one way and not in another?" Some students might be encouraged to seek their own solutions to certain compositional problems and to compare these with Beethoven's. Others could investigate and report on the historical and social background of the work and its relationship to other music of Beethoven and his period and to music of the period immediately preceding. Reports on the development of the symphony and the symphony orchestra would be in order here; the traditional symphonic patterns might be examined and Beethoven's departures discussed; e.g., the new theme in the first-movement development, the extended coda.

Need for New Materials and for Teacher Training

The examples provided here are intended only as suggestions; they are certainly not intended to set either historic or geographic limits. A large enough number of units like those described should be carefully thought out so that teachers might have an opportunity to choose from among many the most fruitful units for given school situations. Full or reduced scores of the central works and a wide range of supporting materials, including audiovisual aids and teachers' manuals, should be assembled and edited.

Although the general requirements envisioned by the Seminar are described in chapter VIII, some special requirements are implied by the recommendations in this chapter. The present teacher-training curriculum in music is heavy on singing, playing, conducting, and leadership training, but light on history and literature. The kinds of courses recommended here as a means of promoting an understanding of music literature clearly depend on teachers with a much wider background in the history and literature of music. Comprehensively competent musicians should be the aim of teacher training, but as long as there are "majors," there should be more music literature majors in addition to the present throngs of vocal and instrumental majors. A greater emphasis should be placed generally, in teacher preparation, on analysis, for teachers must themselves hear what happens in a musical thought process in order to be able to communicate an understanding of it. However carefully prepared and complete teachers' manuals and course materials eventually become, there is no substitute for the initiative and imagination of a teacher steeped in his subject.

Chapter V

Keeping the Interested Students Interested

The category we are dealing with here includes not only students of exceptional musical talent, but also those who are unusually interested in music, whether or not particularly talented or advanced. This group is reckoned variously as containing 30 to 50 percent of all students.

Activities

The term "activities" is here meant to apply only to performance: orchestral, band, choral, chamber, and solo. These are grouped under "activities" whether credit is offered for them or not. In considering the various species now available or to be recommended, one should keep the following criteria in mind:

1. The types of groups most worthy of support as part of a music education program are those possessing an authentic, wide-ranging repertory of the highest musical quality.
2. Since groups of apparently inferior musical potential, however, often lead students to activities on a higher musical level, none should be discouraged. Rather, the interest and excitement generated by such groups should, when possible, be channeled and diverted to more fruitful fields.
3. The school program should be as balanced as possible among orchestral and choral, and large and small groups.
4. Local traditions and customs that emphasize certain groups in special localities should be respected.
5. The same activities should be pursued insofar as possible at the junior and senior high schools, not only for their intrinsic value but also to assure continuity. Where schools are too small to support individual organizations, interschool and even intercommunity groups should be established: youth orchestras, regional choruses, and the like.
6. Through concerts and other public appearances, the school should satisfy the curiosity of the community about its program. It is not the

duty of the school, however, to satisfy the community's demand for, or taste in, entertainment; its function is to teach music. The disruption of schedules for the sake of frequent appearances before non-school audiences is particularly deplorable.

7. Overdependence on frequent participation in contests and exhibitions should be avoided.
8. Combinations of two or more groups, such as orchestra and chorus, in a single project should be encouraged. Theatrical productions, while often of educational as well as entertainment value, should be managed so that the time and energy they require are not in excess of the intellectual and musical rewards.
9. Leaders of performing groups should encourage students, faculty members, and local composers to submit works designed for their particular needs and capabilities. If suitable, such compositions should be rehearsed and performed.
10. Constant care must be taken to maintain and increase the musical values of activities, like marching bands, that contain a strong admixture of social and entertainment values. Such a caveat would also apply to some of the theatrical productions mentioned under point 8.
11. Insofar as possible, the music performed should be really studied by the participants through use of full scores, analysis, and so on.

Below is a fairly complete roster of recommended groups and activities for moderately large schools:

Large groups

1. Orchestras

- a. Symphony orchestra.
- b. String orchestra, with continuo on an authentic instrument when available; the Baroque literature should thus be usable.
- c. Chamber orchestra; the literature is in some ways better than that for the full symphony orchestra.

2. Band

- a. Concert band; the choice of repertory is crucial here and not easy to make.
- b. Wind ensemble.
- c. Marching band.
- d. Fife and Drum Corps and similar marching groups, such as Drum and Bugle Corps, and Bagpipe Bands.

3. Choruses

- a. Small as well as large choruses; the smaller should be picked from the larger one.
- b. Mixed chorus, where separate male and female choruses exist; the mixed chorus has advantages of greater tonal contrast and wider repertory. (The choral repertory should be graded according to the students' ability and training, and should vary from year to year.) Accompaniment should by no means be limited to the piano. Emphasis should be on authentic accompaniment, orchestral or other. Sight-reading for the exploration

of the literature should receive due time along with preparation of finished programs. Adventurousness in the choice of repertory need not be inhibited by the mistaken assumption that young people are incapable of singing difficult music or will rebel at the unfamiliar.

Small groups

(These should be divided into two parallel categories; those that need direct formal instruction and those that grow up almost spontaneously among the students and require no formal supervision. The latter type is to be encouraged and given such direction as seems wanted and helpful.)

Groups that need instruction

1. Madrigal groups and small vocal ensembles with instruments; the work of these groups is often closely related to that of the chorus.
2. Small chamber ensembles, drawn from the orchestra or band.
3. Jass groups, that is, true improvising ensembles, large or small, with or without vocalists, which might even call on professionals for coaching or "sitting in" from time to time.
4. Ensembles for performance of early (pre-Bach) music.
5. Experimental groups in non-Western and ethnic music; such groups in a large city might call on the assistance of available specialists. (Elsewhere, one or more pilot projects might be set up to investigate the feasibility of such a program on a long-range basis.)

Groups that do not need instruction

1. Close harmony groups.
2. Such instrumental groups as guitar or accordion ensembles.
3. Entertainment or dance bands.

Soloists

1. Recitals, including both evening programs and those at school assemblies; even when the performances are imperfect, they often command student attention more than those of professionals.
2. Appearance by a student with the orchestra and chorus as vocal soloist, concerto soloist, or conductor.
3. Participation in chamber ensembles. The attention of pianists should be called especially to the large four-hand repertory, which is not only a valid literature in its own right, but also a means by which a pianist can dig into other instrumental works at first hand through good transcriptions.

As a correlative to group and solo performance activities, every school should offer as much free instruction in voice and instruments as possible. Group instruction is acceptable for beginners, but for advanced students some private consultation with a teacher should

be available, within perhaps a master-class framework. Instrumental instruction should not be limited to orchestral and band instruments, but should certainly include such instruments as the piano and guitar. Although appropriate grades for beginning lessons should be recommended, the possibility of a late beginning should not be precluded.

The activities and instruction outlined above are important enough and of sufficiently high educational potential to deserve a regular place in the academic curriculum. This recognition is in fact widely enjoyed today by such activities as band, orchestra, and chorus. These organizations, as well as the smaller ones recommended above, should be formally admitted into the curriculum, however, only if participation in them is accompanied by study of the performing repertory as a literature.

Courses

Whether this additional study should take place during rehearsal time or should be organized as a required supplementary course will depend on the capabilities and habits of the individual director and the schedule of the school. Perhaps the activities should be considered as the laboratory section of a more inclusive course in, say, choral, orchestral, or chamber literature. Whatever the specific formula adopted, each course should focus on a repertory studied as a literature and on a technique as representative of a tradition of performance. This subject-matter should be carefully graded over the 6 years of junior and senior high school. (One pilot project that might well be initiated would investigate the possibility of a fully integrated course in musical theory and literature at the high school level in which the choral and orchestral activities would play important parts. Music, usually divided up into such academic disciplines as theory, literature, and performance, is after all one art, and perhaps one course or set of courses could be devised from this unitary point of view.)

Similarly, group and private vocal and instrumental instructions are incomplete unless they include basic theory and musicianship and, later, the study of the repertory of the instrument (or voice) as a literature. The objectives must be both proficiency and musical understanding. In some cases, the individual teacher may be able to offer this ancillary instruction himself; in other cases it will have to be provided by auxiliary graded classes in musicianship and literature.

Every high school should offer at least one course in music theory and musicianship: a general unified course which would explore the materials of music and encourage the student to use them creatively. Avoiding the usual academic division into harmony, counterpoint, ear

training, and keyboard harmony, the course should enable the student nevertheless to accumulate gradually the knowledge and skills he would need to continue his own explorations or to enter any first-year college course in harmony or counterpoint. In addition, whenever there is a clear need in a school for separate harmony and counterpoint courses on the usually accepted college level, they should be available to advanced students.

Although the elementary theory courses normally given at the college level should be seriously considered as appropriate for high school, one should not assume the standard college courses to be sacrosanct in subject matter, in ordering of material, or in general organization. The entire range of music theory would particularly benefit from a complete reexamination of how it is taught. Not only should various extant systems of instruction be evaluated, but new approaches should be devised and tested. Under whatever auspices such a project might be initiated, it should enlist both composers and theorists, for the subject needs all the light that can be thrown upon it. There is no particular point in reeducating teachers unless what they are to be taught is clearly superior to what they have already learned.

In addition to general literature courses, some schools may wish to offer one or more advanced, historically oriented courses as part of their program for talented students. Investigations of a single composer—Beethoven, for example—or a single period, such as the Classical, or a genre, such as opera, would be better for these students than superficial surveys. Courses of this kind might well take advantage of the repertory of the performing groups within the school.

Chapter VI

Bringing Professional Musicians to the Schools

A certain alienation of the music profession from the mainstream of American life has always existed. In the 20th century, it has been perpetuated by mass media and rapid transportation, which permit a few centers and a small nucleus of musical forces to serve the entire Nation and often to set standards and tastes. The dispersion of music personnel to many smaller centers has not occurred in proportion to the number of musicians trained. Although some decentralization has resulted from the burgeoning of music departments and schools of music at universities throughout the land, these teaching centers have only small radii of influence and support, hardly extending fully to their own student bodies, let alone the surrounding communities. Once an artist is produced at one of these schools, as many excellent ones are today, he tends to become alienated from his native environment and to emigrate, for his morale as well as his livelihood, to one of the larger cities or abroad. Outside the large cities a musical artist or composer is given a sense of inferiority and made to feel apologetic about freely exercising his talent, skill, and creative gift.

Only a massive and multilateral attack is likely to reverse the trends of centralization and isolation of the music profession. If, as recommended in this report, all music were taught by well-trained musicians, this in itself would accomplish a great deal. If the teaching of music were taken as seriously as the teaching of subjects that now enjoy greater prestige, such as science or English, children and parents would begin to view the musician as something more than a purveyor of entertainment and a necessary accoutrement to ceremonial occasions. But at present the teacher himself is often alienated from the music profession. Therefore musicians and composers who are not teachers need to establish contact with the schools and the schools with them.

Some ways by which this can be brought about are as follows: to introduce the musician, composer, and music scholar into the school in a nonteaching capacity; to permit the musician in spite of a lack of formal credentials to be admitted as an associate teacher; and to make

community musical organizations and agencies serve as coordinated adjuncts to the school. For purposes of this discussion, the means of arranging contact between musicians (including composers and scholars) and the schools are considered in several categories: (1) performers and conductors in residence; (2) composers and scholars in residence; (3) touring concert artists; and (4) musicians living in the community.

Musicians in Residence

Performers in residence would be soloists or members of ensembles attached to a school system or group of schools for an extended term, i.e., a semester or year. Their main function would not be teaching but performing, holding workshops, and making themselves available for consultations with student musicians and teachers. They would be selected regionally but would perhaps be recruited from a wide geographic area. Probably a regional board would be especially appointed for the purpose of selecting them.

Mutual benefits would be gained from bringing together school youth and gifted musicians in some stable relationship. To the students it would give an understanding of how the musical artist thinks and works; to the practical musician it would give a chance to share in cultivating musically sensitive audiences and budding talents.

Young musicians would particularly be urged to apply and audition for the residence positions. Ensembles of varied makeup and repertory should be encouraged: string quartets, wind quintets, brass quintets, vocal groups, groups including piano, and jazz "combos." Some orientation seminars might be held to acquaint the artists with the aims of the program and the most effective ways of operating it.

An important task of the ensemble or musician would be to assist in upgrading and improving the school music program. The artists would make themselves available to teachers for consultation and seminars. They would probably also participate in teacher retraining through in-service courses on a regional level. All that has been said of performers would apply equally well to conductors, though visiting conductors, if they are not to usurp the positions of the regular school leadership, would have to operate over larger population areas.

While the institution of programs of performers in residence would depend on local initiative, a national policy could be formulated in cooperation with unions to assure contractual arrangements favorable to both parties. This policy could, for example, specify the length of time—a month out of a school year might be a practicable interval—during which the musician would be free to perform outside the school system. It could regulate salaries at rates commensurate with those

of teachers' salaries. Some experimental programs might be launched through matching financing between school systems and foundations. Eventually the program should be financed mainly by the State and by local school districts with the help of community organizations.

The idea of placing young composers in residence in public school systems is a relatively new one but has already gathered considerable momentum since the first experiment, sponsored by the Ford Foundation and administered by the National Music Council. The Ford program was begun in 1959 through a grant of \$200,000 which provided for 25 young composers to spend a year each in a secondary school system writing music for the school orchestras, choruses, and bands. A subsequent grant provided for a 3-year continuation of the program, making available \$302,000 for that period. Schools now were asked to help finance the project. Only eight systems contributed, although some of those eight contributed as much as half. So far, 45 communities have participated in the program, eight of them, for 2 consecutive years. Sixteen of the composers served for 2 years, the rest for 1. Continuation of the project for another 5 years has been assured by a grant of \$1,380,000 made in December 1962 to the Music Educators National Conference. Gid Waldrop, a Seminar participant who served as field representative for the foundation's young-composer project, reported that his impression was, that of the 45 participating communities, 39 successfully attained the goals envisioned by the planners.

Interestingly enough, the composer-in-residence plan was initially suggested as a way to help the young composer and to give him performance outlets. The best compositions to emerge from the Ford program have been in demand among publishers. At the Seminar the program was supported as being a means also to improve music education. If one of the symptoms of imbalance in the school repertory is a dearth of contemporary music, the presence of a young composer on the scene is surely one of the best modes of therapy. The program deserves support beyond what an individual foundation can do; it should be limited only by the availability of talented composers.

In addition, the program should be extended to other dimensions—to the mature composer, for example, who is excluded from the Ford program by its age limit of 35, and to young music scholars as well as composers and performers. This latter extension would bring new and authentic knowledge of old and remote musical cultures to pupils and teachers and would stimulate the scholar to think of the practical implications of his research. Where there exist groups of recorder players, viol players, or a small choir, the scholar could play a role similar to that of the composer by editing and helping to rehearse little-known music. An ethnomusicologist could similarly

provide guidance and stimulate interest in the performance of ethnic musics—African and Asiatic, for example. Thus, continuation of the Ford program, with the addition of scholars in residence, would greatly help, over an extended period, to balance the repertory and to show the student both ends of the chronological spectrum.

Musicians on Tour and/or Living in the Community

It is to the credit of our educational system that it has produced a large number of very proficient and at the same time articulate musicians. The respect and authority that their accomplishments inspire, joined with their ability to talk about music from a deep understanding, make them ideal crusaders for their art. The best of these musicians are constantly on tour, sometimes here, sometimes in other countries.

The touring artist generally spends from part of a day to 2 days in a city. There he gives a solo recital, performs in an ensemble, or perhaps in a lecture-recital. He then moves on to another community. In some cases the touring musician, if he has time or is willing to find the time, will lecture to or rehearse with a local community or college group. However, this is more the exception than the rule. Many performers of the first rank have indicated that they would welcome the opportunity to appear in a school or before a local college or community group for a lecture, music seminar, or performance. School systems are urged to be alert to the possibility of bringing the performer into the school system. The interest of the school system should be made known to the concert manager well in advance of the artist's scheduled appearance.

Although it is assumed that the music teacher will advise the performer when he is in the school, it is recommended that the Office of Education prepare a briefing booklet for touring musicians which would outline pertinent information that they should have before stepping into a classroom-demonstration situation.

The program should logically be extended to visiting foreign musicians. Existing exchanges of performing artists with other nations are aimed almost wholly at concertizing. It was proposed that the Department of State program be readjusted so that foreign musicians who perform in the United States include "concert and teaching" tours in our schools. The Department of State is likewise urged to arrange for American musicians to visit foreign schools.

Not all gifted musicians care to live by touring or by teaching in an institution of higher education. Some would prefer to reside in communities of their choice as other professional people do and to develop close ties with their neighbors. A full-time professional out-

side a large city who settles in this kind of situation today must resign himself to bare subsistence. Schools could utilize such a musician to great advantage and give his income the boost it urgently needs.

At present, one of the bars to the employment of such persons is the necessity of a teaching certificate, obtainable only by satisfying educational requirements that are irrelevant to some types of music teaching. To overcome this obstacle a special category of "music specialist" should be instituted. To qualify, one would not need to have a teaching certificate, but rather certain kinds of practical music-training or experience.

A few examples of how such a specialist would be utilized may be given. In very many elementary schools a string class is assigned to a teacher whose principal instrument is not of the string family but who may have studied the violin in a teachers' college class for 1 or 2 years. It is easy to see that his performance would excite little wonder or ambition in the child as compared to that of a seasoned performer who perhaps is a member of a nearby symphony orchestra. Internship programs or institutes could help introduce the specialist to the problems and practices of the schools. On a higher level, a solo performer might be employed part-time to teach a master class in the high school or to coach a chamber music ensemble.

While the specialist would enter into an extended contract with the school, other community musicians—for example, those belonging to touring organizations—might be asked to provide short-lived seminars, workshops, or series of appearances under contract. These activities are similar to those contemplated under the musicians-in-residence program.

Such a plan is already in operation in many communities, thanks to the efforts of Young Audiences, Inc. This organization started in Baltimore in 1949 with the New Music String Quartet. The present roster of musicians associated with Young Audiences numbers more than 400. Young Audiences has been supported by grants from the Ford, Rockefeller, and Levintritt Foundations, the New York State Arts Council; and the Music Performance Trust Fund. Recently the Ford Foundation granted \$180,000 for the expansion and diffusion of the program. The Music Performance Trust Fund participates to the extent of \$100,000 a year, and spends another \$25,000 a year on a similar program of its own. Young Audiences works through chapters in the principal cities, at each of which certain ensembles centered there are recognized as participating organizations. The ensembles in 1962-63 included 32 string quartets, 28 woodwind quintets, 25 brass ensembles, 7 harp trios, 9 vocal ensembles, 6 percussion ensembles, 6 ensembles of ancient instruments, 4 piano trios, 2 dance groups, and 1

jazz quartet. Means of extending this to the many regions not now covered should be investigated.

Beyond the usual youth concerts, which are now widespread in the United States, close coordination between the school system and the orchestra in planning programs that will fit into the music curriculum of the school is a possibility. Further, an education adviser to the symphony to brief the orchestra on the best way to get things across to children might be employed where necessary. The symphony orchestra generally has within it first-rate ensemble players. String quartets and other ensemble groups formed from the symphony orchestra should be encouraged to go into the schools to perform and to work with music teachers at a rate of pay negotiated between the artists and the school system.

In many cases good amateur musicians desire a chance to play their instruments but find little opportunity to do so. Where a student would not be thereby displaced, there is little reason why the amateur musician should not be invited to play with the high school orchestra, ensemble or band, for example.

More generally, the school system should be awake to the kinds of musicmaking existing in the community. For example, the activities of the Amateur American Chamber Music Society, folk music societies, the Society for the Preservation and Encouragement of Barber Shop Quartet Singing should be recognized as resources upon which the schools can draw in order to attract the community and the school youth to music.

Colleges and universities, where they are able, should help develop and take responsibility for music programs in the neighboring area. They should work on the establishment of teacher training institutes in music. Further, they should offer precollege courses for high school students who are gifted musically.

A profoundly new attitude is developing among teachers in secondary and elementary schools, teachers in colleges, and practitioners. Each group has become aware of the fact that it has something to learn from the other. Status hierarchies that once existed are happily diminishing. Where this open attitude pervades the school system and the university, the community and the students are the better for it. In this spirit, where the college has a program inferior to that of the school system, the school system should help the college.

Over the last several decades the neighborhood music school and settlement house have become prominent in music-training. These schools should be encouraged to help the local school system in its music program, either through presenting performances or in certain cases teaching. Grants for the expansion in numbers and the maintenance of those which have music-training programs should be given.

Many areas of the Nation are sorely lacking in circulating music libraries. Making more such libraries available could serve to stimulate more adventurous repertoires. School systems should establish resource music libraries in conjunction with existing libraries. There, school children would have access to music scores, reference books, etc. Funds under Federal and State library grant programs should be used to develop music collections in public and school libraries. Funds should be made available, moreover, for the establishment of regional music libraries. These libraries should circulate materials to all educational institutions.

A basic objective of these proposals is to find ways in which the local community may utilize its own talents and resources efficiently without wasting the lives and energies of its citizens. Better information could be a means to this end. For example, it is suggested that the Office of Education produce a cultural map or maps of the United States surveying the music resources of the United States by State and locality. Attention should be paid to detailing regional or special ethnic music cultures. Further, the Music Educators National Conference and the Office of Education might be urged to prepare a series of booklets showing how the various musical institutions of the community and the museum, art gallery, library, local college school system, youth groups, and voluntary organizations can coordinate their efforts to improve the quality and expand the reach of music in their areas.

Development of National Resources

Many of our schools are located in small communities, far from metropolitan centers. Such schools may find great difficulty in implementing some of the programs outlined here. The Seminar participants looked forward to the formation in each metropolitan center of a cadre of trained musicians who could be "farmed out" from time to time to the less fortunate communities for specific jobs of teaching, coaching, supervision, and performance. Such a program would of course have to be set up on a regional basis, perhaps with the help of Federal funds.

A more far-reaching proposal would be to establish a chain of public academies of music, drama, and the dance. These would be boarding schools with a restricted number of day students. Admission would be by competitive examination, open to all students of exceptional ability. While preparing children for advanced training, they would not be exclusively professional but would offer an education in the 7th through 12th grade shaped by a central dedication to the performing arts. Such an education would in no way prejudice the later vocational

tional aims of a student who decided on a profession or career outside the arts. At the same time it would make possible concentrated instruction of a highly rigorous sort for students who now must seek private instruction in piano, theory, ballet, dramatics, and similar fields.

These schools might be financed through four-way participation by private sources, Federal, State, and local governments. As an experimental project, four such academies might be established, with capital funds for the physical plant supplied by the State and local government, operating funds for the first 3 years by a foundation, and with pupil costs underwritten by the Federal Government. During this period further ways could be explored of financing the academies through extensions of the principles underlying consolidated school districts and such bodies as transit and port authorities.

Criticisms have been voiced against such academies that they would foster an elite, segregate the gifted, deprive the regular public schools of talent, and pose enormous pedagogical problems. Yet the experience of numerous private schools in this country, institutions like New York's High School of Music and Art and the recently established Interlochen Arts Academy suggests that these strictures need not be taken too seriously.

A less radical alternative would be the designation in each of several large cities of one high school within the regular system as one whose curriculum should be organized with special emphasis on music and the other performing arts. A model already exists in the New York school mentioned above.

Another alternative or supplementary plan would be to associate advanced music instruction with community art centers, which could be fostered in all towns able to sustain them. Each of these should be not only a center of the arts—*theater, concert hall, museum, etc.*—but an educational institution as well. Music instruction, particularly individual instruction at a level now unattainable by many schools, could well be taken over by such centers. Potential professionals, by means of released time from their own schools, could receive here a music education adapted to their exceptional needs. Such art centers might find Federal support forthcoming more readily than the academies, and in any case they would represent an extension of the already existing art-center idea.

By whatever means—*cadres, academies, specially designated schools, art centers*—the aim should be to spread our educational resources so widely that every talented child, no matter where he lives, may find available the public instruction he needs and deserves.

Chapter VII

Aids to Teaching

The insufficiency of most textbooks, songbooks, and editions used in classrooms today for music instruction has already been indicated. Performance material for the orchestras, bands, and choruses is in a somewhat better state, although it too suffers from a narrowness of repertory and a tendency toward counterfeit rather than authentic editions. Audiovisual materials, because they have been prepared to supplement inadequate texts and songbooks, usually fail to overcome the low standards that begot them.

In the elementary grades, where the emphasis has been on singing, dancing, and rhythmic activity aimed particularly at immediate enjoyment, recordings have been used as backgrounds and accompaniments. Series of records for pure listening are also used, mainly light classics and symphonic excerpts. Visual materials are usually introduced for two purposes: to stimulate interest in music through colorfully presented nonmusical material; and to relate music to other subjects, particularly social studies. Teaching of reading skills is also aided by visual material, typically filmstrips accompanying records. Where the classroom teacher is not equipped to teach these skills, the aids are no substitute; where she is capable, they are charming but not really effective accessories. Motion-picture films exist on a wide range of subjects for elementary use. Some are impressive productions from a technical standpoint, but the content has little to do with the practice of music as understood by musicians or music lovers with any experience. They seem to have been conceived by nonmusical people mainly for the purpose of presenting interesting graphic experiences correlated with music. Music in these is often so fragmented and so secondary to dialog that they may be more properly described as *antimusical* than as musical films. The tendency often has been to try to represent the whole range of music in a single film; thus, many films repeat the same banalities and, collectively, fail to take the viewer beyond the most elementary concepts.

On the secondary school level, aside from recordings for listening, films on instruments, and the like, audiovisual aids are less used.

Tape recorders are owned by most schools to record performances and rehearsals of the various organizations. These are played back to the participants in much the way that movies of the previous Saturday's game are shown to the football team. Some isolated experiments have been made in the use of tape to teach sight singing and the recognition of melodic and harmonic elements by ear. These apply some techniques of the language laboratory and teaching machines to music. Most of the uses of aids in the secondary school are serious and legitimate in their motivation, and teachers at this level are mainly quite sophisticated in their knowledge of the equipment's possibilities. What is lacking are carefully prepared materials that are coordinated with a disciplined series of learning experiences.

A rather special category of aids are the television and radio broadcasts aimed at schools or schoolchildren. Not under consideration here is what normally passes for educational television or radio; that is, programming intended for already educated people that should be available through normal channels but is not. Educational broadcasts proper are either coordinated with an existing syllabus in the schools and are meant to be shown during classtime, or are quite independent courses of study amenable either to class showing or home viewing and listening. Many cities, States, and university extension divisions are engaged in this kind of broadcasting. Its effectiveness varies greatly with the persons in charge of the teaching. Quite often, conventions of studio production are permitted to take precedence over pedagogical necessities, and quite universally the unique possibilities of the medium of television are hardly exploited.

The successful exploitation of audiovisual aids depends ultimately on good teaching. They cannot replace either the teacher or the musical experience. There is no substitute for performance and creative activity, on the one hand, and contact with the living performance, on the other. These should remain central to all educative procedures.

Audiovisual media should be developed and materials assembled with two objectives in mind: (1) use in the classroom, and (2) the training and retraining of teachers. The materials should not be prepared helter-skelter, but as part of a coordinated curriculum plan. More material should be available for each course plan than is needed for any one course so that the teacher may have freedom to choose what best fits his situation. Different genres of audiovisual aids should be packaged together into units or kits for this purpose—scores, parts, disks, tapes, filmstrips, sound films, autoinstructional devices. Each unit should be provided with a detailed guide, properly identifying all the material and advising the teacher on the balanced use of the media.

It is absolutely essential that the production of all audiovisual aids in music be under the direction of qualified musicians. The musician should have the responsibility for deciding content, musical standards,

organization, and approach. Technical personnel should serve as advisers and executors of his ideas. This manner of production is certain to raise the quality and improve the authenticity and practicability of aids. Excellent sound reproduction should always be the goal in the manufacture of recordings, tapes and films, and equipment. Apparatus in the music classroom should reproduce sound faithfully.

It must be pointed out that all reproduction of musical sound is at best a distortion of live performance. The poorest is found on the motion picture sound track; somewhat better, but still highly distorted, is the phonograph record; to date, the tape recording offers the least distorted medium of reproduction. In connection with all research projects suggested below for the improvement of reproduction of musical sound in various media, it is imperative that basic, developmental, and applied research be carried on by engineers and technicians in close collaboration with qualified musicians. Other types of recommended programs not dependent on laboratory research should be under the full control of qualified musicians. It is extremely important that only a recognized specialist in a branch of music be called on to direct a research project.

Films

If its limitations and proper application were understood, the motion-picture film could be one of the most important media in the field, both for training and retraining teachers and for classroom presentation. By its nature, the medium itself is quick to attract attention, especially at the elementary level. Its principal importance lies in the function of bringing to the classroom that which is otherwise inaccessible, for example, music in the social context of other cultures and of other times; or, in rural communities, the symphony orchestra, the ballet, and the opera. It is valuable also for demonstrating instrumental techniques, the manner in which the instruments of any musical culture operate as an ensemble, for documenting the history of jazz, the techniques and personality of such performers as Segovia or such composers as Stravinsky. In other words, it is best for the aural and visual documentation of extramusical actions that have an important relationship to music, and of descriptive and analytical aspects, of music itself.

On the negative side, however, it cannot be stressed too emphatically that the optical sound track of the motion-picture film gives the very poorest reproduction of musical sound. Therefore, before the showing of educational films, the student and teacher should hear the finest recordings or live performance to be aware of the loss of quality on the motion-picture sound track. Subtleties of ensemble playing

sacrificed in the interest of a visual presentation on film should be demonstrated by tape recordings.

In view of their fundamental disadvantages, motion-picture films should be used only if they are produced and directed in accordance with the following recommendations:

1. A music specialist in the subject to be filmed should work in close collaboration with the director, producer, scriptwriter, editor, and film-cutter.
2. Only the finest sound fidelity within the limits of the medium should be tolerated.
3. A film should be directed at a clear and limited objective, and should attempt only one of many possible approaches to a subject. For example, it may show techniques or principles of a musical idiom; it may help to establish a specific music tradition within its social context; it may show the relationship of music to dance or other art forms. The educational film, whether intended for student, teacher, community-at-large, or a combination of these, should be regarded as only one of the media brought to bear on the subject.

Various projects for the successful use of motion pictures are recommended below:

1. A survey should be made of existing films relating to music which meet as nearly as possible the standards mentioned above. The relatively small number which will meet these requirements should be reprinted or remade for widespread distribution. Certain films devoted to a history of jazz, to Segovia, and to Stravinsky, a film called "Young Persons Guide to the Orchestra" by Benjamin Britten, and one on American Indians may be cited as examples. No existing motion pictures treating the music of non-Western cultures can be recommended.
2. Unrehearsed films should be made of outstanding teachers at work in the classroom.
3. An observation film covering a period of weeks should be devoted to the learning process of a child studying instrumental performance.
4. Various types of teacher training films should be made and used on an experimental basis, for example, films on training elementary school children in performance and composition, and specifically in the performance of Javanese gamelan; new uses of traditional instruments suggested by experiments in jazz—but not necessarily restricted to jazz.
5. On-location films should be made of selected musical cultures of the world, perhaps using music as a direct entry in getting to know and understand the society of which it is a uniquely valued part. Such subjects should be treated analytically, descriptively, and contextually. Through commentary, comparative method might be included.
6. Experiments should be made in synchronizing tape recordings with (musically) silent films.
7. Studies should be initiated in the use of videotape in lieu of motion-picture film to produce sound of better quality. These studies might include attempts to develop a single all-purpose apparatus in the schools to accommodate videotape, sound tape, disks, radio, etc.

Tape Recording

The present use of tape recordings—for rehearsals and for diagnosis—is often unsatisfactory because of inadequate microphones, recording technique, and playback facilities. Such tapes are nevertheless good for showing progress and stimulating self-evaluation. An appraisal of timbre, however, is impossible without excellent reproduction.

Some suggestions were made at the Seminar for new or seldom utilized applications of the tape recorder:

1. The tape recording is an ideal medium for programs of self-instruction, particularly in ear training and listening.
2. Spontaneous improvisation can be captured on tape and used as a basis for later composition.
3. Student compositions, performed and recorded on tape by students, can be instructive in making a composite of "best takes."
4. Composition employing two tape recorders (or, by the splice method, even one) should be encouraged for students. The tape recorder lends itself also to composition of incidental music for plays or dance recitals.

Music education could benefit indirectly by research on the production of certain types of electronic equipment. Both ethnomusicologists and students of physiological and psychological acoustics, for example, would use, if it existed, a precise tape recorder with as many as 8 or 12 channels either for studio or battery operation for analytical and field studies; and a variable-speed tape recorder that would not alter the pitch.

Phonographic Recordings

The vast literature available through phonograph records, in spite of their limitations of sound reproduction, invites continuing use at all levels of education. Students should have frequent opportunities, though, to compare recorded sound with that of live performances.

The repertory of recorded music in its scope and variety is now far in advance of the repertory of school music. It therefore offers an immediately available medium for improving this aspect of education. Many items now in the catalogs will drop out of print, as others have in the past. These should be reprinted for educational purposes, perhaps under a special label. Major recording companies should be approached with the idea of mass marketing old and new records and tapes for educational use at minimal prices. This has been done successfully in other countries.

Television

Television sets generally have an even poorer quality of sound reproduction than motion-picture sound tracks. For this reason, television as an aid in teaching music should be considered mainly a visual supplement. Videotapes are frequency modulated, and therefore would offer the potential of good sound reproduction if receiving sets were provided with a high-fidelity speaker system.

Television as it relates to music education may be considered in three categories: general educational programs for a mass audience, special educational programs for the schools, and closed-circuit television. Educational programs in all three categories have basic faults in common. The direction of camera work betrays a lack of musical sensitivity; there is often too much talk and too little music; the narrative presentation is often static—something that should be heard and not seen; presentations involving theory tend to be rudimentary and inaccurate. All of these shortcomings point to the need for guidance from qualified musicians.

Several recommendations were made on general educational programs for mass audiences:

1. Exceptional television programs, both domestic and foreign, should be made available on kinescope film for restricted use by schools or by educational stations. Examples are old "Omnibus" programs and others from national networks, the British Broadcasting Corp., and other foreign radio-television stations.
2. Good materials produced abroad might be made available through an exchange program between the U.S. Office of Education, which would collect them, and state-owned stations.
3. Foundation support should be sought for educational programs aimed at wide distribution.
4. The artistic value of educational programs should be improved through professional production and the use of themes of real content.
5. Animated cartoons have a special appeal for children, but extensive experimentation is needed to improve content and technique of presentation.
6. The association of the plastic and graphic arts with great music might provide a field for experiment in programing.

Special educational programs aimed at schools offer a particularly good opportunity to present filmed performances of dance and opera in places where they are otherwise unavailable. Union cooperation should be sought in the release of such materials. Teacher-training films should depict children rather than the teacher only.

Closed-circuit television affords the most control for educational objectives, and serves a wide variety of uses. Programs in this category should preserve the same high standards as all others.

Radio

Although there was mixed opinion on the usefulness of radio in teacher training and in the classroom, the Seminar participants recommended that (1) university radio-television stations cooperate with local experts from the schools in preparing programs; (2) that permission be sought to tape radio programs for limited educational usage; and (3) that local radio stations be encouraged to present live performances, including presentations "on location," in the expectation that such programs would result in increased attendance at live performances. It was noted that, by payment of a fee, universities can be licensed to use aircheck tapes.

Development of New Equipment and New Programs

Several specific research projects were suggested in this connection:

1. Based on the research and prototypes developed by Charles Seeger, a flexible and automatic music notator should be built for analytical, descriptive, comparative, and teaching uses.
2. Very inexpensive ways should be found for producing multiple copies of music manuscripts. This is especially necessary in teaching composition.
3. A cartridge-loaded tape player for school use would make tapes already an advantageous medium, more accessible.
4. Durable disk-playback equipment affording high-quality sound should be developed for the school market.
5. High priority should be given to development of a new musical instrument pleasing in tone, easily played, and representing accurately the variety of harmonic usage to meet the real needs and countless uses now so inadequately filled by the autoharp.

It was proposed that an institute be established to implement the recommendations made here and to prepare material for music teaching generally. It could also promote acceptance of new techniques and content in music teaching through a program of public information, and establish standards for the training and licensing of sound engineers engaged in music reproduction, and standards for sound recording and reproducing equipment.

Some of the problems relating to particular media it would have to deal with are suggested in the preceding sections of this chapter. Other more general areas for investigation might be outlined briefly. One of the first tasks of this or a similar agency would be to apply to musical purposes some of the advances already made in technology. Present techniques of programed instruction should be exam-

ined for possible suitability to music. The utilization of existing language laboratory facilities, and the modifications needed to make them serve music instruction should be studied. Storage and wear, problems common to musical as well as industrial uses of tape, film, and records, would be other areas for investigation. Beside these studies that are related to existing research, the institute could perhaps initiate, administer, and coordinate research in problems peculiar to educational aids in music.

Chapter VIII

Teacher Training and Retraining

Essential to a curriculum revision as drastic as the one called for in this report is an extensive scheme of teacher education, which should begin as soon as curriculum plans and materials have been developed in certain study areas. The most urgent phase would be the training of experienced teachers in the new approaches, although modification of the preparatory programs for new teachers should begin simultaneously.

The program for experienced teachers and musicians would take three major forms, as follows: (1) training in music for teachers who are not musicians; (2) training in teaching for musicians who are not teachers; and (3) retraining for music teachers.

The favorite scheme for retraining teachers has been the summer institute. This is certainly the most practical, since teachers need not be withdrawn from their schools and university faculties can be tapped for instructors. The 6- or 8-week full-time institute has the advantage also that time is available for theoretical or historical study as reinforcement to the material and method of presentation for a particular course of study. Institutes are recommended for retraining occasioned by radically altered curriculum content and method.

For certain purposes, such as repertory rebuilding, shorter workshops might suffice. Repertory workshops could be held at various university centers for conductors of choruses and instrumental ensembles. Vacation periods could be utilized. Workshops or seminars might also suit the purpose of acquainting music supervisors and school administrators with new curriculum developments affecting their subordinates.

While most of the retraining should eventually be concentrated on specialized music teachers, the other two categories would deserve a good measure of attention at first because of the present shortage of qualified music teachers. Classroom teachers with musical aptitude could be trained to carry on certain aspects of the elementary music program. Musicians without teaching experience but with college

degrees could be easily brought into the teaching profession through an institute program. Finally, musicians without college degrees could be trained to function in the schools as "music specialists" on a part- or full-time basis.

Faculties of institutes and workshops should consist of specialists. Eventually, they should also include teachers experienced in the new materials and approaches. The training should not be carried on by those who have merely read about or studied the teaching methods and materials without having worked with them directly. Some of the special areas of music for which articulate and inspiring faculty members would have to be found are composition, dramatic music, jazz, analysis, history, and conducting.

Undergraduate and graduate programs of teacher education should also be reexamined in line with curriculum revisions recommended here. Teachers need to develop the broadened musical understanding and the increased mastery required to meet the emphasis on creativity recommended in chapter 2. The standard of literacy, both historical and theoretical, will have to be considerably raised to make courses like those recommended in chapters 4 and 5 possible or effective. In short the teacher's preparation must reflect the new content of the curriculum.

This does not mean, though, that the college student looking forward to teaching should be subjected to a duplicate of the secondary school curriculum, so that he can then put others through the same mill. This method, often used in certain areas (string classes, choral and band methods classes, and many others), is wasteful of time and does not develop maturity and initiative in the prospective teacher. Needless to say, it does not lead to the mastery of anything, except perhaps of pose and imitation.

What is meant rather is that the teacher himself will have to acquire certain skills that he will in turn be expecting of his pupils. For example, if a teacher is to lead creative activities, he must have worked at length in composition himself and rehearsed performances of his own works; he should also have tried writing in the musical styles of a number of periods. Such skills must not be acquired, however, at the expense of the liberal arts content of the teacher-training curriculum, which is already too scanty.

Chapter IX:

Thoughts on Educational Research and Development

The Seminar generated many ideas, some of them new, on the improvement of music education. During the 12 days of almost continuous and animated debate, there emerged certain areas of agreement, which are embodied in the principles, standards, and recommendations set forth in chapters II through VIII.

These results differ from those of a research project in that little stated here has really been demonstrated. They differ also from the products of parliamentary debate in that nothing was enacted, not even resolutions, for the body had no political existence or power. What is needed, therefore, to complete the work of the Seminar are the missing factors: demonstration and enactment, preceded by testing and decision.

One section of the Seminar did devote some thought and discussion to the implementation of its recommendations, and these would apply to much of what the other sections proposed. First, it suggested that a pilot curriculum be set up in detail. This would then be tested in a number of schools. An evaluation of its success would be attempted on the basis of four criteria: student achievement of the curriculum's goals, its success in preparing students for college or other advanced training, its ability to challenge teachers, and its capacity to fit into the pattern of education generally existing in the schools. The first phase of this evaluation will depend upon devising tests, both achievement and predictive, a difficult task in an area where tests have been a great stumbling block because of the nonverbal nature of the subject.

The formulation of a pilot curriculum covering the span from kindergarten to the 12th grade is a large order. It cannot be entrusted to a single group of investigators, but would have to be distributed among several study groups working concurrently and in consultation through periodic joint meetings.

The composition of the study groups assigned to various main tasks would be similar to that of the present Seminar. Specialists in the branches of music relevant to the task would form the bulk of the group. A number of teachers and administrators experienced in the

level of instruction concerned would complete its personnel. For example, a junior high school study group might include at least one of each of the following: a composer, a choral conductor, an instrumental conductor, a historical musicologist, an ethnomusicologist, a performer, a jazz musician, an educational administrator, a teacher. The collaboration of other specialists would be enlisted on a consulting basis. All of these persons should represent the highest standards of accomplishment, as measured by their position in their own fields.

The study groups would have to operate on a continuous basis over a substantial period of time. This means that many of its members would have to be assigned to the project on a released-time basis—from one-third to full time—through their schools or universities. Summer work sessions could be utilized for some phases of the project requiring constant consultation between the members of a group and between groups.

Once the curriculum was decided on, further groups of specialists would have to be formed to create the essential texts and materials. One group might develop the material for a course unit on French and German folk music, another on jazz and American music; another might be preparing editions for junior high school choral programs, or for smaller mixed ensembles at that level. During this phase of the project, some geographical proximity would be desirable. An east coast group, a midwestern group, and a west coast group might contribute different parts of a set of materials or alternate sets of materials. Geographical representation would be advantageous because of the eventual requirements of widely distributed testing and teacher-training programs.

As materials for portions of the curriculum become ready, they should be presented to experienced teachers through institutes, workshops, and seminars. This should be done by some of the same specialists who collaborated in the planning and preparation.

Trials of aspects of the curriculum in selected schools could take place piecemeal at first, since it would require an entire generation of schoolchildren taken through 12 years to gauge the efficacy of a curriculum as a whole. No one level can be said to have priority. Rather, it would be desirable to get whatever programs are ready into testing without delay.

Not all the recommendations of the Seminar can be implemented through this process. In certain areas research must precede or accompany the curriculum development. The most urgent research has already been mentioned in other chapters. A few other research projects that were foreseen by the Seminar are briefly described now. They are not listed in any order of priority, nor is this list intended to be comprehensive.

Because classroom courses have been the exceptions in music, testing has not progressed at the rate it has in other fields. There are a few standardized tests for talent and achievement, but these have not won any widespread application. Preparation of tests should be under the direction of subject-matter specialists, with psychologists acting as consultants.

Creativity has recently become a subject of intense investigation. Much of the present research is directed at nonartistic aspects. A study of the relation of other types of creativity to musical creativity might reveal common elements. How musical creativity can best be developed and what it contributes to other musical and nonmusical aptitudes are two problems that would deserve investigation.

Parallels between music and language study are many. A controlled program of experimentation should be conducted to determine whether intensive training as used in language study would benefit a music program. A period of intensive all-day contact with the subject (such as might be feasible during summer periods) would be followed by continuing normal contact with the subject—which might be an instrumental technique—to maintain the skills acquired. Such study would be particularly applicable in teacher-training programs, in which a number of instruments must be learned within a period of 2 or 3 years.

Little is known about how different types of exposure to music affect subjects. Research should be initiated to determine how some of the following modes of hearing music influence attitudes, habits, and learning: listening under circumstances of partial attention, as in commercial background music, theater incidental music, television and film "mood" music, ballet music, etc.; saturation listening, in which subjects are presented with a small amount of music in repeated doses. Other types of listening would be similarly studied—for example, listening with the score when the subject has insufficient training to read it completely.

There is little agreement on what truly constitutes jazz. Many purists exclude a variety of manifestations that other jazz practitioners accept. All types of jazz, jazz-derived, or jazz-influenced music are not equally relevant to elementary and secondary education. A better definition of the scope of the repertory is needed.

Research should be undertaken to determine the optimum design of school music rooms. Qualified musicians are rarely consulted when schools are designed. A set of standards prepared with their help would assure the best utilization of available space.

The educational use of copyrighted materials is the source of countless problems in the field of music. For example, tapes are made, sometimes interspersed with instructions, of commercial recordings for listening assignments. That this is an illegal practice tends to be

overlooked. When a chorus or other ensemble needs parts for a performance and only the score is available in print, the parts are sometimes copied from a copyrighted edition and duplicated through blueprint or other methods. Again, this copying and duplication constitute infringements of copyright. The possibility of granting free use of copyright material to educational institutions, which will use the material only for performances and playbacks to which admission is not charged, should be investigated.

Badly tuned pianos and other instruments plague music instruction. Well-trained piano tuners are scarce. Research should be directed at devising simple schemes for tuning instruments that could be taught to music teachers.

Chapter X:

Summary

Musicality. The development of musicality is the primary aim of music education from kindergarten through the 12th grade. It can be accomplished through vocal and instrumental performance; bodily movement in response to music; vocal and instrumental creation, both improvised and written down; and attentive listening and ear training. Creative activities were particularly encouraged by the Seminar participants as a sure means of developing musicality, teaching reading, and stimulating interest in learning. Pupils should perform their own and each other's compositions. The best possible performance should always be expected, and no sloppiness of thinking or action tolerated. From the first grade on, all music teaching should be in the hands of teachers trained in music.

Repertory. The present repertory of school music should be brought in line with contemporary composition and advances in musicology, while being strengthened, also in its coverage of the standard concert literature. It should be more representative than it is, not only of our Western musical heritage at its best, but also of jazz and folk music, and of non-Western cultures. Children's potential is constantly underestimated in present educational collections and recordings. Too much of the school repertory now consists of counterfeited and synthetic, rather than genuine, folk and art products. A conscientious and systematic search for authentic sources of suitable repertory is needed. The renewed repertory must be made available in easily accessible forms, such as collections of performing material, special series of recordings, and packages or kits with contents that include teachers' and students' manuals and audiovisual aids.

Music as a Literature. Guided listening as a means to understanding and acquaintance with the monuments of music literature, past and present, deserves a larger place than it occupies today in the elementary and secondary schools. A continuous sequence of graded listening experiences belongs in a balanced elementary and junior high school curriculum. Beyond this, every high school should offer courses in music literature in which the student is given intensive

experience with a limited number of representative works. The goal should be to equip the student to listen with understanding to a wide variety of musical genres. A greater emphasis on theoretical and historical studies in teacher-training programs would be needed to support such a curriculum.

Performing Activities. A balanced program of activities should be available in each junior and senior high school. The ensembles most worthy of support are those possessing an authentic, wide-ranging repertory of the highest musical quality, such as the symphony, string, and chamber orchestras; the concert band; and choruses of all sizes. Activities such as the marching band and the "stage," or dance, band are not to be discouraged, since they can lead students to greater participation, but they should not be ends in themselves. Smaller ensembles should be particularly encouraged because they permit greater individual initiative, more intense participation, and are more relevant to later amateur activity. Instruction in vocal and instrumental performance should not neglect keyboard instruments, and should be available free of charge as a regular curricular offering. Such instruction should always be supplemented with classes in basic musicianship and theory, and in the repertory of the instrument as a literature.

Courses for Advanced Students. Courses in theory and literature beyond those offered to the average student should be available to those sufficiently advanced musically. Courses in theory should be exploratory, and should lead through the pupil's own discovery of the materials of sound to a gradual understanding of musical resources and their possibilities for composition. Courses in literature should avoid functioning as surveys; rather, they should concentrate on illumination of a few musical works through close analysis and study of other historically and functionally related music.

Musicians in Residence. To combat a growing alienation of the music profession from American life and education, a program of bringing musicians, composers, and scholars into the schools in teaching and nonteaching capacities was recommended. Such a program would provide for (1) performers and conductors in residence; (2) composers and scholars in residence; (3) visits by touring concert artists; and (4) contributions from musicians living in the community. Mutual benefits would be gained from bringing together school youth and practitioners in a stable relationship. To the students it would give an understanding of how a musical artist, a composer, or a scholar thinks and works. To the successful practitioner it would give a share in cultivating musically sensitive audiences and fresh talents. The frequent contact these programs would promote would give the schools a continuing link to contemporary developments in the world of music at large.

Community Resources. Relaxing the certification requirements or otherwise permitting seasoned musicians living in the community to teach in the schools would open a new source of highly qualified music personnel. With timely and appropriate coordination, community-centered ensembles, orchestras, and similar performing groups can contribute much to curricular activities. Community lending libraries of performance and basic research materials should be expanded or founded to bolster school repertoires and resources.

National Resources. Opportunities for advanced music study are now available in many metropolitan centers, but not in less populated regions. Several suggested means of making these opportunities more widely available were the creation of regional cadres of skilled teachers; a chain of national or State academies of music, drama, and dance; high schools of performing arts in all large cities; and educational adjuncts to community arts centers.

Audiovisual Aids. Technological advances have created opportunities for audiovisual aids that music teachers have not begun to realize. The successful exploitation of such aids depends ultimately on good teaching, which they cannot replace, and upon their careful preparation by teams of musicians, teachers, and technicians. Although the film sound track is generally poor in fidelity, films are an excellent means to illustrate particular techniques, music in ancient and distant cultures, or such media as opera or ballet that might otherwise be inaccessible. Besides being an excellent means of self-appraisal, tape recording is ideal for programs of self-instruction and for capturing improvisation; it is also a useful aid to composition. Phonograph records would present an immediate means of widening the school repertory if prices could be reduced—perhaps through a national plan of procurement. Television, like film, is handicapped by poor sound reproduction, but under expert control this medium can be of great assistance to the teacher, both in his own training and in the classroom. Radio seems valuable mainly for out-of-school stimulation and for reinforcement of what goes on in school. Because of the technical aspects of audiovisual aids and the need for a considerable amount of expensive equipment, research and development in this field could best be accomplished by a centralized agency; for this reason it was suggested that a national research institute be founded for the development of audiovisual aids for music education.

Teacher Training and Retraining. Essential to the success of a curriculum revision like the one implied in the Seminar's recommendations is an extensive scheme of teacher education. Training in music should be given to teachers who are not musicians, training in teaching to musicians who are not teachers, and retraining in music to teachers now teaching music. Institutes at universities, supplied with special

facilities and manned by specialized personnel, were the means recommended for introducing new curriculum content; regional workshops were suggested as a way of stimulating rebuilding of the repertory. In addition, undergraduate and graduate programs of teacher training should be reexamined in light of the broadened understanding of music and the increased mastery of technique that will be needed by teachers to meet the greater emphasis on creativity and literature.

Appendix

Seminar Participants and Observers

Participants

ADELE ADDISON, well-known concert soprano. She has frequently appeared in solo recital and with oratorio societies, symphony orchestras, and chamber groups. Her recordings, which are available on several record labels, include solo roles with the Shaw chorale and premiere recordings of new works. Her outstanding musical achievements have been recognized by a Ford Foundation grant and an honorary doctorate of humane letters.

HERBERT ALPER, District Supervisor of Music in the Farmingdale, N.Y., public schools. He has been active as a conductor of community choruses and bands, and as a professional pianist and lecturer. He attended the Bennington Summer Institute in 1962. He has contributed to Voice of America broadcasts and has written articles for the *Music Educators Journal*.

HOWARD L. BOATWRIGHT, JR., Dean, School of Music, Syracuse University, and formerly associate professor of the theory of music, Yale University. He is active as a violinist, conductor, theorist, and composer. He is the author of *An Introduction to the Theory of Music*. Professor Boatwright was a Fulbright lecturer in India, and has received numerous awards and prizes.

HENRY BRANT has served on various music faculties, and at present teaches composition and conducting at Bennington College, Vt. He has received two Guggenheim fellowships and other prizes and awards. Mr. Brant has composed music for radio, films, and ballet, as well as symphonic and chamber works, several of which are available on records. His compositions are especially noted for experimentation with antiphonal effects.

ALLEN P. BRITTON, Associate Dean of the School of Music, University of Michigan. He is a past president of the Music Educators National Conference and is editor of the *Journal of Research in Music Education*. He has written articles on education and on early American music, which have appeared in that periodical as well as in *Music Educators Journal*, *Music Library Association Notes*, and others.

JOHN H. CARTON, JR., Supervisor of Music for the public schools of Ayer, Mass. He also serves as conductor and director of various high school music organizations.

EDWARD T. CONE, Professor of Music, Princeton University. He is active as a pianist, composer, and critic, and has held the Woodrow Wilson and Guggenheim fellowships. He has published choral music, has been a contributor to the *American Scholar*, *Musical Quarterly*, *Perspectives of Modern Music*, and other periodicals.

MERCEZ ELLINGTON is director of his own jazz show for station WLIB, New York City. He is also a teacher of jazz, and has done arranging and producing of jazz recordings for various companies. Mr. Ellington has also published several songs.

LUKAS FOSS, Music Director and Conductor of the Buffalo Philharmonic. He was until recently professor of music at the University of California at Los Angeles. He has appeared as piano soloist with major orchestras, and was sent as a cultural delegate to the U.S.S.R. by the State Department. He has held, among various awards, a Guggenheim fellowship and the Prix de Rome. Mr. Foss' compositions encompass nearly every major category; many have been published or released on record.

NOAH GREENBERG,* Music Director of the New York Pro Musica. In addition to conducting and performing with this group, he had edited a considerable amount of early music for publication. Mr. Greenberg has been the recipient of both the Guggenheim and Ford fellowships.

THOMAS HILBISH, Director of Music, Princeton, N.J., High School. He is active as a choral conductor there and at Princeton University. Performances of his choral groups have been released on records.

MANTLE HOOD, Director, Institute of Ethnomusicology, University of California at Los Angeles. He has held Fulbright and Ford fellowships, and is currently project director for a 3-year field expedition to Ghana. Dr. Hood has pioneered in the organization of ensembles to play non-Western music and himself plays several Oriental instruments. His specialty is Javanese music, which is the subject of his book *The Nuclear Theme as a Determinant of Patet in Javanese Music*. He is coauthor, with Claude Valaisca, another Seminar participant, and Frank Harrison, of the book *Musicology*.

EVELYN HUNT, Chairman of the Music Department, The Dalton Schools, New York City. She has conducted numerous workshops in music for elementary school teachers and has published a songbook for use with small children.

MILTON KATIMS, Music Director and Conductor of the Seattle Symphony Orchestra. He has presented concerts and recorded extensively as a violist with the Budapest String Quartet and the New York Piano Quartet. Mr. Katims has received numerous honors, including an honorary doctorate of music. He has transcribed and edited a wealth of music for the viola.

LEON KIRCHNER, Professor of Music, Harvard University. He teaches composition and theory, and is active as a pianist and conductor. Among various honors, he has held two Guggenheim fellowships and has twice received the New York Music Critics Circle Award. Mr. Kirchner has

*Member of the Steering Committee.

written and published numerous composition for piano, chamber ensembles, string quartet, and orchestra.

IRVING LOWENS, Assistant Head, Reference Section, Music Division of the Library of Congress. He is also music critic for the *Washington Evening Star*. He holds offices in several national music organizations, and was the first recipient of the Moramus Award, given by the Moravian Music Foundation for distinguished service to American music. Mr. Lowens has published extensively, particularly on the history of American music.

OTTO LUENING, Professor at Barnard College and Columbia University, and director, Columbia-Princeton Electronic Music Center. Mr. Luening, has been a fellow of the Guggenheim and Rockefeller Foundations, and has been awarded an honorary doctor of music degree. His many compositions range from short pieces and songs to orchestral works and an opera. He has experimented extensively with compositions combining live and electronic sound sources.

WILLIAM B. McBRIDE, Chairman, Department of Music Education, Ohio State University. He has served as president of the Music Educators National Conference, and has published articles in *Music Educators Journal* and other periodicals.

EARNESTYNE MANNATT, Assistant Superintendent of Elementary Schools, Los Angeles.

WILLIAM J. MITCHELL, Professor and Chairman of the Department of Music, Columbia University, and lecturer at the Mannes College of Music. He has been secretary and vice president of the American Musicological Society, and was sent as a visiting musicologist to the U.S.S.R. by the State Department. He is the author of *Elementary Harmony*, and the editor and translator of C. P. E. Bach's *Essay on the True Art of Playing Keyboard Instruments*.

LIONEL NOWAK* is a member of the music faculty at Bennington College, Vt. He has been active as a conductor, and traveling lecturer and piano recitalist for the Association of American Colleges.

CLAUDE V. PALISCA,* Professor of the History of Music, Yale University. He specializes in Renaissance and Baroque music and the history of theory. He has held Fulbright research fellowships in Italy, and the John Knowles Paine and Guggenheim fellowships. He is author of *Girolamo Mei; Letters on Ancient and Modern Music* (1960) and co-author, with Mantle Hood, another Seminar participant, and Frank Harrison of the book *Musicology*.

MARCUS RASKIN, former education adviser on the White House staff. At present he is a fellow of the Institute for Policy Studies and a consultant to the Panel on Educational Research and Development.

JERROLD ROSS, Chairman, Department of Music Education, New York College of Music. He also serves as music consultant to the Dalton Schools. Dr. Ross is preparing a book for publication called *Music Is Movement*.

ERIC SALEMAN, member of the music staff, *New York Herald Tribune*, and former music director, station WBAI, New York City. After a period of advanced study in Rome as a Fulbright scholar, Mr. Salzman was music

*Member of the Steering Committee.

critic for the *New York Times*. He has also published in the *London Times*, *Mclos*, and other periodicals, and is preparing for publication a book on 20th-century music.

ALLEN SAPP, Professor of Music and Chairman of the Music Department, State University of New York at Buffalo. He is chairman of the Advisory Council of the Buffalo Philharmonic, a member of the Advisory Committee of the New York State Council on the Arts, and a trustee and officer of numerous local and national organizations. He has held lectureships at the University of Chicago, the Salzburg Seminar on American Studies, and Brandeis University, and has been a Howard Foundation and a John K. Paine fellow.

THEODORE STRONGIN, member of the music staff of the *New York Times*, and former arts editor of the *Knickerbocker News*, Albany, N.Y. He has also served on the *Chattanooga Times* and the *New York Herald Tribune*. He was formerly on the faculties of Bennington and Dartmouth Colleges, and has published numerous articles in addition to his contributions as a newspaper critic.

BILLY TAYLOR, pianist, composer, lecturer, and author in the field of jazz. He has his own show on station WNEW, New York City, and is a frequent guest on television. He has led jazz groups in concerts in the United States and Europe and has released numerous recordings. He has also published several collections of jazz piano solos and has written for *Saturday Review* and *Downbeat*.

RONALD THOMAS, Director of Music for the public schools of Nanuet, N.Y., where he directs several performing organizations. He attended the Summer Institute at Bennington College in 1962.

GID WALDROP, dean, Juilliard School of Music. He has been active as a conductor of both university and civic orchestras, and was for several years editor of *Musical Courier*. For the last 10 years, he has been a consultant to the Ford Foundation, and more recently was its field representative for the Young Composers project.

G. WALLACE WOODWORTH,* professor of music, Harvard University. For many years he was conductor of the Harvard Glee Club and the Radcliffe Choral Society, and he was the first president of the College Music Society. For more than a decade he has presented "Tomorrow's Symphony," an educational radio program on the Boston Symphony Orchestra concerts. He has also taught a television course on the symphony for the National Educational Network. Professor Woodworth has received the Moramus Award and three honorary doctor's degrees. His book, *The World of Music*, has recently been published.

Observers

HAROLD W. ARBERG—*Specialist for Music Education, Cultural Affairs Branch, U.S. Office of Education*

NATHAN BRODER—*President, American Musicological Society*

ROBERT B. DAVIS—*Director, Madison Project in Mathematics, Syracuse University and Webster College*

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EDMUND A. CYCLER—*Specialist* in European Music Education, University of Oregon

BERNARD FITZGERALD—*Director*, MENC Contemporary Music Project for Creativity in Music Education

CHESTER G. HALL, JR.—*Vice President*, Electronic Teaching Laboratories

HERBERT HAUFRECHT—*Music Director*, Young Audiences, Inc.

VANETT LAWLER—*Executive Secretary*, Music Educators National Conference

JOHN LORENZ—*Director*, Division of Continuing Education and Cultural Affairs, U.S. Office of Education

JOHN M. MAYS—*Program Director* for Mathematics and Physical Sciences, Course Content Improvement Section, National Science Foundation

KEVIN SMITH—*Executive Producer*, Educational Services, Inc.

ROBERT TROTTER—*President*, College Music Society

JOSEPH TURNER—*Staff Assistant*, U.S. Office of Science and Technology