

should be a part of the toolkit of any good teacher. In other words, difficult as it may seem, the music teacher should be broadly educated with a wise sprinkling of mathematics, literature, history, art, drama, and philosophy. The music teacher profits much by being an educated person as well as a specialist in music. Furthermore, knowledge of these content fields must be supplemented with an understanding of the psychology of human growth and development, as well as by what research and experiences show us concerning the best tools of teaching and the best methods of using these tools.

I next hazard to suggest that music educators beware of becoming prosaic and obsolete not only as to appreciations and skills but also as to their knowledge of music's new designs and emerging qualities. Let us not be hoodwinked into the notion that new knowledge, new techniques are restricted to science. Music, art, and the dance are no more limited to old boundaries than is physics or chemistry. When I first heard jazz it was recognized and accepted as music by only a few. These new noisy incantations were too different, too unorthodox to be understood by my ears accustomed to other forms. You dare not be likewise blinded. Hold fast with one hand to the old but reach eagerly with the other for the new.

This world has never been in such revolution as now. New ideas and new concepts are erupting so fast that the time spread of an idea has no conventional restrictions. For these reasons I urge that you reexamine not only your methods but the minimum programs you have established in the schools. Furthermore, don't be afraid to experiment. If this is not done, obsolescence will be upon you, and with obsolescence usually comes decadence and elimination.

Possibly as I give you so much free advice about music and music teaching you may be asking the questions: "What is the role and attitude of the school administrator as it pertains to the field of music? Is he not partial to other fields? After all, is he not the biggest obstacle?" Since the college major of the majority of school administrators, according to a recent survey, is either in the natural sciences or in the behavioral sciences, you may readily assume that these are the fields to which he would give the greatest emphasis. Frankly, I don't know because I have not made an inventory of all school administrators and what their prejudices really are, but I am convinced that his graduate professional preparation has in most instances given him an appreciation and understanding of the importance of a broad comprehensive curriculum which includes not only the sciences but the humanities and vocational studies as well. Thus, he often sits as a judge or mediator trying to keep balance when many subject field specialists are clamoring for more time and attention, and the reactionists among the public insist on "basic" education only.

In recent years, of course, some of these fields have had support from those who fear we are falling behind the Communist world and who would place high priority on fields other than music. Likewise, the industrial world often demands those practical subjects such as mathematics, science, and vocational subjects, little realizing the economic value of the arts; and, since the economic leaders are often the big taxpayers with power structures all of their own, boards of education and superintendents are, on occasion, unduly influenced. Since sometimes it is a battle among the power structures of a community to determine where the greatest emphasis should be, it might be good advice to the music educator to remember that he often has allies which he doesn't use. Maybe the music teacher should be a student of community sociology too.

Confidentially, I have known superintendents, pushed by the pressures of certain community forces, who would give one subject more emphasis than it deserves, but who would prize greatly some pressures from another direction to counter the forces. Thus they would be given the freedom to establish a balanced program with each subject in its proper place.

Possibly I should give a word of caution at this point. Realizing full well the appeal of music as a public relations agency, may I urge that you not use this lesser strength in a big way. I refer here to persuasion by a dramatic public performance sometimes found at athletic events. Performing groups which have color and considerable public appeal but which consume much time and energy and produce relatively little high-class music should have only modest support from music educators. In other words, don't overplay the showmanship which may be achieved by prostituting music.

May I congratulate you on your magnificent contribution to the cultural maturity of the United States and reaffirm my belief that the cultural maturity of America can never be achieved in adequate or proper proportions unless the