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BLACK MUSIC IN THE UNIVERSITY SYSTEM
OF NORTH CAROLINA:
1960-1974

by
Joseph T. Mitchell

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

Greensboro
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Dr. Harold F. Abeles
Adviser

APPROVAL PAGE

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MITCHELL, JOSEPH THURMAN. Black Music in the University System of North Carolina: 1960-1974. (1975)
Directed by: Dr. Harold F. Abeles. Pp. 183.

The purpose of this study was to examine the music programs of the five predominantly black and eleven predominantly white constituent institutions of the University of North Carolina in order to determine the extent to which black music has been included in these programs prior and subsequent to the beginning of the "Black Studies Movement" and to make recommendations for its future inclusion.

These music programs were studied by using two time periods: 1960-61 through 1966-67 (the past) and 1967-68 through 1973-74 (the present), allowing an equal amount of time on either side of 1967-68 which was identified as the beginning of the "Black Studies Movement."

The instrument for collecting data was a "Black Music Questionnaire" constructed and administered by the investigator. The questionnaire consisted of two types of items: those related to data collected from documents and those related to data collected from interviews with music school deans or department chairmen. Documents included such items as school bulletins or catalogs, concert and lyceum printed programs, library card catalogs, and course syllabi and reading lists.

Thirteen research questions, derived from a review of related literature, were formulated to serve as the basis

for this investigation. The data were used to make a quantitative and qualitative comparison of the music programs at each type of institution for each time period as they related to each of the thirteen research questions.

Some major conclusions were:

1. Prior to the beginning of the "Black Studies Movement" in 1967-68, the only important inclusion of black music in the music programs of the schools included in this study occurred at the five predominantly black schools, through incorporation into performance repertoires and lyceum series.

2. An increase in the inclusion of black music in the music programs at predominantly black and predominantly white schools has taken place since the beginning of the "Black Studies Movement," with a greater increase being evident at the predominantly black institutions.

3. This inclusion has taken the form of separate black music courses, jazz courses, the incorporation of black music and musicians in performance repertoires and lyceum series.

4. Generally, there seems to be somewhat less than an overall firm commitment to the inclusion of black music in the music programs at both predominantly black and predominantly white institutions.

5. The proportion of white music faculty members at predominantly black schools appears excessive in comparison to the proportion of black music faculty members at predominantly white schools.

6. The outlook for the future of black music studies at these institutions appears to depend upon two factors:

- (a) an awareness of the full scope of black music study and
- (b) a catalyst to precipitate more positive action in the area of black music studies and the drive needed to sustain such action.

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CHAPTER I
INTRODUCTION

General Statement of the Problem

The purpose of this study was to examine the music programs of the five predominantly black and eleven predominantly white constituent institutions of the University of North Carolina in order to determine the extent to which black music has been included in these programs prior and subsequent to the beginning of the "Black Studies Movement" and to make recommendations for its future inclusion.

During the 1967-68 academic year, educational processes of colleges and universities throughout the United States were violently disrupted by black students demanding that education be made more relevant to their lives. These students made numerous demands of college and university officials, the most prominent of which seems to have been a demand for black studies in the curriculum. Thus the "Black Studies Movement" began.¹

¹Actually, black studies have been in black colleges and universities for many years. For example, Richard Turner reports a course entitled "History of the Negro in America" at Fisk University, a black university in Nashville, Tennessee, in 1910. (Richard M. Turner, in Black Music in Our Culture, The Kent State University Press, 1970, p. 146). However, since the 1967-68 confrontations served to bring black studies to national and international attention, this period is considered to be the beginning of the "Black Studies Movement" for the purposes of this study.

As a result of these demands, black studies courses and programs were hastily established on college and university campuses throughout the country, most of them during the 1968-69 academic year. The precipitate manner in which these programs were established appears to have been the target of much criticism. Some people seem to maintain that they were instituted merely to meet the exigencies of the times, that there was never any real interest in black studies on the part of university officials, and as soon as the pressure was eased sufficiently, these programs would be phased out. At the Yale Conference in the Spring of 1968, Robinson warns against this: "The surest way to stimulate more 'disturbances' is to promise black students a taste of real education and then try to renege later on--when the heat is off."²

Ford's 1972 appraisal seems to support Robinson's fears:

It appears that the novelty of the thrust for black studies has now become shopworn, and college and university officials have made whatever accommodations they think are necessary. In some cases, institutions have sought to fulfill their obligations to the black experience by permitting and occasionally encouraging teachers to integrate it into their regular courses in American history, American literature, and the arts, regardless of the teacher's academic competence or racial

²Armstead L. Robinson, "Summary and Commentary", in Black Studies in the University, Armstead L. Robinson, ed., (Yale University Press, New Haven, 1969), p. 208.

attitude. . . . In other cases, separate black courses have been established on an elective basis with the aid of teachers willing to volunteer for the assignment.³ [*Italics mine*].

Similar evidence was reported by Wilson in a recent study of twenty "successful" college and university black studies units. He concluded that: "On the whole, support given to Black Studies units by administrators, faculty, students and community is perceived as being less than enthusiastic to weak."⁴

From the above accounts, it appears that the frenzied atmosphere of the early stages of the "Black Studies Movement" has settled down and the question now seems to be whether or not these black studies can sustain a viable position in the American educational system. The main thrust of this study was to the question of whether evidence could be found of a full commitment to the inclusion of black music in the music programs of either the predominantly black or predominantly white constituent institutions of the University of North Carolina or whether evidence would support the accusation that attention given this matter in recent years has been merely for the appeasement of black students.

³Nick Aaron Ford, Black Studies: Threat or Challenge, (Kennikat Press, Inc., Port Washington, N.Y., 1973), p. 52.

⁴Henry Wilson, Jr., "A Descriptive Study of Selected Black Studies Units in American Colleges and Universities," (unpublished Ph.D. dissertation, Southern Illinois University, 1973), p. 136.

Toward this end, the music programs of each type of institution (predominantly black and predominantly white) were studied by using two time periods: 1960-61 through 1966-67 (the past) and 1967-68 through 1973-74 (the present). Music programs at predominantly black schools were compared with those at predominantly white schools within each time period and music programs in the past were compared with those in the present at both types of institutions.

A review of the literature has revealed a number of issues which seem to have been raised by scholars during the evolution of the "Black Studies Movement" in relation to general black studies and black studies in music. For example, some black students and professors appear to feel that the Western art music aesthetic should be totally abandoned by blacks, that black music study should include only ethnic music, and that whites should be excluded from participation in black music courses and programs. On the other hand, many blacks, as well as whites, seem to directly oppose this stance.

In light of these and other apparently contradicting opinions, thirteen research questions were formulated from normative and empirical writings to serve as the basis for the present study. Therefore, the music programs of the five predominantly black and eleven predominantly white constituent institutions of the University of North

Carolina were studied, compared, and contrasted in relation to the following questions:

Should there be separate black music courses or should the black experience be incorporated into the existing music curriculum? The sentiment which appears to prevail is that a combined approach is needed; that instructors should make a conscious effort to include examples relating to black people in all subject areas, while at the same time, separate courses should be offered for a more specialized study of black culture, psyche, etc.

Standifer seems to stress an integrated approach when he states: "Carefully exemplars of black art must be found, explored, and appropriately integrated into a broad and inclusive curriculum."⁵ This thought appears to be given substance by Moore, who offers extensive examples from music by black composers which can be incorporated into various music courses. At the same time, she seems to feel that separate black music courses should be offered in order to compensate for past omissions, while expressing the fear that when instructors are pressed for time, the incorporation of black music into other courses will be reduced or omitted.⁶

⁵James A. Standifer, "Arts Education Deserves a Black Eye," Music Educators Journal, (January, 1969), p. 29.

⁶Undine Moore, in "Black Music in the Undergraduate Curriculum," in Reflections on Afro-American Music, Dominique-Rene de Lerma, ed., (The Kent State University Press, 1974), p. 67.

Are black music studies intellectually valid?

de Lerma's extended argument for black music in the curriculum at all levels seems to indicate a strong belief in the intellectual validity of black music study.⁷ Ralston makes this observation: "The feeling that African and Afro-American history, culture, etc., offer valid and valuable variants of the human condition for academic courses is achieving widespread acceptance."⁸ This view seems to be supported by Ford, Davis, and Robinson.⁹

The dispute over faculty qualifications seems to be related to this question. Many blacks appear to share the feeling of Herman Hudson, director of Indiana University's Afro-American program, who reports: "We are hiring in our Afro-American Program . . . engaging people who might lack degrees but who happen to be extremely competent for the job."¹⁰ An opposing view seems to be expressed by Wright, who contends that certification requirements for teachers of

⁷Dominique-Rene de Lerma, "Black Music Now," Music Educators Journal, (November, 1970), pp. 25-29.

⁸Richard D. Ralston, "The Role of the Black University in the Black Revolution," Journal of Black Studies 3:2 (December, 1972), p. 272.

⁹Ford, Black Studies, pp. 143, 181-182; David B. Davis, in Black Studies in the University, p. 217; and Armstead L. Robinson, in Black Studies in the University, p. 225.

¹⁰Herman C. Hudson, in Reflections on Afro-American Music, p. 121.

black studies must be as rigid as those for any other discipline if they are to be accepted on the same intellectual level.¹¹

What should be the objectives of a program in black music studies? Three broad aims for black studies in general--and to which black music seems to relate--appear to have emerged: (1) to help blacks form a clearer sense of their own worth, (2) to help develop a black intelligentsia for leadership in the black community and society in general, and (3) to help combat racism.¹² Two other objectives which pertain more specifically to music might be added: (1) to foster the development of an understanding of the full scope and nature of black involvement in music, i.e., to dispel errors of stereotypes, that appear to have been imposed in black music, that the study of black music is limited to one or two black idioms, and (2) to help make up for past omissions in which black music appears to have been systematically excluded from music textbooks and courses.

Chief among criticisms of objectives of black studies seem to be (1) the absence of written objectives, or, when

¹¹Stephen J. Wright, "Black Studies and Sound Scholarship," Pi Delta Kappan LI (March, 1970), p. 368.

¹²John W. Blassingame, in New Perspectives on Black Studies, John W. Blassingame, ed., (The University of Illinois Press, Urbana, 1971), p. xix; and Eugene D. Genovese, "Black Studies: Trouble Ahead," in New Perspectives, p. 114.

written, the failure to use specific terms, i.e., too much use of such ambiguous terms as "need," "relevance," or "such a program needs no justification;"¹³ (2) the failure to have regular formal re-evaluations or objectives;¹⁴ and (3) the failure to pre-plan and to interpret organizational philosophy, goals, and objectives in terms of educational policy.¹⁵

What kinds of courses should be offered? A number of sample curricular syllabi from contributors in diverse sections of the country are given in the book, Black Music in Our Culture. This listing is prefaced by a statement which appears to help define the scope of black music studies and thereby help determine the kinds of courses which might be offered:

The repertoires of black music encompass virtually all styles and forms found in music by white composers of the past century. To this must be added, with proper emphasis, the genres shared

¹³John W. Blassingame, "Black Studies: An Intellectual Crisis," The American Scholar (Fall, 1969), p. 548.

¹⁴Freeman R. Irvine, "An Analysis of Black Studies Programs in Black Colleges Within the Southeastern United States with Recommendations for a Masters Degree Program," (Unpublished Ed.D. dissertation, The University of Tennessee, 1972), p. 97.

¹⁵James E. Rosser and E. Thomas Copeland, "Reflections: Black Studies-Black Education?," Journal of Black Studies 3:2 (December, 1972), p. 294.

by the two races (e.g., jazz and pop music), and those which are basically unique to the black culture.¹⁶

Most existing courses in black music seem to consist of those in jazz (especially jazz history) and various courses under the title of "Afro-American Music." Turner's warning that black studies courses must be considered as additional, rather than as a substitute for traditional knowledge¹⁷ appears to apply equally well to black music courses.

Should black music courses be part of an autonomous Black Studies Department or should these courses be included in an interdisciplinary program? Studies by Irvine, Wilson, and Ford seem to indicate that at least seventy five per cent of all black studies programs in the United States appear to operate on some type of interdisciplinary plan.¹⁸ The apparent absence of a substantial number of autonomous Black Studies Departments appears to suggest that most black music courses are probably part of the curriculum of the music department and may be offered on an interdisciplinary basis. This appears to be true of all of the black studies

¹⁶Dominique-Rene de Lerma, in Black Music in Our Culture, p. 223.

¹⁷Darwin T. Turner, "The Black University: A Practical Approach," Negro Digest (March, 1968), p. 19.

¹⁸Freeman R. Irvine, Jr., "An Analysis," p. 96; Henry Wilson, Jr., "Descriptive Study," p. 131; and Nick Aaron Ford, Black Studies, p. 66.

courses discussed in Ford's list of seven "Significant Representative Programs,"¹⁹ each of which seems to include one or more black music courses on an interdisciplinary arrangement.

Should black music courses be organized as a component of an ethnic studies program? Demands by black students for black studies were soon followed by similar demands from other ethnic groups. Winston reports that at Michigan State University: "Those programs and activities created as a response to the protests and demands of black students . . . extended their services to other groups (e.g., American Indians, Spanish speaking, Oriental)."²⁰ The same seems to be true of programs at other universities. Therefore, the question has been raised as to whether the studies of various ethnic groups should be fused.

Most arguments seem to be against such action. Harding, McWorter, and Ford appear to point to the uniqueness of each ethnic group's experience as a deterrent to fusion.²¹ They seem to suggest that, though the

¹⁹Ibid., pp. 105-135.

²⁰Eric von Arthur Winston, "Black Activism at Michigan State University," (Dissertation Abstracts, vol. 34, 1973), p. 1107A.

²¹Vincent Harding, "Some International Implications of the Black University," Negro Digest (March, 1968), p. 34; Gerald A. McWorter, "Struggle, Ideology, and the Black University," Negro Digest (March, 1969), p. 17; and Nick Aaron Ford, Black Studies, pp. 187-188.

contributions of all ethnic groups should be incorporated into the mainstream of the existing educational curriculum, specialized study of each group should probably remain separate.

Blondell reports that Vada Butcher, who developed a black studies program in music at Howard University, would like to do the same for the music of Latin Americans, Puerto Ricans, Mexican-Americans, and American Indians. She further indicates that Mrs. Butcher wants to establish a Center for World Music at Howard.²² However, the extent to which the musics of the various cultures would be separated or fused does not seem to be dealt with.

Should a person major in black music? A major in black music is advocated by Walters, who calls for ". . . a major in black music at every black university . . .,"²³ while Carter and Southern have outlined suggested courses of study for the possible implementation of such a major.²⁴ Neither writer appears to deal with the occupational aspect of this major; instead, Carter seems to stress the importance

²²Beverly Blondell, "Drums Talk at Howard," Music Educators Journal (November, 1971), p. 48.

²³Hubert Walters, "Black Music and the Black University," The Black Scholar 3:10 (Summer, 1972), p. 20.

²⁴Warrick I. Carter, "Music in the Black Studies Program," The Black Perspective in Music 1:2 (Fall, 1973), pp. 149-150; and Eileen Southern, in Black Music in Our Culture, p. 231.

of black music in the struggle for total freedom and the desire of many music students who would prefer to pursue their interest in black studies through their disciplinary area of concentration.²⁵

Concerning job opportunities and other practical aspects of a major in black studies, Ford observes: "In addition to being qualified to teach black studies in secondary schools, a student with a black studies major can qualify to enter professional schools of law, medicine, and social work, as well as various fields of graduate study leading to higher degrees. . . ."26

Should all universities have organized programs in black music studies? Rosser and Copeland and Ford seem to agree that a university should have a black studies program only if it is willing to commit its full resources to the program's development.²⁷ Therefore, a school probably should not offer a major or minor emphasis in black music without a similar commitment. However, evidence seems to support the feeling that a reasonable number of black music courses should be offered at every university.²⁸

²⁵Ibid., p. 148.

²⁶Nick Aaron Ford, Black Studies, p. 182.

²⁷James E. Rosser and E. Thomas Copeland, op. cit., p. 290; and Nick Aaron Ford, Black Studies, p. 183.

²⁸See: "Significant Representative Programs," in Ford, Black Studies, pp. 105-135; William Sutton, "The Evolution of the Black Studies Movement," (unpublished Ph.D.

To what extent should black music studies be involved with the black community? The idea of service to the community seems to permeate the literature on black music as well as that on black studies in general. The AAMOA and the AACM report projects in black music which involve the school and community,²⁹ and Fuller states: "In the evolving concept of the Black University, community is the essential constant."³⁰

To what extent should whites be involved with black studies? Most writers seem to agree that white participation in black music studies is essential. Among those appearing to share this view are de Lerma, Hudson, Moore, and Davis.³¹ However, most writers appear to call for black faculty control of the program.³² A number of black universities

dissertation, Ohio State University, 1972), p. 113; and Henry Wilson, Jr., "Descriptive Study," p. 90, who reports Afro-American music as being third in popularity behind Afro-American history and Afro-American art.

²⁹"The Baltimore Symposium," AAMOA Reports, v. 5, No. 5 (Afro-American Music Opportunities Association, Inc., Box 662, Minneapolis, Minn 55440); and Muhal Richard Abrams and John Sheney Jackson, "The Association for the Advancement of Creative Musicians," Black World (November, 1973), p. 72.

³⁰Moyt W. Fuller, "The Black University: Editorial Notes," Black World (March, 1970), p. 4.

³¹Dominique-Rene de Lerma, "Preface," in Black Music in Our Culture, p. 10; Herman C. Hudson, "Jazz in the Curriculum," in Reflections on Afro-American Music, p. 64; and David Brion Davis, "Reflections," in Black Studies in the University, p. 212.

³²See: Herman Hudson, *Ibid.*, p. 121; and Cannonball Adderley, "Jazz in the Curriculum," in Reflections on Afro-American Music, p. 122.

are reported to have white majorities on the faculties of various departments and some persons seem to feel that this points up the need to challenge the extent of white participation in the black university. Hare reports that this situation is developing at Howard University, a predominantly black university in Washington, D.C.³³ and Ford relates similar findings in a survey of English departments of thirty seven black colleges and 120 white colleges. Ford therefore raises the following question: "Since, on the basis of these statistics, it is difficult, if not completely impossible, to imagine a department in a white institution with a majority of black teachers, should black colleges accept as satisfactory departments with white majorities?"³⁴

Should entrance requirements be altered to admit black and other minority students as music majors whose performance on entrance examinations may be below the university's standards? It appears that many white universities have responded affirmatively to the demands of black students to abolish their usual admission standards in order to recruit more black high school graduates and help break the "hellish cycle of inferior black education."³⁵ Opponents of this

³³Nathan Hare, "Final Reflections on a 'Negro' College," Negro Digest, (March, 1968), p. 42.

³⁴Nick Aaron Ford, Black Studies, p. 171.

³⁵See: John Blassingame, in New Perspectives on Black Studies, p. xii; and William J. Wilson, "A Rejoinder to Vincent Harding," Black World, (March, 1970), p. 10.

"open admission" policy seem to contend that this practice is extremely paternalistic and an insult to black high school graduates, as well as a kind of reverse discrimination against qualified white students. Some also seem to fear that many black students will inevitably become frustrated when thrown into competition with highly qualified white students.³⁶

Proponents of "open admission" appear to counter with the argument that, since black students have already been discriminated against in their public school education, every student desiring to go to college should be given a fair trial period, along with necessary remedial aid and counseling, in order to help him succeed academically.

Another dimension which seems to be given this question by some writers appears to involve the matter of course content and its relationship to the cultural backgrounds of students. Standifer seems to argue that much of it is the fact that the curriculum is so overwhelmingly white-oriented.³⁷

This idea seems to receive support from an experiment conducted by Carter with some black urban junior high school general music classes. He found that the experimental

³⁶This opinion reported by: Blassingame, in New Perspectives, p. xiii.

³⁷James A. Standifer, "Arts Education Deserves a Black Eye," p. 27.

group, which was given ethnic music as the foundation for music learning, scored significantly higher in music achievement than the control group which was given traditional music. Further, attitudes toward music and toward school were found to be significantly more positive for the experimental group.³⁸ These findings seem to suggest that, in addition to remedial aid and counseling, the cultural backgrounds of minority students need to be taken into consideration in the development of course content.

Does there appear to be a commitment on the part of music educators to the inclusion of black music in the music program? The thrust of the entire present study is toward this question. Most writers seem to agree with Wilson, who reports administrative purposes in the establishment of black studies programs as palliation and containment, with no commitment to black studies as academic units.³⁹ He also reports weak financial support and a meager amount of research.⁴⁰

Walters seems to charge the black university with a lack of commitment because of its failure to make music

³⁸Warrick L. Carter, "Ethnic Music as a Source for Musical Development and Enrichment," (unpublished Ph.D. dissertation, Michigan State University, 1970), p. 205.

³⁹Henry Wilson, Jr., "Descriptive Study," p. 123.

⁴⁰Ibid., p. 131.

programs more relevant to the needs of black students.⁴¹ Baker appears to point up a lack of commitment in his charge that academia is unwilling to accept one aspect of black music--jazz--for serious study in the music curriculum, as well as the fact that at most universities, a student can graduate without taking a single course in black music.⁴²

What appears to be the outlook for the future of black music studies? Some have predicted a short lifetime for black studies,⁴³ while others feel that they are here to stay.⁴⁴ Brown appears to suggest that the truth of either of these predictions will probably be determined to a great degree by black people themselves. He states:

. . . self respect and equality are not bestowed upon one group by another, but rather must be gained by the group being discriminated against by its efforts. This is not to say that white people cannot play important roles in the process, but the black man must be his own spokesman, and must mobilize the sentiment among his own people for change.⁴⁵

⁴¹Hubert Walters, "Black Music and the Black University," p. 14.

⁴²David Baker, "'Jazz' Versus Academia," Black World (November, 1973), p. 27.

⁴³John W. Blassingame, "Black Studies: An Intellectual Crisis," p. 558.

⁴⁴Nick Aaron Ford, Black Studies, p. 151.

⁴⁵Roscoe C. Brown, "The White University Must Respond to Black Student Needs," Negro Digest (March, 1969), p. 31.

Richard Turner, chairman of the music department at Fisk University, seems to incorporate the essence of the above statement in relating the role of the black university in the future. Turner reasons that, since black institutions have long regarded black studies as a respected phase of academic pursuit, the black university is in a position to make significant contributions to future developments of programs in black music.⁴⁶

Specific Problems

By means of a questionnaire form constructed by this investigator, the music programs of each type of institution (predominantly black and predominantly white) were examined for each time period (past and present) as they related to each research question. These research questions, which have already been discussed, are again listed below. Following each question, in parentheses, are questionnaire items which relate to it. The questionnaire appears in Appendix A of this paper:

1. Should there be separate black music courses or should the black experience be incorporated into the existing curriculum including performance groups and lyceum series?
(Questionnaire items: 1, 3, 4, 5, 12, 13, 14, 15, 16, 35, 36, 37, 39.)
2. Are black music studies intellectually valid?
(Conclusions will be arrived at from the overall study.)

⁴⁶Richard M. Turner, III, in Black Music in Our Culture, p. 147.

3. What should be the objectives of a program in black music studies?
(Item: 34.)
4. What kinds of courses should be offered?
(Items: 1, 9, 10.)
5. Should black music courses be a part of an autonomous Black Studies Department or should these courses be offered in an interdisciplinary program?
(Items: 6, 7, 8.)
6. Should black music courses be organized as a component of an ethnic studies program?
(Item: 20.)
7. Should a person major in black music?
(Items: 9, 10.)
8. Should all universities have organized programs in black music studies?
(Items: 1, 9, 10.)
9. To what extent should black music studies be involved with the black community?
(Items: 18, 19.)
10. To what extent should whites be involved with black music studies?
(Items: 2, 11, 17, 21, 22.)
11. Should entrance requirements be altered to admit black and other minority students as music majors whose performance on entrance examinations may be below the university's standards?
(Items: 24, 25, 26.)
12. Does there appear to be a commitment on the part of music educators to inclusion of black music in the music program?
(Items: 4, 23, 28, 29, 30, 31, 32, as well as the overall study.)
13. What appears to be the outlook for the future of black music studies?
(Items: 27, 33.)

Definition of Terms

Black Music. Music performed in a black idiom or music, in any idiom or genre, composed by a black person; also, the involvement of blacks in music of any genre or culture, e.g., as performers, educators, musicologists, conductors.

Black Musical Idioms. Musical styles which are associated with black people and generally show African influences. In the United States these styles include spirituals, hollers, ragtime, blues, jazz, gospel, and popular soul music.

Black Music Courses. Two types of courses are identified: (1) Separate Black Music Courses: Courses having to do with the study of one or more aspects of black music, including jazz (but not devoted exclusively to the study of some aspect of jazz); (2) Jazz Courses: Courses devoted exclusively to the study of some aspect of jazz, generally treated as a genre shared by both races.

Music Programs. Includes only those courses offered within the music curriculum for academic credit, as well as lyceum-lecture series.

Constituent Institutions of the University of North Carolina. The sixteen State supported institutions of higher learning, five of which are predominantly black and eleven of which are predominantly white. The predominantly black institutions are those five schools in which black students

comprise more than fifty per cent of the student body. They are: Elizabeth City State University, Fayetteville State University, North Carolina Agricultural and Technical State University, North Carolina Central University, and Winston-Salem State University.

The predominantly white institutions are those eleven schools in which white students comprise more than fifty per cent of the student body. They are: Appalachian State University, East Carolina University, North Carolina School of the Arts, North Carolina State University, Pembroke State University, The University of North Carolina at Asheville, Chapel Hill, Charlotte, Greensboro, and Wilmington, and Western Carolina University.

Demographic Data

The racial composition of the total headcount enrollment in the University of North Carolina for the Fall of 1973 was reported to be as follows. For the eleven predominantly white schools, a composite total of 76,149 students was reported. Of this total, 73,317 (96.3 per cent) were reported to be non-black (American Indian, Oriental, Spanish surnamed American, all other) and 2,832 (3.7 per cent) were reported to be black. For the five predominantly black schools, a composite total enrollment of 13,385 was indicated. Of this total, 12,614 (94.2 per cent) were reported as being black and 771 (5.8 per cent) were reported as being

non-black. The composite total enrollment for all sixteen schools was indicated as 89,543 students, with 74,088 (82 per cent) being reported as non-black and 16,217 (18 per cent) being reported as black.

Of the sixteen institutions, one school does not have a music department, performing ensembles, or a lyceum-lecture series, and does not offer a degree in music. Music courses at this school were reported to be offered within the Humanities department. However, since a music department is expected to be established eventually, this school is included in the statistics reported in this study. One other school does not offer a degree in music but does have a music department with performing ensembles and several music courses. At a third school, no traditionally structured music courses are offered. Instead, course structure and content are determined by students, individually or in groups, basically according to their own interests. The remaining thirteen institutions have schools or departments of music which function in the traditional sense, offering music courses, ensembles, as well as undergraduate and/or graduate degrees in music.

Delimitations

This study was delimited to the academic years 1960-61 through 1973-74 in order to have an equal time period on either side of 1967-68 which is defined as the beginning of

the "Black Studies Movement." It was also restricted to the sixteen state supported institutions of higher learning in North Carolina.

Neither causative factors nor the quality of black music courses were considered in this investigation. Student musical activities outside the music program were also excluded, and finally, general black studies were explored only to the extent that they related to black music studies.

Significance of the Study

This study should serve to call attention to the need for new and creative approaches to the bringing of black music into the mainstream of music education. It is hoped that music educators will be encouraged to re-examine their music programs and philosophies to determine whether the music of black people--who constitute the largest minority in the country, and whose musical contributions to world cultures appear to have been previously largely ignored--is being given fair consideration in the educational system.

This study might also help music educators to acknowledge black studies as the forerunner of their interest in various other ethnic groups, and perhaps, thus help bring a fuller realization to the aim of gaining a better understanding of music of all world cultures.

CHAPTER II
RELATED LITERATURE

Since black music studies seem to be an integral part of general black studies, literature is reviewed for both of these as it relates to the following elements: arguments for and against black studies and black music studies; separate and/or integrated courses; intellectual validity; objectives; kinds of courses; organization; other ethnic studies; a major in black music; organized programs; community involvement; white involvement; entrance requirements; commitment; and the future.

Arguments For and Against Black Studies
and Black Music Studies

Redkey¹ enumerates several objections which are generally raised in opposition to the teaching of the black experience in the schools and presents counter arguments. He reports that perhaps the most common objection is that this is special treatment for one segment of the population, and he counters with the argument that to some extent this is true, but blacks have usually received the negative side of special treatment.

¹Edwin S. Redkey, "On Teaching and Learning Black History," in Black Studies in the University, Armstead L. Robinson, ed., (Yale University Press, New Haven, 1969).

Another objection reported by Redkey is that this kind of special treatment for black people implies an endorsement of the two-nation theory, or black nationalism. To this he replies that it does not necessarily reflect a man's social philosophy if he cares to learn about the black people in America.

Redkey states that another frequent objection to black studies is that in some way it is a reversion to a second-class education for blacks. He asserts, on the contrary, that this is not special education for blacks but special education about blacks and that white people need this education today as much as blacks do in order to understand all they can about the eleven per cent of our nation whose presence worries so many.

A final objection reported to the teaching of black history is that it is so different from what is normally taught in American history courses that it just does not fit. Such a reaction, argues Redkey, may be based on racism. He suggests that many teachers seem to feel that somehow black cultural and intellectual heroes are not in the same categories as the generals and presidents and industrial leaders who are normally introduced in American history courses.

Another dimension to this question seems to be given by Ford, who reports:

The most vocal objections to Black Studies now seem to be coming from black scholars with

tenure in the higher ranks of white universities and from civil rights leaders not connected with educational institutions who fear that these studies will only lead down dead-end paths. But in reality these criticisms are not based on the lack of validity of the concept itself but on the fear that the concept might be abused. . . . critics of Black Studies never admit that there are good programs; . . . thus giving the impression that there are none.²

Lewis seems strongly opposed to the idea of blacks concentrating on black studies:

. . . they may attend one or two such courses, but I will reject any suggestion that black studies must be the major focus of their programs.³

He contends that blacks should, instead, direct their energies toward becoming prepared for middle-and top-level jobs, e.g., big corporation executive positions, in an integrated American society. In order to accomplish this, blacks must get the same kind of training that whites are getting.⁴

A review of the literature seems to reveal a larger number of arguments in favor of black studies and black music studies than those opposing these studies. Participants in the seminar "Black Music in College and University

²Nick Aaron Ford, Black Studies: Threat or Challenge, (Kennikat Press, Inc., Port Washington, N.Y., 1973), p. 182.

³W. Arthur Lewis, "The Road to the Top is Through Higher Education, Not Black Studies," in New Perspectives on Black Studies, John W. Blassingame, ed., (The University of Illinois Press, Urbana, 1971), p. 133.

⁴Ibid., pp. 146-147.

Curricula," held at Indiana University in 1969 seem to stress the need to include black music in the curriculum throughout their discussions. This idea appears concisely stated in the following conclusion which was agreed upon at the seminar: "Black music has been omitted from our educational system and should now be included."⁵

Standifer⁶ seems to present a strong case for the inclusion of black music in the American educational system, especially in the inner-city schools. He describes the call for black studies as a part of the Black Power Movement; a movement which has affected almost every American institution and which has kept countless areas of discriminatory principles before public attention.

Standifer also asserts that black students and parents feel that American education is designed for white people and therefore feel alienated from it. He seems to take the position that since the recognition of creations by blacks has been systematically omitted or glossed over in all curricula, carefully selected exemplars of black art must be found, explored, and pointedly integrated in the curriculum.

⁵Dominique-Rene de Lerma, in Black Music in Our Culture, (The Kent State University Press, 1970), p. 231.

⁶James A. Standifer, "Arts Education Deserves a Black Eye," Music Educators Journal, 55 (January, 1969), pp. 27-31.

de Lerma⁷ also seems to stress the need to make up for past omissions and to include black music in the curriculum now. He emphasizes the need for black music at all levels of education including examination of doctoral candidates. The author characterizes the college degree in music as a degree in white music since the standard network of classes gives total attention to white Western music. Consequently, anyone who does not respond to this music is considered to be "culturally disadvantaged." He states that the black sentiment is not pro-black but pro-individual and suggests that the inclusion of black music will be a step toward helping educators develop the entire, universal man.

Baker⁸ seems to direct his attention to one black idiom: jazz. He attributes the lack of acceptance of jazz in American education to its black origin as well as to myths and erroneous notions that have emerged regarding it. Two myths attacked are: "jazz has no place in the academy" and "jazz is good in proportion to how closely it approximates Western art music."

The availability of teaching materials is cited, along with a discussion of the jazz idiom, as a refutation of the first myth. The second notion is ascribed to America's

⁷Dominique-Rene de Lerma, "Black Music Now," Music Educators Journal, 57 (November, 1970), 25-29.

⁸David Baker, "'Jazz' Versus Academia," Black World, (November, 1973), 20-27.

worship of art music. Also attacked is the fact that a music student can go through most universities without taking a single course in black music. The author argues further that a student of jazz that exhibited the same kind of total ignorance about Western art music that most members of the musical establishment exhibit toward jazz would be considered a musical illiterate.

Walters⁹ seems to touch upon some fundamental issues in his call on music educators in black universities to take a more positive leadership role in the inclusion of black music in the music program. He appears to develop two arguments for the inclusion of black music in the music programs of black universities. The first argument seems related to his belief that the influence of Africa on Europe has not been properly researched and reported. Stressing the importance of this point, he suggests the existence of strong African influence upon musical developments in Europe, especially in the Renaissance-Baroque era. He urges black music educators to take a part in the re-examination of Western music in order to give a more accurate appraisal of African influences.

The second argument deals with making existing programs more relevant to black students and the following suggestions

⁹Hubert Walters, "Black Music in the Black University," The Black Scholar 3:10 (Summer, 1972), p. 14-21.

are offered: (1) having only black performances on lyceum series, (2) including music by black composers or arrangers by performing groups, (3) including black music in music history courses, (4) recognizing and developing gospel choirs and jazz groups, (5) making the black university the primary agent for the collection and preservation of black music, (6) recognizing, through honorary degrees, outstanding black musicians, (7) removing shackles of white liberal educational view in the black university since many of them are incapable of relating to the black experience, and (8) developing a major in black music at every black university, with or without approval of accrediting agencies.

An experimental study by Jones¹⁰ appears to provide empirical evidence of the desirability of including black music in methods courses for elementary music education. He found that students who were exposed to a four-week period of black music study scored significantly higher on a black music achievement test and showed a significantly greater improvement in attitude toward black music in the curriculum than students who had no such exposure. Jones states that it should reasonably be expected that students would carry this attitude, as well as the knowledge gained,

¹⁰Thomas Marshall Jones, "The Development and Evaluation of a Black Music Syllabus for Elementary Education," (unpublished D. Mus. Ed. dissertation, The University of Oklahoma, 1972).

into their teaching and, as a result, be more willing to incorporate black music into their classroom work.

Similar results were reported by Rhinehart¹¹ for the incorporation of black music into an introductory music course. Students whose course included contributions of black musicians scored significantly higher on standardized tests than those whose course did not include these contributions. The standardized tests measured changes of attitudes toward aesthetics, an introductory course, and internal control of one's destiny. These findings appear to give weight to the possibility that students will develop positive attitudes in these three areas when contributions of black musicians are merged with an existing introductory music course.

Under the caption "Compelling Reasons for Black Studies in American Education," Ford seems to sum up the arguments for black studies:

The need to make education completely honest, representative of all aspects of American culture, and relative to the realities of modern life demands that Black Studies become an intricate part of the curriculum at all levels. A national education program which allows a student to pass through kindergarten, elementary school, high school, and university without learning a single noteworthy fact about

¹¹Charles P. Rhinehart, Jr., "Effecting Attitude Change Through Music Presented by an Integrative Black Studies Approach," (unpublished Ed.D. dissertation, The University of Houston, 1972).

the culture and individual achievements of black Americans, who comprise the largest minority in the nation, is indefensible. Yet that has been a fact of American life since the founding of the nation.¹²

Separate and/or Integrated Courses

One of the major conclusions agreed upon at the seminar "Black Music in the University and College Curricula," held at Indiana University in 1969, was that the inclusion of black music in the educational system should be through separate black music courses and through incorporation into existing courses.¹³ Standifer and de Lerma seem to stress the integrative aspect of black music inclusion by emphasizing the urgency of its incorporation into the total music programs at all educational levels.¹⁴ Moore expresses the feeling that incorporation of black music into existing courses must be accompanied by separate black music because when instructors are pressed for time in regular music courses, black music incorporation will invariably be reduced or omitted.¹⁵

¹²Nick Aaron Ford, Black Studies, p. 8.

¹³Dominique-Rene de Lerma, in "Black Music in Our Culture," p. 231.

¹⁴See: James A. Standifer, "Art Education Deserves a Black Eye," p. 27 above; and Dominique-Rene de Lerma, "Black Music Now," p. 28 above.

¹⁵Undine Moore, in "Black Music in the Undergraduate Curriculum," in Reflections on Afro-American Music, Dominique-Rene de Lerma, ed., (The Kent State University Press, 1974), p. 67.

Hudson feels that ". . . For a period of time we must develop materials of our own and then get into the overall picture."¹⁶ Blassingame contends that: "The creation of special courses on blacks in no way decreases the responsibility of many traditional courses to integrate the Negro into their syllabi. . ."¹⁷ Robinson emphasizes the argument that:

Attempts must be made to correct the glaring inadequacies which already exist in the treatment of the black experience. At the same time a second step must be undertaken to design new courses and curricula that deal specifically with the black experience.¹⁸

Intellectual Validity

Hesitancy to recognize the intellectual worth of black studies has been noted to be exhibited by blacks as well as whites. Robinson¹⁹ reports that many persons attending the Yale Conference remarked that they entered the symposium with serious doubts about the worth of Afro-American studies as an academic discipline and left completely convinced not only of its worth but also of the urgent necessity of its implementation.

¹⁶Herman Hudson, in Reflections on Afro-American Music, p. 122.

¹⁷John W. Blassingame, "A Model for Afro American Studies," in New Perspectives, p. 232.

¹⁸Armstead F. Robinson, in Black Studies in the University, p. 213.

¹⁹Armstead L. Robinson, in Black Studies in the University, p. 225.

Harding discusses this point in connection with the black university as he speaks of: ". . . the great hesitancy on the part of many faculty persons and administrators in the 'predominantly Negro' colleges to realize that our experience as a people was worthy of serious academic exploration, . . ."20

While some writers seem to feel the need for reporting the gradual acceptance of the intellectual merit of black studies,²¹ others seem to take a somewhat different stance. McWorter states: "I couldn't really give a damn whether white people are concerned with that body of knowledge or not, and to talk about the 'intellectual validity' of this seems to me to be absurd and grotesque and very much a reflection of the white experience in America."²²

Some people feel that it is essential that faculty members for Black Studies Programs have the same academic credentials as those in all other programs, in order for these studies to achieve an academic status equal to other disciplines.²³ However, many black professors and students

²⁰Vincent Harding, "New Creation or Familiar Death," Negro Digest, (March, 1969), p. 6.

²¹See: Ralston, Ford, Davis, and Robinson, p. 6 above.

²²Gerald A. McWorter, "Deck the Ivy Racist Halls: The Case of Black Studies," in Black Studies in the University, p. 69.

²³See: Wright, p. 7 above.

express a strong preference for a "knowledgeable black with no degree over a white Ph.D. with no knowledge of the black experience."²⁴

Objectives

Most objectives of Black Studies programs appear to fall within the seven categories of objectives as identified by Ford:

- (1) to provide black students a feeling of personal identity, pride, and worth.
- (2) the enhancement of black pride.
- (3) to promote sympathetic interest and dedicated involvement in the improvement of the black community. (in a vast majority of programs surveyed, more space was given to this category than any other single concern.)
- (4) the reformation of American education by attacking its basic racist assumptions and making it truly democratic and relevant to the current needs of blacks and whites.
- (5) to train black students in the philosophy and strategy of revolution as a prelude to black liberation.
- (6) to prepare for career opportunities, including the professions.
- (7) to encourage and actively develop intellectual growth and breed scholarly interests.²⁵

²⁴Nathan Hare, "A Radical Perspective on Social Science Curricula," in Black Studies in the University, p. 105.

²⁵Nick Aaron Ford, Black Studies, pp. 55-65.

The strongest criticism relative to objectives of Black Studies Programs seems to be reflected in the following two statements. A survey conducted by the Black World Institute found most projected programs to be unfocused in terms of content, structure, and ideology.²⁶ Irvine observes: "The objectives of black studies should be researched in order that they be delineated and presented in a more specific manner."²⁷

Kinds of Courses

Most recommended offerings related to black music seem to fall within the sphere of courses outlined by Carter:

- (1) Music history: to include courses in African and Afro-American idioms and black musicians of the European tradition;
- (2) Materials of music: including harmony, counterpoint, arranging, improvisation, and conducting;
- (3) Music performance opportunities: including ensembles in jazz, blues (soul), studio reading, gospel and popular singing;
- (4) Music education: consisting of courses dealing with history and philosophy of music education for Afro-Americans, current trends, and instrumental and vocal teaching methods;

²⁶Henry Wilson, Jr., "A Descriptive Study of Selected Black Studies Units in American Colleges and Universities," (unpublished Ph.D. dissertation, Southern Illinois University, 1973), p. 18.

²⁷Freeman R. Irvine, "An Analysis of Black Studies Programs in Black Colleges Within the Southeastern United States with Recommendations for a Masters Degree Program," (unpublished Ed.D. dissertation, University of Tennessee, 1972).

- (5) Music performance techniques: provides for private instruction in guitar and set drumming, with all private study concerning itself with contemporary styles, e.g., "Art," "Rock," "Pop," "Studio," as well as traditional technical development.²⁸

An additional area of study which has been suggested involves courses related to the business aspects of producing music, i.e., recording, promoting, publishing. Advocates of these courses reason that since whites have reaped the most financial benefits from black music, this type of training is needed by black students in order to reverse this trend.²⁹

Organization

Ford³⁰ reports three major organizational patterns for Black Studies Programs, which are (1) an interdisciplinary approach, (2) an independent department of Black Studies, and (3) a semi-autonomous school of black studies. Under the interdisciplinary plan, a director, chairman, or coordinator of the Black Studies Program is responsible for the administration of the program with the provision that regular departments will cooperate in supplying qualified faculty members in their fields to offer approved courses. The

²⁸Warrick L. Carter, "Music in the Black Studies Program," The Black Perspective in Music 1:2 (Fall, 1973).

²⁹Max Roach, "What Jazz Means to Me," The Black Scholar 3:10 (Summer, 1972), p. 6; and Michael Satterson, "A Profile Interview: Archie Shepp," Black World, (November, 1973), p. 61.

³⁰Nick Aaron Ford, Black Studies, pp. 66-78.

independent Black Studies department operates on the same pattern as other departments within the college or university. The semi-autonomous school may be a School of Black Studies within a university or within a municipal or state system.

It is reported by Ford that more than seventy-five percent of all Black Studies Programs in the United States operate on some type of interdisciplinary plan.³¹ Wilson reports that sixty-five percent of Black Studies Units included in his survey appear to share faculty in joint appointments and cooperative teaching arrangements with other academic units.³² Irvine found no autonomous Black Studies departments in his survey of six black colleges, indicating that all schools surveyed had cross disciplinary programs.³³

The issue of which organizational pattern is most desirable appears to have caused dissension among students, faculty, and administration. Sutton cites some reasons why black professors have been reluctant to teach in Black Studies departments as fear of impermanence, not wanting to be harrassed or dictated to by black students, and not wanting to compromise their academic integrity.³⁴

³¹Ibid., p. 66.

³²Henry Wilson, Jr., "Descriptive Study," p. 133.

³³Freeman R. Irvine, "An Analysis," p. 96.

³⁴William Stanley Sutton, "The Evolution of the Black Studies Movement with Specific Reference to the Establishment of the Black Studies Institute at Ohio State University,"

As a result of conversations with a large number of directors of Black Studies programs throughout the United States, Ford concludes that more than thirty percent of these directors favor the independent or semi-autonomous department. He states:

For some, the most convincing argument for department status is the fact that such an organizational pattern signifies that the college or university recognizes Black Studies as a legitimate academic field that deserves the same rights and privileges as any other academic department.³⁵

Carter favors an interdisciplinary programmatic approach, reasoning that an equalization of aesthetic and social needs can be met under such a plan in which no one discipline need be subservient to another.³⁶

It appears to be of particular interest to note that a proposal drawn up by a group of students at Yale University called for an interdisciplinary program as indicated in the following statement:

We propose that Yale College provide an interdisciplinary major in Afro-American Studies in which a student will have an opportunity to study. . . . the experiences, conditions, and origins of people of African ancestry in the United States. . . .³⁷

(unpublished Ph.D. dissertation, Ohio State University, 1972), p. 55.

³⁵Nick Aaron Ford, Black Studies, p. 68.

³⁶Warrick L. Carter, "Music in the Black Studies Program," p. 148.

³⁷Armstead L. Robinson, "Afro-American Studies at Yale," in Black Studies in the University, p. 225.

Other Ethnic Studies

Since the insistent demands for Black Studies began in 1967, other ethnic groups have sought similar treatment.³⁸

Abrams and Jackson observe that:

Black people have now reached a juncture where they have assumed and/or rekindled a spirit of pride--and intelligent pride that has become so infectious and inspiring that other ethnic groups have rediscovered their heritage and are beginning to place high premiums on their ethnic backgrounds.³⁹

One striking example of a program involving various ethnic groups is that of the San Diego Third College, a semi-autonomous college of the San Diego Campus of the University of California. Ford reports that fifty percent of the student body and faculty are black, with the other fifty percent divided among Mexican-Americans, American Indians, Asian-Americans, and American whites.⁴⁰

For a major in Third World Studies the student must concentrate in studies related to one ethnic group, thus appearing to emphasize the uniqueness of each ethnic group along with the development of a world perspective. This concept seems to be in basic agreement with those writers

³⁸Nick Aaron Ford, Black Studies, p. 154; also see Winston, p. 10, above.

³⁹Michal Richard Abrams and John Shenoy Jackson, "The Association for the Advancement of Creative Musicians," Black World, XXIII (November, 1973), pp. 72-77.

⁴⁰Nick Aaron Ford, Black World, pp. 24-27.

who have resisted suggestions that Black Studies be fused with other groups in an Ethnic Studies Program.⁴¹

A Major in Black Music

In response to the question of what a student can do with a major in Black Studies, Ford observes:

He can do anything that one with a major in philosophy can do except teach philosophy. Yet I have never heard the major in philosophy questioned because of its lack of focus on immediate job requirements.⁴²

From a survey of one hundred randomly selected Black Studies administrators throughout the United States, Wilson reports, concerning the nature of the Black Studies major, that a majority of the schools had a multidisciplinary program involving a traditional major coupled with a major in Black Studies.⁴³

Concerning the current status of the Black Studies major, Wilson reports: "Eight institutions have graduated fifty-two persons from their Black Studies Program (forty-three blacks and nine whites) and five institutions had an average of forty-five students each minoring in Black Studies. Three institutions gave employment follow-up: One graduate is a director of Black Studies at a city college,

⁴¹See: Gerald A. McWorter, in Black World, (March, 1969), p. 19; Freeman R. Irvine, "An Analysis," p. 37; Nick Aaron Ford, Black Studies, p. 155.

⁴²Nick Aaron Ford, Black Studies, p. 182.

⁴³Henry Wilson, Jr., "Descriptive Study," p. 59.

while others are student personnel workers in a junior high school or teachers in public school systems. Still others are employed by city, county, and state government agencies in social work, civil service positions, and federally funded programs."⁴⁴

In addition to the "black music major at every black university" called for by Walters,⁴⁵ de Lerma reports that Professor Eileen Southern is interested in degree programs, both graduate and undergraduate, which have emphasis in Afro-American music.⁴⁶ However, in neither case is the occupational aspect of a major in black music discussed.

Organized Programs

To the question of whether every university in the United States should have an organized program in Black Studies, Ford answers "no," with the following reasoning: "An institution should establish such a program only if it is willing to commit necessary funds to guarantee a program equal in quality to all other programs on the campus." He states, however, that every university should offer black studies courses even if they do not have an organized program: "But the failure to qualify for an organized

⁴⁴Ibid., p. 73.

⁴⁵See above, p. 11.

⁴⁶Dominique-Rene de Lerma, in Black Music in Our Culture, p. 231.

program does not exempt the institution from establishment of a reasonable number of course offerings in Black Studies in the areas of the Humanities and the social sciences."⁴⁷

Rosser and Copeland seem to express a similar sentiment in the following statement:

Educational ideology, goals, and objectives of Black Studies must be illustrative, not only of emphasis on the revitalization of black intellectual tradition, but also of commitment to the eradication of weak egos, perceptions of incompetence, and educational skill problems in general. If such is not possible in predominantly white schools, then maybe Black Studies should not exist at such schools.⁴⁸

Community Involvement

Development of the black community seems to be given more attention in Black Studies Programs than any other single concern. Ford reports that almost all organized Black Studies Programs have in their objectives some reference to community service.⁴⁹ This idea is stressed further in the following statement:

In the evolving concept of the Black University, community is the essential constant. All laymen, students, and scholars who are dedicated to the idea emphasize the centrality of the community. . . . indeed, that definition of the Black University

⁴⁷Nick Aaron Ford, Black Studies, p. 183.

⁴⁸James E. Rosser and E. Thomas Copeland, "Reflections: Black Studies - Black Education?", Journal of Black Studies 3:2, (December, 1972), p. 290.

⁴⁹Nick Aaron Ford, Black Studies, p. 156.

which equates it with the dynamics of empowering the community is the most commonly advanced definition. Other aspects of the Black University idea are in debate. . .⁵⁰

At least one writer⁵¹ appears to play down the urgency of separate black community development. He seems to attach much greater importance to the struggle for a better share of the integrated world outside the black neighborhood.

White Involvement

The question of whether or not white students and professors should participate in Black Studies Programs appears to have been the most bitterly debated issue of the early stages of the Black Studies Movement. However, Kilson suggests that more recently: ". . . the kind of psychological and therapeutic dependence that blacks had with regard to Black Studies departments that excluded whites is fading."⁵²

This issue is debated by Kenneth Clark, a black member of Antioch College's Board of Directors who resigned when the college established a Black Studies Program open only to black students and by Stephen Lythcott, a black student at

⁵⁰Hoyt W. Fuller, "The Black University: Editorial Notes," Black World, (March, 1970), p. 4.

⁵¹W. Arthur Lewis, "The Road to the Top," in New Perspectives, pp. 133-148.

⁵²Martin Kilson, "Reflections on Structure and Content in Black Studies," Journal of Black Studies, 3:2, (December, 1972), p. 131.

Antioch who was instrumental in the operation of the program. Clark⁵³ contends that black students have only succumbed to a new form of racism in establishing such a program, arguing that this is an unrealistic setting for the training of future black leaders. He states that the ultimate victory of white racism would be to encourage this type of self-imposed withdrawal of blacks from the conditions of life, labeling this action as black suicide.

Lythcott's⁵⁴ position seems based on the contention that the major responsibility of Black Studies Programs is to help reorient the black college student, create a new value system for him, and put his knowledge and skills at the disposal of the black community. He argues that the Antioch program is not designed to minister to the residual guilt or deal with the subtle inbred racism of many white students. Neither does it wish to participate in the paternalistic white effort to redeem the ghettos of this country with generous infusion of suburban values.

He states that, instead of laboring over abstractions or over theories of liberal education, their program concerns itself with such issues as concrete economic problems

⁵³Kenneth Clark, "A Charade of Power: Black Students at White Colleges," The Antioch Review XXIX, No. 2, (Summer, 1969), pp. 145-148.

⁵⁴Stephen Lythcott, "Black Studies at Antioch," The Antioch Review XXIX, No. 2, (Summer, 1969), pp. 149-154.

in the black community and with vital problems of the black man and his psychic attitudes. He asserts that for a white student to be in any of these sessions would only blunt the knife, and inhibit fundamental emotions from being expressed.

It appears, however, that a vast majority of Black Studies Programs include white student and faculty participation,⁵⁵ although most writers seem to insist upon black control of the programs.⁵⁶

Entrance Requirements

Wilson reports:

. . . in response to or in anticipation of black student demands, northern colleges have developed a proliferation of programs to enroll "high risk" black students. . . . the hundreds of thousands of black students who were, until recently, virtually ignored by institutions of higher learning. . . . These programs (1) assist students in getting admitted to college; (2) provide financial support needed to attend college; (3) furnish academic assistance needed to stay in college.⁵⁷

Some persons have opposed this "open admission" policy, labeling it as paternalistic and as a kind of reverse

⁵⁵See: Henry Wilson, Jr., "Descriptive Study," pp. 68 and 133; Gerald A McWorter, "The Nature and Needs of the Black University," Negro Digest, (March, 1968), p. 8; Nick Aaron Ford, Black Studies, p. 57; Martin Kilson, "Reflections on Structure," pp. 307-308; Nathan Hare, "Final Reflections," p. 42.

⁵⁶See: Herman C. Hudson, in Reflections on Afro-American Music, p. 121; Gerald A. McWorter, "The Nature and Needs," p. 8; Preston Wilsoe, "Black Studies as an Academic Discipline," Black World, (March, 1970), p. 70; Nick Aaron Ford, Black Studies, p. 171.

⁵⁷William Wilson, "A Rejoinder to Vincent Harding," pp. 9-10.

discrimination against qualified white students.⁵⁸ However, Ford reports widespread acceptance of this policy: "It is indeed difficult to find a college or university in this nation that will admit that it does not lower its previously unrealistic admission standards to admit more black students to all of its academic programs."⁵⁹

Commitment

It seems generally agreed that colleges and universities should commit themselves to the development of Black Studies Programs which are equal to other similar programs or discontinue them.⁶⁰ However, many persons seem to express the feeling that Black Studies may be only an expedient measure within institutions of higher learning and that there never was any real commitment to them as academic units.⁶¹

This seems to be the general tone of polemical arguments related to commitment, arguments which appear to be supported by various studies which report declining

⁵⁸See above: p. 14.

⁵⁹Nick Aaron Ford, Black Studies, p. 77.

⁶⁰Nick Aaron Ford, Black Studies, p. 163; see also Ford, Rosser, and Copeland, p. 12, above.

⁶¹James R. Rosser and E. Thomas Copeland, "Reflections," p. 290.

administrative, faculty, student, community and financial support of Black Studies programs.⁶²

The Future

The following statement seems to sum up the fears of many concerning the future of Black Studies Programs.

. . . However, many black studies programs hastily put together under the threat of disruptions by students have either failed or appear to be on the verge of failing.⁶³

In a questionnaire to one hundred Black Studies administrators, Wilson found that forty-one percent felt that Black Studies would "last forever," with the remainder of predictions ranging from a life-span of twenty to three years.⁶⁴

Many other people seem to believe in the permanence of Black Studies in the educational system. Ford, predicting the survival of Black Studies in black and white colleges, forecasts that: ". . . in the year 2000 the most innovative and significant developments in the field will be found in whatever black colleges still exist."⁶⁵

⁶²See: Henry Wilson, Jr., "Descriptive Study," pp. 123, 131, and 136; William Stanley Sutton, "The Evolution," pp. 52, 58, and 83.

⁶³William Stanley Sutton, "The Evolution," p. 58.

⁶⁴Henry Wilson, Jr., "Descriptive Study," p. 21.

⁶⁵Nick Aaron Ford, Black Studies, p. 161.

He feels that there will still be some interdisciplinary programs in white colleges leading to undergraduate and graduate degrees as well as an increase in doctoral dissertations dealing with black life and culture. The following explanation is offered for his prediction of the survival of Black Studies in white colleges:

Reliable evidence indicates that at least fifty percent of all accredited institutions of higher learning now offer one or more such courses (with white as well as black students enrolling). I predict, therefore, that in the future, one role of the white college will be to increase the number of its courses in Black Studies until there will be at least one such course in every significant area of black life and culture.⁶⁶

He seems to base his prediction concerning the future of Black Studies in black colleges partly on the black college's long, if limited, recognition of the academic worth of Black Studies dating back more than fifty years. He also seems to feel that whatever black colleges are strong enough to maintain their black identity through the current trend of absorption of black colleges into State University Systems, will have the resources and vision needed to develop and sustain innovative programs in Black Studies.

⁶⁶Ibid., p. 152.

CHAPTER III
PROCEDURES IN COLLECTING
AND TREATING DATA

The instrument for collecting data was the "Black Music Questionnaire" found in Appendix A of this paper. The questionnaire consisted of two types of items: those related to data to be collected from documents and those related to data to be collected from interviews with music school deans or music department chairmen.

Documents included school bulletins or catalogs, concert and lyceum printed programs; course syllabi and reading lists; topics on black music in term papers and projects, masters theses, and doctoral dissertations; library card catalogs; and North Carolina Affirmative Action Reports. These documents were examined for information pertaining to curricular offerings, performance repertoires, artist/lecturer appearances, objectives of black music courses and programs, library holdings, community involvement, and racial make up of student bodies and music faculties.

Interviews were used to collect data from school of music deans or departmental chairmen concerning curricular offerings, community involvement, faculty and student

participation in black music studies, research and funding, financial support, and future plans for including black music in the music program. See "Black Music Questionnaire" in Appendix A of this paper for an indication of specific sources for each type of data.

During the months of May and June, 1974, the interview schedule was tested in a pilot study for clarity of expression and other aspects that might need improvement before final administration of the instrument. Two predominantly white colleges and one predominantly black college outside the University System were used for this pilot test. Schools participating were Elon College and Duke University, two private predominantly white schools and Bennett College, a private predominantly black school.

After revisions had been made as a result of the pilot test, data collection for the study was conducted during June, July, and August, 1974. Initial contact with music deans or departmental chairmen was made by telephone, at which time the study was briefly explained and an appointment for a thirty minute interview was requested. Request was also made for the investigator to have access to needed documentary materials while on campus. In some instances, the investigator was referred to some other person, e.g., choral or band director or teacher of a black music course, for certain information. In this event, such persons were

contacted and the needed information was requested. Data collected from interviews were recorded on the "Black Music Questionnaire" form by this investigator, who conducted all of the interviews. Both open and closed type questions were used.

Prior to the beginning of the interviewing process, approximately sixty catalogs of schools included in this study, covering each year for the full time period of this investigation (1960-61 through 1973-74) were examined. Data for curricula and extra-curricular offerings pertaining to black music were recorded on a form prepared by the investigator. (See Appendix A.) A few discrepancies occurred between data collected from catalogs and those obtained through interviews, e.g., catalog listings which had become inactive and ensembles reported to be offered for credit but which were not listed in catalogs. These differences and clarifications are discussed in Chapter IV of this paper. Also, prior to interviews, student enrollment data were recorded from the University of North Carolina Affirmative Action Report: "Racial Composition of Total Headcount Enrollment in the University of North Carolina by Institution and Level of Instruction, Fall 1973."

Documents examined while on the respective campuses included library card catalogs, concert and lyceum printed

programs and announcements, black music course syllabi and reading lists, and masters thesis and doctoral dissertation titles. The following card catalog headings were used for locating books relating to black music: "African," "Afro," "black," "ethnic," "ethnomusicology," "Negro-music, songs spirituals," "Negroes," "music and musicians, (ethnic, black, Negro)," and "jazz."

Two lists were used for locating periodicals pertaining to black music. The first list, compiled by this investigator, included the following: The Black Perspective in Music, Music Educators Journal, Afro-American Music Opportunities Association Report, Negro Digest (Black World), Black Scholar, Phylon, Journal of Black Studies, and Downbeat. The second list consisted of a group of periodicals regularly containing articles on African music as reported by James A. Standifer and Barbara Reeder in Source Book of African and Afro-American Materials for Music Educators. These included: Africa, African Affairs, African Arts, African Music, African Studies Bulletin, American Anthropologist, Current Anthropology, Ethnomusicology, International Folk Music Council Bulletin, and Journal of American Folklore.

A list of 135 black composers (See Appendix A) was compiled from two books--Eileen Southern's The Music of Black Americans and Dominique-Rene de Lerma's Black Music in

Our Culture--and used as a reference in examining approximately 2,500 concert programs for music by black composers covering the full time period of this study (1960-61 through 1973-74). The average total number of compositions per program was determined by counting the total number of compositions on all programs at one school, for a one year period, and dividing this total by the number of programs. By this process, the estimated number of compositions per program was determined to be seven. Sonatas and other multi-movement works were counted as one composition.

Lyceum programs and announcements were more difficult to locate. What appeared to be complete records for both past and present time periods were found at only one predominantly black and one predominantly white school respectively. Likewise, seemingly complete records for the present time period only, were located at one other predominantly black and one predominantly white school respectively. Being the most complete records located, these were considered to be representative of the two types of schools and were used to determine averages concerning lyceum-lecture series.

Other documents examined included "Affirmative Action Reports" at two schools; one doctoral dissertation; two masters theses; two "Afro-American" course syllabi and reading lists; one group of courses for proposed major

concentrations in "Jazz," "Afro-American Music," and "Sacred Music"; one "Proposed Curriculum in Jazz"; and a syllabus for a one-year Humanities course entitled "Man and his Creative Awareness" which included a unit on black music.

At the conclusion of data collection, usable information was transferred to thirteen master sheets--one sheet for each research question--and data pertaining to respective questions, for each of the sixteen schools, were recorded on appropriate sheets. These data were then compiled and transferred to two other master sheets--one for each type of school, including composite data for predominantly white and predominantly black schools respectively--which were used to report percentages, thus serving as a reference base for presenting and discussing data.

Procedure in Treating Data

The analysis of data involved quantitative and qualitative aspects. Quantitative analysis included a reporting of percentages to determine whether important differences existed between the amount of black music included in the music programs of predominantly black and predominantly white schools in the past and present. Percentages were reported for the number of schools offering black music courses and jazz ensembles, the amount of black music included in the performance repertoires, racial make-up of music faculties, the number of black and white

students enrolled in black music courses, the number of blacks included in lyceum-lecture series, the number of schools conducting seminars and workshops in black music, and the number of faculty members engaged in research in black music.

Qualitative analysis consisted of a comparison of the data with normative and empirical literature. Trends relative to the inclusion of black music in the music programs of the constituent institutions of the University of North Carolina were compared with polemical and empirical writings on the "Black Studies Movement," especially as related to black studies in music.

The inclusion of black music in the past (1960-61 through 1966-67) at both types of schools (predominantly white and predominantly black) was compared to that of the present (1967-68 through 1973-74) and comparison was made between each type of institution within each time period (past and present). The data were scrutinized as they related to each research question of the study. Data for the first research question were collected and analyzed according to the extent to which black music has been included in the music program through (1) separate music courses, (2) incorporation into existing music courses, (3) incorporation of blacks into the lyceum-lecture series.

Finally, data which were considered related to the question of "Commitment" were evaluated--based upon a comparison with related literature--and characterized as either positive or negative. This summary and evaluation were then used as a point of reference for reaching conclusions and making recommendations.

CHAPTER IV

PRESENTATION OF DATA

Data are presented as they relate to each of the thirteen research questions in terms of the past and present time periods as well as the outlook for the future.

Should there be separate music courses or should the black experience be incorporated into the existing curriculum (including performance groups and lyceum series? In the past (1960-61 through 1966-67), neither of the eleven predominantly white nor the five predominantly black constituent members of the University of North Carolina offered courses in black music.

The only important incorporation of black music into the music program during this time period was found to have occurred at predominantly black schools through the repertoires of performing ensembles, faculty and student recitals, and black artists appearing on lyceum series. Of concert programs examined for this period, approximately 11.9 percent of all compositions performed at predominantly black schools was either in a black idiom and/or by a black composer, while approximately .04 percent of all compositions performed at predominantly white schools was in this category.

Of lyceum programs examined for this period, approximately 30.3 percent of all concert artists or lecturers appearing at predominantly black schools were black, while at predominantly white schools, no black artists or lecturers were found in the lyceum series. (See Table 1)

In the present time period (1967-68 through 1973-74), four (eighty percent) of the five predominantly black schools have offered a total of five separate courses in black music,¹ while no such courses were found at either of the eleven predominantly white schools.² However, it was reported at two predominantly black schools that two of these courses were inoperative during the 1973-74 academic year due to insufficient enrollment. Therefore, only two (forty percent) of these schools currently offer a total of three separate black music courses. All of these are survey-type courses in "Afro-American Music" and have regular catalog listings for three semester hours of credit.

A syllabus which was provided for one of the "Afro-American Music" courses indicates the scope of the course to

¹The fifth predominantly black school reported that a unit on black music is included in a one-year humanities course which is housed in the English department.

²A course in "African Music" was found being offered at one predominantly white school. However, this course was reported to be treated in an ethnomusicological-anthropological sense and was therefore not considered to be related to the objectives of separate black music courses as defined in this study.

TABLE 1

PERFORMANCE REPERTOIRES AND LYCEUM SERIES

No. & % of performance of black music	Performance Repertoires					Lyceum Series				
	Past		Present		Increase	Past		Present		Increase
	Number	%	Number	%	%	Number	%	Number	%	%
Composite Predominantly Black Schools	$\frac{93^*}{784}$	11.9	$\frac{346}{1701}$	21.4	9.5	$\frac{10^*}{33}$	30.3	$\frac{39}{45}$	86.7	56.4
Composite Predominantly White Schools	$\frac{12}{3101}$.04	$\frac{142}{12,735}$	1.1	.06	$\frac{0}{90}$	0	$\frac{11}{152}$	7.2	7.2

*N = Number of performances of black music
 \bar{D} = Total number of performances of all music

*N = Number of black artists included in lyceum series
 \bar{D} = Total number of all artists included in lyceum series

be as follows. It begins with an examination of the African heritage and traces the development and influences of black music through American history from the Colonial period to the present. It includes a study of historic, sociological, and stylistic developments of the black music idioms as they relate to folk music and art music. Also included is a study of black composers and conductors in the Western art music tradition. (See Appendix C: School A.)

It was reported at all schools that in the present black music is incorporated into existing music courses to varying degrees and that teachers are encouraged to follow this practice. Courses such as "Latin-American Music," "Non-Western Music," and Folk Music," which are offered at various schools, were reported to include a study of African music, its characteristics, and its influences upon music of other cultures.

"Music Appreciation" courses seem to provide another instance of the incorporation of black music into an existing course. For most such courses it was reported that examples from black music were included for illustrations of various elements and styles. In addition, one or two weeks were generally reported to be given primarily to the study of jazz and the music of black Americans. One syllabus which was provided for a "Survey of Music" course includes a full unit on black music embracing approximately one-third of the semester. (See Appendix B.)

It was generally reported that music education courses such as "Music for the Classroom Teacher" and "Curriculum and Teaching Methods in the Elementary School" incorporate a good deal of black music and black music influences. African, Latin-American, and Afro-American folk songs were indicated to be used extensively in these courses. Documentation of this claim was provided by one instructor of music education courses in the form of supplementary teaching materials which were prepared by the instructor. (See Appendix B.)

Five courses in jazz--reportedly incorporating strong black influences--were found to be offered at four (36.4 percent) of the eleven predominantly white schools and one such course was located at one (twenty percent) of the five predominantly black schools. (See Table 2.)

An investigation of the incorporation of black music into performance repertoires for the present time period revealed that performances at predominantly black schools included approximately 21.4 percent of black compositions, as defined in this study, while approximately 1.1 percent of all compositions performed at predominantly white schools during the present time period was of this type. These data indicate an increase of 9.5 percent in the amount of black music performed at predominantly black schools during the present as opposed to the past, while a .06 percent increase appears to have occurred at predominantly white schools.

TABLE 2

SCHOOLS OFFERING BLACK MUSIC
COURSES AND ENSEMBLES

	Separate Black Music Courses							Jazz Courses				
	Past		Present		In-crease	De-crease*		Past		Present		In-crease
	#	%	#	%	%	#	%	#	%	#	%	%
Schools Offering Courses and Ensembles	0	0	4	80	80	2	40	0	0	1	20	20
Courses Offered	0		5			2		0		1		
Schools Contacted	5	100	5	100		5	100	5	100	5	100	
Schools Offering Courses and Ensembles	0	0	0	0	0	0	0	0	0	4	36.4	36.4
Courses Offered	0		0			0		0		5		
Schools Contacted	11	100	11	100		11	100	11	100	11	100	

*These courses were begun in 1967-68 but had become inoperative by 1973-74.

(Table 2 continued on next page)

TABLE 2 (Continued)

Jazz Ensembles										
	Past		Present		In-crease	Listed in catalog		For credit		
	#	%	#	%	%	#	%	#	%	
Schools Offering Courses and Ensembles	0	0		100	100	0	0	4	80	Composite
Courses Offered	0		5			0		4		Predominantly Black Schools
Schools Contacted	5	100	5	100		5	100	5	100	
<hr/>										
Schools Offering Courses and Ensembles	0	0	8	72.7	72.7	8	72.7	6	54.5	Composite
Courses Offered	0		8			8		6		Predominantly White Schools
Schools Contacted	11	100	11	100		11	100	11	100	

Of lyceum programs examined for the present time period, approximately 86.7 percent of the lyceum series at predominantly black schools was made up of blacks and approximately 7.2 percent of these series at predominantly white schools was comprised of blacks. This represents an increase of 56.4 percent at predominantly black schools and an increase of 7.2 percent at predominantly white schools. (See Table 1.)

For the full time period of this investigation (1960 through 1974: embracing the past and present), the following pattern seems evident in regard to types of performances of black music. At predominantly black schools, spirituals comprised approximately 77.7 percent of all black music performed, while other genres were divided as follows: Western art music by black composers - 8.5 percent; jazz - 3.9 percent; black gospel music - 3.7 percent; and other (African, South American, folk) - 6.1 percent. At predominantly white schools, the division was: spirituals - 61 percent; jazz - 18.8 percent; Western art music by black composers - 11 percent; and other - 9.1 percent. (See Table 3.)

Combined data for predominantly white and predominantly black schools for the full time period seem to reveal the following pattern of performances: spirituals - 73.5 percent; Western art music by black composers - 9.2 percent;

TABLE 3

BLACK PERFORMANCE MEDIUMS AND GENRES

Genres	Performance Mediums	Vocals	Piano	Organ	Jazz Ensemble	Orchestra	Concert Band	Instrumental Ensemble & Solo	Total	%	
Spiritual		351						4	355	77.7	Composite predominantly black schools 1960-1974
Classical		20	10	1			8		39	8.5	
Gospel		17							17	3.7	
Jazz		5			10		3		18	4.0	
Other (African, folk)		27					1		28	6.1	
Totals		420	10	1	10		12	4	457		
%		92	2.2	.002	2.2		2.5	0.8			
Spiritual		94							94	59.5	Composite predominantly white schools 1960-1974
Classical		12	1			4	3	1	21	13.3	
Gospel											
Jazz					27		2		29	18.4	
Other (African, folk)		14							14	8.8	
Totals		120	1		27	4	5	1	158		
%		75.8	.006		17	2.5	2.5	.006			
Spiritual		445						4	449	73	Combined composite predominantly black & predominantly white schools 1960-1974
Classical		32	11	1		4	11	1	60	9.8	
Gospel		17							17	2.8	
Jazz		5			37		5		47	7.6	
Other (African, folk)		41					1		42	6.8	
Totals		540	11	1	37	4	17	5	615		
%		87.8	1.8	0.2	6.0	0.7	2.8	0.8			

jazz - 7.7 percent; gospel - 2.8 percent; and other - 6.9 percent. All performances of jazz and gospel music were located in programs representing the present time period, with the performance of black gospel music being found only at predominantly black schools. (See Table 3.)

Concerning performance mediums as revealed in these combined data, the following pattern appears indicated: vocal performances (choral and solo) comprised approximately 88.4 percent of all black music performed, while other mediums were represented as follows: jazz ensembles - 6.1 percent; concert band - 2.8 percent; piano - 1.8 percent; small instrumental ensemble - 0.7 percent; organ - 0.2 percent; and orchestra - 0.7 percent. (See Table 3.) It was not possible to document marching band repertoire since printed programs of these performances were not available. However, a considerable increase in the present time period in the use of black and black-influenced music was reported at all schools having marching bands.

Jazz ensembles reported to be offered at all five (100 percent) predominantly black schools with one hour of credit being given at four (eighty percent) of the schools and no credit at the fifth (twenty percent) school. However, these ensembles were not listed along with other ensembles in the catalogs of either school. Eight (72.7 percent) of the eleven predominantly white schools were found to have

jazz ensembles, six (54.5 percent) with one hour of credit and two (18.2 percent) without credit. All of these ensembles were listed along with other performing ensembles in the respective catalogs. (See Table 2.)

Are black music studies intellectually valid? The question was asked as to whether or not items pertaining to black music were included on graduate diagnostic and comprehensive examinations. It was reported at four (eighty percent) of the five predominantly white institutions and the one predominantly black university granting graduate degrees in music that it is possible for such items to be included on both of these examinations. Some of the data presented in other sections of this chapter also relate to the question of intellectual validity and will be discussed in the next chapter.

What should be the objectives of a program in black music studies? A list of objectives was provided for each of the three separate black music courses which are presently offered. (See Appendix C: Schools A and B.) These objectives appear to be related to: developments in and relationships between West African and American Negro music, developing techniques of aural analysis, calling attention to the heretofore neglected unique contributions of the Afro-American to America's cultural heritage, making the non-Afro-American student aware of the incompleteness of his

cultural heritage and education because of this neglect, and imbuing the Afro-American student with a sense of pride in his unique heritage.

One document, "Proposed Curriculum in Jazz," was provided by one of the predominantly black schools which indicated that it was developing an organized program of music studies. (See Appendix C.) This document includes a description of the program, a list of proposed courses, anticipated cost, and justification for the program, but does not include a list of objectives.

What kind of courses should be offered? Types of black music courses which are currently being offered are "Afro-American Music," "History of Jazz," "Jazz Arranging," and "Jazz Improvisation and Arranging." Other kinds of courses reported to be planned for the future include those dealing with various aspects of jazz (pedagogy, directing, calligraphy), the black composer in traditional Western art music, music of Africa, black music in the Americas, and gospel music. (See Appendix C for a description of these courses.)

Should black music courses be a part of an autonomous Black Studies Department or should these courses be offered in an interdisciplinary program? No autonomous Black Studies Department was found to exist at any of the schools surveyed. Therefore, all black music courses were found to

be organized within the department or school of music of the respective institutions and taught by regular music faculty members. Each of the courses at predominantly black schools was also found to be organized as a part of a general Black Studies program which is administered by an interdisciplinary committee.

Should black music courses be organized as a component of an Ethnic Studies Program? No indication of such an organization was found at any of the schools surveyed, although it was reported at most schools that music of other ethnic minority groups was included incidentally in the regular music program. Courses found in catalogs relating to music of other ethnic groups appeared to be part of some aspect of ethnomusicological study or related to a culture indigenous to the locale of a particular institution rather than being a part of an organized Ethnic Studies Program. One such course was a "Mountain Dulcimer Workshop" offered by a university located in a mountain region of the state.

Should a person major in black music? None of the schools surveyed currently offer a major in black music. However, it was indicated at two predominantly black schools that such a major is anticipated for the future. At one school it was reported that an undergraduate major in "Jazz" is being considered but no planning has yet taken place. At the other school, three anticipated areas of concentration

were reported: "Jazz," "Afro-American Music," and "Sacred Music" with emphasis on the black church.

The latter program was reported to be in the planning stage and the following documentation was provided: (1) a proposal entitled "Proposed Curriculum in Jazz" and (2) a list of proposed courses for each of the three areas of concentration. (See Appendix C.)

Should all universities have organized programs in black music studies? No organized program of black music studies was found to exist currently at any of the schools surveyed. However, future plans were indicated at two predominantly black schools for descriptions of which are given in the section above.

To what extent should black music studies be involved with the black community? No conscious effort in this area appeared to be indicated at any of the schools surveyed. General community involvement was reported and most school catalogs were found to contain statements of commitment to community service in their general statements of purpose. General community involvement reportedly includes such activities as concert attendance by community members, extension courses, faculty and student performances and lectures at churches, schools, and civic functions. However, none of these were indicated to be overt efforts to relate black music studies specifically to the uplift of the black community.

To what extent should whites be involved with black music studies? An average enrollment of twenty students was reported for each of the three active separate black music courses. Of this total, an average of seventeen black and three white students per semester was reported. Enrollment for all jazz courses was also reported to include white and black students. Instructors for each of the separate black music courses were reported to be black. The instructor for the jazz course offered at a predominantly black school was reported to be black, although this course has been taught by a white visiting instructor.

Of a composite of 212 music faculty members reported at predominantly white schools for 1973-74, five (2.4 percent) were black, while sixteen (36.4 percent) of the composite total of forty-four music faculty members reported at predominantly black schools were white. Six (54.5 percent) of the eleven predominantly white schools reported no black music faculty members and the other five schools reported one black music instructor each. All (100 percent) of the five predominantly black schools reported at least one white music faculty member each, with one school indicating a majority (57.1 percent) of white music instructors.

Should entrance requirements be altered to admit black and other minority students as music majors whose performance on entrance examinations may be below the university

standards? It was reported at all five predominantly black and seven of the nine predominantly white schools offering a major in music that all prospective music majors who are admitted to the university are accepted by the music department. At the two remaining schools, acceptance of below-par students as music majors is contingent upon the degree of potential for development shown by the student. In all cases, various types of remedial assistance were reported for students who show weaknesses in their backgrounds.

This remedial assistance is sometimes given within the music department and sometimes through a university-wide counseling service. Types of remedial aid given were reported to include limiting the student's academic load; providing a music laboratory designed to help students with problems; providing remedial applied lessons; gearing the pace of first level courses to slower students; and giving the student a trial period--usually one or two years--to show satisfactory progress. Most tutoring assistance was indicated being given in music theory, with applied music and class piano also being mentioned as areas requiring remedial aid.

Some individual instances were cited at predominantly white schools of black students who had been accepted under these conditions and who had either graduated or were doing satisfactory work in the program, and a few of these students were said to have done outstanding work.

It was indicated at all schools that remedial aid is not limited to black students. It was also reported at one school, in regard to music education majors, that the director of student teaching took special care to place all students--including black students--in schools where they would have the best chance of succeeding.

It was also reported at all schools surveyed that the cultural backgrounds of these and all students are taken into consideration in the development of course content for the music program. The incorporation of music of a wide range of styles and contributions of all ethnic groups to the general culture were indicated to be part of the thinking in the planning of the music program.

Does there appear to be a commitment on the part of music educators to the inclusion of black music in the music program? Concerning the availability of materials related to black music, an average of 117 books, twelve periodicals, and at least 109 recordings³ having to do with black music was located in the card catalogs of respective libraries of the eleven predominantly white schools. A similar search at the five predominantly black schools revealed an average of ninety books, nine periodicals, and at least 153 recordings dealing with black music. One predominantly white school

³Data pertaining to recordings were incomplete because most libraries did not maintain a complete listing of recordings in the card catalog.

reported a collection of more than 200 recordings of African music, but no serious attempts to acquire African instruments was indicated at any of the schools surveyed.

A total of eleven workshops and seminars in black music were reportedly conducted at four (eighty percent) of the five predominantly black schools during the present time period and a total of ten such projects were reported at six (54.5 percent) of the eleven predominantly white schools for the same time period. Six schools, five predominantly white and one predominantly black, reported no such projects.

A total of three (1.4 percent) of 212 music faculty members at predominantly white schools were reported to be, or to have been, engaged in research related to some aspect of black music, and a total of eight (18.2 percent) of forty-four music faculty members at predominantly black schools were reported engaged in such research. Two instances were reported in which this research at a predominantly black school was funded by the institution, involving two faculty members who are conducting research while on a study grant provided by the university.

What appears to be the outlook for the future of black music studies? Specific plans for three additional black music courses in the future were reported at two predominantly white schools, consisting of two courses in the

"History of Jazz" and one course in "Black Music in America." Plans for increased incorporation of black music into existing courses and programs were indicated at two predominantly white schools.

Concerning future plans at predominantly black schools, three proposed areas of major concentration at two schools, along with proposed courses, were discussed earlier in this chapter. No specific plans for increased inclusion of black music in the music program were indicated at seven (63.6 percent) of the eleven predominantly white schools and at three (sixty percent) of the five predominantly black schools.

CHAPTER V
DISCUSSION

Should there be separate black music courses or should the black experience be incorporated into the existing curriculum? The absence of separate courses in black music in the past appears to follow the general pattern of American education for this period in which very few such courses seemed to exist in most disciplines.¹

It appears, however, that students at predominantly black schools were exposed to a fairly large amount of black music in the past through its incorporation into performance repertoire and lyceum programs, while students at predominantly white schools during this period had practically no such exposure in the music program. This situation appears to be a part of the general pattern of the omission of studies related to black life and culture upon which black students seem to have based their demands for a curriculum which was relevant to their lives.

The finding that separate black music courses, jazz courses and ensembles, conscious efforts to incorporate

¹Although some black course offerings at black colleges date back to at least the 1920's, most of these appear to have been in the social sciences and literature. (See: Nick Aaron Ford, Black Studies: Threat or Challenge, (Kennikat Press, Inc., Port Washington, N.Y., 1973), pp. 48-52.

black music into existing courses, and workshops and seminars on black music all were instituted since 1967, seems to lead to the conclusion that the schools included in this study were caught up in the efforts, reported for black studies in general during this period, to respond to demands and pressures from black students as part of the "Black Studies Movement." The fact that all five predominantly black schools have offered either separate black music courses or black music as part of a humanities program seems to indicate a strong initial response to the demands of the "Black Studies Movement." However, the reported demise of two of the separate black music courses appears to suggest a lack of the drive needed to sustain these courses, a trend which has been reported for general black studies nationally.

The reason given for the inoperative status of these two courses was insufficient student enrollment. Since this appears to be the major factor in determining whether or not these courses will be offered, it might be concluded that there has not been sufficient student pressure felt at predominantly white schools to offer such courses in music.

This seems somewhat more easily understood in relation to predominantly white institutions, but why should these offerings at predominantly black universities have to depend upon student pressures and demands? It would appear that,

once the initial thrust was apparently successful in getting these courses established, music educators at predominantly black schools would feel a greater urgency to sustain them than students would.

It seems reasonable to assume that a majority of the black music educators at these schools received their public school and undergraduate training at black schools prior to the sixties. This means that they would have been exposed to black music through performance repertoires as has been pointed out in this study. From the present investigator's experience as a student and a teacher in the black public school and college, this exposure resulted in a knowledge of black music and composers which has not been exhibited by students in more recent years.

This seems to indicate that today's black college students are losing knowledge about their musical heritage rather than gaining it. Therefore, it is rather puzzling to this writer why music educators at all five predominantly black universities included in this study have not been more determined to establish and sustain courses which would permit an even more systematic study of the black musical heritage than they themselves benefited from.

At predominantly white schools, it seems that there should be at least one survey-type course which would give an overall view of black involvement in music. It seems

that black music and musicians have sufficient impact upon American cultural tastes and developments to make it an integral part of the curriculum. Therefore, courses in black music at predominantly white institutions would appear to help all students gain fuller understanding of the whole realm of music.

Data pertaining to the incorporation of black music into existing courses seem to support the contention that both separate and integrated courses dealing with black music are needed. While the incorporation of black music into existing courses was reported at all schools surveyed, little evidence was presented to substantiate this claim. In most instances, it was stated that this incorporation might not be specifically stated in the various course syllabi but that instructors were encouraged to include examples of black music in their courses.

In light of current educational demands that course syllabi be as explicit as possible, it would appear that every facet included in a course would be stated in the course syllabus in some manner. Although some statements might be less detailed than others, it seems that there should be some reference to the inclusion of black music in the statement of philosophy, objectives, and/or procedures for each course. The absence of such statements, together with the admitted insecurity in dealing with black music on

the part of many instructors and lessened student pressures, seem to leave room to doubt a widespread incorporation of black music into existing courses at the schools included in this study.

The awareness of the need to include black music in existing courses seems evident by the reported encouragement of this practice and the examples provided for documentation by few persons. However, it appears that a more concerted and systematic effort is required in order to help make up for past omissions in this area and bring black music into a proper perspective within the realm of music.

Another argument for the inclusion of black music in the curriculum through both separate and integrated courses may be found in statements of philosophy and purpose in the catalogs of the various institutions. Two such statements refer to: (1) the provision of a liberal education for all of its students including expanding cultural horizons and (2) the provision of specialized study in specific curriculum areas including preparation for certain professions.

The musical and sociological development of black musical idioms as well as the immense impact that black music and musicians have exerted on the shaping of American musical tastes seem to justify the inclusion of black music study in the liberal education for all students. These same factors appear to be equally valid reasons for including

black music as an area of specialized concentration in the curriculum.

Although an increase is noted in the amount of black music performed at both types of schools, predominantly black and predominantly white, in the present as compared to the past, the pattern of performance at both types of schools seems to point up a major weakness. This weakness appears to be a lack of awareness of the full scope of the repertoires of black music. It appears to be manifested in the fact that the bulk (about three-fourths) of all black music performed during the full time period covered by this study has been limited to choral and vocal settings of spirituals, with other performance mediums and genres represented by black composers being largely ignored.

Predominantly Black Schools

At predominantly black schools, the absence of orchestral compositions by blacks might be explained by the fact that no orchestras exist at any of these schools. However, one school has a regularly performing faculty piano trio (piano, violin and violoncello) and no composition by a black composer was found on any of its programs. Yet this investigator has located one composition for piano trio by a recognized black composer and a number of other compositions for violin or cello and piano which could be performed by this group. (See Appendix D.)

Also, choral directors at predominantly black schools "import" string players to accompany their choral groups on occasion. Although a number of choral or vocal solo compositions with orchestral accompaniment by blacks are published (see Appendix D), none of these were located on choral programs at either predominantly black school.

Although, there are no orchestras at the predominantly black schools, there are concert bands at all five institutions. Yet very little of the growing amount of literature by blacks (see Appendix D) for concert band, small instrumental ensembles, and solo instruments was found being performed. In a few cases, some soul, pop, or jazz type compositions appeared on concert band programs, and although these are legitimate idioms for this medium, the absence of other types of music by black composers seems to further perpetuate the idea that black music is limited to a few black musical idioms.

Concerning choral music, it is understandable why the vast majority of black music performed has been largely choral, since choirs have historically provided more performances at concerts, worship services, etc., and since the greatest amount of music by black composers has probably been written for this medium. However, a more equitable distribution of music other than spirituals could be included in choral repertoires, since a considerable amount

of such compositions by black composers seems to be available. (See Appendix D.) The same seems to apply to vocal solo music, since an even greater amount of this type of performance appears to consist of spirituals.

The inclusion of black gospel music in the choral repertoire which appears evident at predominantly black schools for the last two or three years seems to be a positive trend. This genre, which is generally agreed to be one of the uniquely black idioms, has been performed at predominantly black schools by groups outside the music departments for several years and now seems to be assuming a place in the standard choral repertoires within the music program.

The limited inclusion of "soul," "pop," and jazz compositions by concert bands and the extended use of these idioms by marching bands and jazz ensembles seem to indicate a similar acceptance of this music into the instrumental repertoires within the music program. However, the fact that jazz ensembles were not listed with other performing ensembles in the catalog of either predominantly black school seems to indicate a lesser importance attached to these ensembles.

Music for keyboard instruments also appears to have been neglected. There seems to be a number of organ compositions by black composers (see Appendix D), but almost

none were found on programs at the five predominantly black black universities. Perhaps the most surprising finding was the small amount of piano literature found on programs. This appears to have been a favorite medium for older and younger black composers and, to this investigator, would appear to rival vocal music in preponderance but this did not prove to be the case.

Even with jazz, where one would expect to find more black composers represented--especially at predominantly black schools--it was found that at least fifty percent of the composers and arrangers represented on these programs were nonblack. Although jazz has come to be considered an international art form, its black origin and strong black influences are generally conceded, causing this to be a somewhat puzzling finding.

The situation presented here seems to indicate a strong need for the five predominantly black schools to take the initiative in seeking out and including in performance repertoires carefully selected exemplars of black music representing all genres and mediums.

Predominantly White Schools

The meager amount of black music performed at predominantly white schools in the past and the present seems to suggest the need for a greater incorporation of this music into the performance repertoires. Also, a more

equitable representation of genres and performance mediums appears needed, considering the even more limited performance of music other than choral and vocal solo settings or spirituals.

The absence of orchestral compositions by blacks at those predominantly white schools which have orchestras may be attributed partly to the fact that only a few twentieth century composers appear to be represented in these repertoires, and since most black composers of orchestral music are of this century, they could easily be overlooked.

One orchestral conductor stated two reasons why black composers had not been included in the repertoire. The first was that their orchestra's repertoire consisted almost entirely of eighteenth and nineteenth century composers and that this would automatically eliminate black composers. However, at least two black composers in this category exist whose orchestral music might be worthy of consideration. (See Appendix D.)

The second reason was that music is selected solely on the basis of merit without any regard to the race of the composer. This is certainly an admirable attitude and one that may someday be valid. For the present, however, it appears more realistic to give some special attention to finding suitable orchestral compositions by black composers which might be included in the repertoire. This statement

seems reasonable due to the generally admitted fact that black achievements have been largely ignored in the past in the American educational system.

Therefore, it appears that the inclusion of a reasonable number of black composers in the orchestral repertoires would help make up for this omission. It would also appear to be of special value in helping to bring out the diversity of black involvement in and contribution to the arts in general and helping to dispel erroneous notions which seem to limit black musical involvement to a few black idioms.

Another orchestral conductor indicated that there were no orchestral works by black composers that were of sufficient interest to be included in the repertoire. He stated that he had heard of one or two black composers of orchestral music but that he was not really familiar with any of their works. This statement appears to reflect an opinion which seems to be widespread, as evidenced in readings as well as in casual conversation.²

This conductor's follow-up statement concerning his unfamiliarity with the works of black composers seems to get at the root of the problem. It appears evident that most

²A similar statement, reported by David Baker, seems to have catapulted the events which ultimately led to the establishment of the Black Music Center at Indiana University. (See: David N. Baker, Jr., in Black Music in Our Culture, Dominique-Rene de Lerma, ed., [The Kent State University Press, 1973], p. 13.)

music educators who conduct orchestras have not felt sufficient pressure to cause them to feel any special need to include black composers in their explorations for music representing the best in orchestral literature. However, due to the historically discriminatory treatment of blacks in this country and of black achievements by our educational system, it seems fair to ask that a special effort be made in this direction.

It seems that this would not only help rectify unjust treatment of a minority ethnic group but would help to dissipate what might be false lines of demarcation between "black music" and "white music." This sentiment seems implicit in the following statement by Smith who is speaking about the works of black composers:

Place our work on programs with Beethoven, Mozart, Schoenberg, Copland, and--if we can stand the heat--the current avant-gardists. We don't even have to be called black. When we stand for our bows, that fact will become clear when it should--after the work has made its own impact.³

The argument presented above concerning orchestral repertoires may apply equally well to those of choral, concert band, and keyboard performance medium since the inclusion of black composers for these mediums was also found to be extremely limited at the predominantly white

³Hale Smith, "Here I Stand," in Readings in Black American Music, Eileen Southern, ed., (W. W. Norton, New York), 1971.

schools in this study. Choral performances appear generally to include one or two spirituals on a Christmas or Spring concert, seeming to give an impression of a token representation of black music.

However, this type of inclusion appears to promote false ideas regarding the limitations of black creativity, ideas which seem to restrict black musical involvement to a few black idioms. It would appear to be much more meaningful to add to these spirituals some other genres represented in choral literature by black composers. This would seem more meaningful not only to the idea of including black music in the program but also to a fuller realization of all of the richness of American culture as it receives input from all of its members.

The same seems to be true for vocal solo compositions. Practically all of those by black composers found on programs at predominantly white schools were spirituals. This appears to indicate a need to make use of other types of vocal solo literature by black composers if its inclusion is to be truly representative.

Black music on concert band programs seems to be generally limited to a medley of jazz compositions. The performance of such compositions is quite appropriate for this medium but does not appear to be adequate. As has been mentioned in the discussion of orchestral and vocal

repertoires, the increasing amount of concert band literature by black composers should be explored for carefully selected exemplars for inclusion in the repertoires of concert band, small instrumental ensemble, and instrumental solo performances.

Piano and organ literature by blacks also appears to be a fertile field for exploration. Since black composers seem to have written for these mediums, especially piano, in the Western art music tradition since before the turn of the century, it appears that a considerable amount of material which would be new to most audiences could be gleaned from an examination of this area.

Of programs examined for jazz ensembles at predominantly white schools, only about thirteen percent of the compositions performed was written by blacks. Although jazz seems to have become regarded as an international art form, it appears that its generally admitted black origin and strong black influences would warrant a larger representation of black composers.

This situation seems to fit a general pattern which appears to prevail nationally. White persons in commercial and educational fields seem willing to give credit to blacks for originating and influencing musical trends, but when it comes to receiving the personal gratification and economic gains of having music performed, blacks do not often seem

to be recipients of these benefits. This, in addition to an acknowledged large number of black jazz artists would appear to justify the inclusion of a larger number of compositions and arrangements by blacks in the repertoires of the jazz ensembles.

Jazz ensembles were found to be offered for credit at most of the predominantly white schools and listed along with other performing ensembles in the various catalogs. This seems to indicate that a greater importance is attached to these ensembles than is the case at the five predominantly black schools which have not given jazz ensembles a similar listing. This finding seems to support the charge made in the literature that the black university is neglecting this art form and major developments in jazz, which should be coming from the black university, instead of coming from white institutions.

The discussion presented here relative to the incorporation of black music into the performance repertoires is intended to point up a need at both types of institutions, predominantly white and predominantly black, to make a more determined effort to seek out carefully selected exemplars of black music representing all genres and mediums for inclusion in these repertoires.

This practice, together with a more systematic incorporation of black music into existing courses and the

offering of appropriate separate black music courses, would appear to go a long way toward bringing black music into a proper perspective within the mainstream of the American educational system.

Are black music studies intellectually valid? Data seems to suggest a general acceptance of black music study as being intellectually valid at all schools surveyed. This conclusion appears supported by stated efforts to incorporate black music into existing music courses, the offering of separate black music and jazz courses and the use of regularly certified personnel to teach these courses, the expressed possibility that items related to black music might be included on graduate diagnostic and comprehensive examinations, the incorporation of black music into performance repertoires, and announced plans for increased future inclusion of black music at some schools.

All of these claims were not documented, e.g., the amount of incorporation into existing sources, inclusion on graduate examinations, and some of the future plans. And if the present writer's experience in the graduate program of a predominantly white school is any indication, there seems to be room to doubt the widespread incorporation of black music into existing music courses.

Of three areas of music study included in this graduate program--music education and research, music theory,

and music history and literature--there was an occasional reference to black music and musicians in music education courses. In music theory and history and literature courses, there was not a single instance that can be recalled in which a musical example of a black composer was used. In a course in "Twentieth Century Music," not a single black composer was included in the text or mentioned in class. The same was true of a course in "Symphonic Literature" which also dealt with twentieth century composers. Since most orchestral music by blacks has probably been written during this century, it appears that, if black music was to be incorporated into existing music courses, these would be two logical courses in which it should occur. This situation would cause one to doubt that black music has received full intellectual acceptance or that its incorporation into existing music courses is being as widely practiced as has been reported.

A more positive aspect of this graduate program can be found in its "independent Study" courses as well as in the writing of theses and dissertations in which papers and projects related to black music are not only accepted but appear to be encouraged.

The factors reported at the beginning of this discussion appear to indicate a degree of general acceptance of the intellectual validity of studies related to black music.

However, a need for more positive action seems to be suggested for this acceptance to become manifest.

What should be the objectives of a program in black music studies? The list of objectives provided for one of the currently active "Afro-American Music" courses at one predominantly black school seems to be well stated and rather comprehensive. (See School A: Appendix C.) It is considered, by this writer, to be a good example of relating well formulated general goals to the objectives of black music study as identified in the literature. Two suggestions might be made. Although the full scope and nature of black music study seems to be implied, it might be helpful to have a statement relating specifically to this subject, since a lack of understanding seems to be apparent in this area. It is further suggested that courses of this nature become expanded to include black and black-influenced-music outside the United States, especially that of Latin-America.

This set of objectives also seems to be valid for all types of black music inclusion in the music program, whether through separate course offerings, incorporation into existing courses and performance repertoires, or the establishment of major programs in black music studies. Major programs would probably include additional objectives related to professional preparation and opportunities.

One document, a "Proposed Curriculum in Jazz," was provided for a major program which has been proposed at

another predominantly black school. (See Appendix C.) While this proposal has some good points, such as a program description and a statement of justification, it does not seem to include a set of well-defined objectives. In keeping with sound educational practice, it is suggested that all courses and programs in black music studies be carefully planned, including concisely stated objectives which reflect a well formulated philosophy related to the course or program.

It is also felt that objectives for all courses into which black music is incorporated include a statement related to this incorporation. This would appear to lead to more systematic and carefully thought out procedures in this regard. It seems that statements might refer explicitly to black music or at least include general reference, such as "ethnic music," "pluralistic tastes," "expanding cultural horizons," etc.

What kinds of courses should be offered? Of the courses which have been and are currently being offered, those at predominantly black schools appear to correspond with objectives of black music study as defined in the literature more so than those at predominantly white schools. In each instance, at a predominantly black school, in which a single black music course has been offered, this has been a survey-type course in "Afro-American Music."

This seems to be the most appropriate single-course offering since, due to the breadth of its coverage as discussed earlier in this chapter, it can serve to help students develop an understanding of the full scope and nature of black music and its contribution to the general culture.

At predominantly white schools, all single-course offerings in black music have been those dealing with various aspects of jazz study. While this type of course might help meet some of the stated objectives of black music study, it appears to counteract the objective of gaining an awareness of the nature and scope of black involvement in music.

Instead of promoting this understanding, jazz courses, when they are the only courses offered dealing with black music, appear to perpetuate the false limitations which usually seem placed on this music, i.e., that its study is limited to a few black musical idioms. Instead, what appears to be needed are courses including a study of black composers, performers, etc., who are involved in music of the Western art tradition including all of its forms and performing mediums, as well as a study of black folk and jazz-related music.

Therefore, it is suggested that, if only one black music course is to be offered, this should be "Afro-American Music" or a similar course including a survey of the full

gamut of black musical involvement. It is also suggested that second and succeeding black music courses should be instituted only after--or concurrently with--the establishment of this type of survey course.

The other kinds of courses reported to be currently offered or planned for the future--dealing with jazz, Western art music, Africa, South America, and black gospel music--seem to provide a wide range of possibilities for developing general and specialized study in accordance with objectives expressed in the literature.

Should black music courses be part of an autonomous Black Studies Department or should these courses be offered in an interdisciplinary program? The finding that all black music courses at the schools included in this study are offered on an interdisciplinary basis seems to correspond with the national pattern, since it is reported that at least seventy-five percent of all black studies courses and programs in the United States appear to be offered on some kind of interdisciplinary plan.

One advantage of such a plan seems to be in the possibility of interrelating black music study with the study of black life and culture generally, thereby providing for a more comprehensive program and possibly preparing a student to be consultant or resource person in the area of black studies.

What seems to be crucial element for such a cooperative arrangement, which has been pointed out in the literature, is related to the personal equation. Ford observes that: "The administrator . . . of a Black Studies Program is more responsible for its success or failure than any other single influence except, of course, the financial budget."⁴ Therefore, it seems that a director of such a program must have a strong belief in the program and possess whatever qualities are needed to sustain it.

Perhaps this element was a factor in regard to the two "Afro-American Music" courses--which were offered as part of an interdisciplinary program--which have become inoperative at two predominantly black schools. It might also contribute to the fact that at one of the two predominantly black schools currently offering "Afro-American Music" courses as part of a Black Studies Program, this information does not appear to be readily available in the school's catalog.

No reference to the Black Studies Program could be found in the index under any heading in this school's catalog. Neither could a separate listing of requirements for the black studies major be found anywhere in the catalog. After considerable searching, one paragraph describing the black studies major was located in the catalog under the heading of "History and Social Science."

⁴Nick Aaron Ford, Black Studies, p. 95.

It seems that it would be the director of the Black Studies Program's responsibility not only to see that information concerning the program is not made this difficult to find but that it is made as conspicuous as possible.

Although all of the separate black music courses which have been offered at the predominantly black schools were reported to have been part of a black studies major or minor, there appears to be a need for more positive leadership in coordinating and sustaining these interdisciplinary programs.

Should black music courses be organized as a component of an ethnic studies program? Since no organized ethnic studies programs were located at any of the schools surveyed, and none were reportedly planned for the future, it appears that any courses relating to various ethnic groups are treated independently. This seems to be the pattern most often recommended in the literature as well as the pattern reported for schools which have organized ethnic studies programs.

Therefore, while music of all ethnic minority groups was reported to be incorporated into the music program to some degree, a fusion into a group of ethnic music studies does not appear to be indicated at any of the schools surveyed.

Should a person major in black music? Perhaps the most crucial factor concerning this question is what a person can do with a major in black music. There does not appear to be any evidence that this factor has received any systematic investigation, even by the two predominantly black schools which have announced future plans for undergraduate major concentrations in black music. In addition to the possibilities indicated for a general black studies major in chapters one and two of this paper, there seem to be some potentials relating specifically to a major in black music.

First, it must be remembered that students who concentrate in black music will also take all of the courses that other music majors take, i.e., music history, theory, applied music, and perhaps music education. Their experiences in performing and attending concerts will be the same as all other students, thus being exposed to all of the traditional training received by students concentrating in applied music or composition, for example.

Because of its parallel training, one employment possibility seems to be a teaching position in the public schools. In this case, students would probably have to spend some extra time in school to take courses required for certification, just as students who major in applied music or composition would have to do if they later decided to teach.

An interdisciplinary program involving music was suggested by the chairman of the music department at one predominantly black school. This program would include an equal distribution of courses among several areas, e.g., music, social sciences, literature, drama, and art, thus preparing the student to be a resource person for black studies in a school system.

In most colleges and universities, faculty members are expected to be able to teach in two or three areas, such as applied music, music history, and music theory, or some other combination. Faculty members are also expected to be able to serve as a source of information for some specific area as well. This seems to suggest another job opportunity for students who continue with a black music concentration in graduate studies. This would appear to be a particularly good area of concentration for musicologists who also have special interest in black music.

A jazz concentration would appear to be of value in public school and college teaching, since jazz ensembles and courses seem to be increasingly offered at both levels. Students concentrating in jazz would be expected to have performance experience in concert band or orchestra as well, and if they decided to teach in public schools, would have to take courses required for certification.

Non-teaching opportunities for students concentrating in black music should not be any less than for those concentrating in other areas of music. Students major in applied music and composition although employment in these areas is limited, and it seems that students with a major in black music would have at least as good a chance of finding employment. From this brief discussion, it seems that if the question of job opportunities were thoroughly explored, a number of other possibilities could be presented.

The feeling expressed in this discussion is that black music simply provides another area of concentration in the field of music. It is not a separate field divorced from the rest of the music world, but as integral and legitimate an area for specialization as music education, theory, history, etc.

Should all universities have organized programs in black music studies? The fact that only one predominantly black school has begun work on developing an organized program in black music studies seems to reflect the general attitude toward this question as expressed in the literature. It appears generally felt that, while every school should offer at least one course in black music, a school should have an organized program of black studies--and black music studies--only if it is willing to commit its full resources to the program's development. Therefore, it is

suggested that a school should not embark upon such a program until it has thought it through and made a decision to commit its resources to developing and sustaining the program.

Data appears to indicate that one predominantly black school has made such a decision and seems to be moving ahead with the development of such a program. However, according to data presented, there appear to be some major weaknesses in developmental procedures for this program. Evidence does not seem to indicate that careful planning preceded the development of proposed courses for the program. It appears that these courses have been drawn up and presented for approval without a written statement of philosophy, objectives, methodology for implementation, or evaluation procedures.

It is suggested that a program which is begun without such meticulous planning will not be built on a sound foundation and will have to depend too much upon chance for its success. This appears to be an especially hazardous situation for a program in black music studies in light of the reported general decline nationally of support for black studies.

One document was provided for this program which seems to include some of the elements discussed above. This document, a "Proposed Curriculum in Jazz," contains a

description of the program, a list of proposed courses, anticipated cost, and a justification for the program. This proposal appears to contain a degree of reference to need, philosophy, and implementation but the other elements suggested above do not seem to be given consideration. However, no documentation was presented showing that any attempt was made at the overall planning for the program which includes proposed major concentrations in "Afro-American Music," "Jazz," and "Sacred Music" with emphasis on the black church.

It is recommended that procedures in the development of Black Music Studies Programs, in order to be educationally sound, should include the following elements: (1) an assessment of the need for such a program and of resources available for its development, (2) a clear and comprehensive statement of philosophy related to the program, (3) a statement of purposes and objectives in specific language, (4) a statement of methodology for implementing the program, and (5) a statement of evaluation procedures for the program.

After a reconsideration of the program described above within this framework, some major or minor revisions in proposed courses might become necessary. At any rate, a program structured upon such procedures would appear to have a much greater chance of succeeding than one that is not carefully thought out beforehand.

To what extent should black studies be involved with the black community? The data seem to indicate that the sense of urgency expressed throughout the literature of the need for university black studies programs to work toward the uplift of the black community does not appear to be felt at any of the schools surveyed. Although general community involvement was reported at all schools, no conscious effort for this involvement to relate specifically to the uplift of the black community appeared to be indicated. This seems to suggest a feeling that either the need is not as great as expressed in the literature or that the black community should not be thought of separately from the general community.

It would appear that the projection of black music studies into the community would help enrich the cultural life of the whole community since whites as well as blacks could benefit from the broadened perspective afforded by this added exposure to music. This projection might take the form--in addition to the activities listed in Chapter IV--of determining what community services might best be performed within the resources of the music program and the ways in which black music courses might function within this framework.

It is suggested that specific statements of commitment to community service, accompanied by appropriate action, are

needed in the formulation of philosophies and objectives related to the music program, including black music courses. It seems that this would provide the most effective means for the music program to participate in the overall objective of community service which appears to be in catalogs of all the schools surveyed in this study.

To what extent should whites be involved with black music studies? White students and instructors seem to have been involved with black music courses since their inception at the schools surveyed. This appears to correspond to the dominant pattern nationally as well as with most arguments that whites as well as blacks need to study the black experience. It seems, therefore, that those writers who have advocated the exclusion of whites from participation in black studies have not found agreement in the schools included in this study.

However, data concerning the racial make-up of the music faculties at the predominantly white and the predominantly black schools seem to suggest a situation which might lessen black leadership potential in the development of black music studies. The small percentage (2.4 percent) of black faculty members at the predominantly white schools as opposed to the large percent (36.4 percent) of white faculty members at the predominantly black schools seems to represent a rather great imbalance.

This pattern seems similar to others reported in the literature and appears to give weight to the question of whether such an arrangement should be accepted as satisfactory as well as to the argument in the literature that white influence in the black university should be limited. In addition to appearing to lessen black leadership potential in the black university, this situation also seems to reduce job opportunities for black music teachers and appears to contribute to the perpetuation of the white identity of predominantly white schools while serving to dissipate the black identity of predominantly black institutions.

It is suggested, therefore, that the racial make-up of music faculties at both types of schools be brought more in line with black and white student enrollment ratios. This would mean an increase in the percentage of black faculty members at predominantly white institutions and a decrease in the percentage of white faculty members at predominantly black schools.

Should entrance requirements be altered to admit black or other minority students as music majors whose performance on entrance examinations may be below the university's standards? A favorable pattern concerning admission standards seems indicated by the data, since all schools appear to recognize the fact that students come to the

universities from varied backgrounds and some may not have had as much opportunity to develop their potential as others have.

The reported success of many students admitted into the music programs on a provisional basis seems to attest to the worth of this type of admission policy under which students are given necessary remedial aid. It seems suggested that, without such a realistic policy, many students with undeveloped potential would be deprived of the educational opportunities which they seek and perhaps would be lost to the music field.

It also appears that most schools are making some effort to relate the music program to the cultural backgrounds of all students through reported incorporation of a wide range of musical styles into the program. The music programs at all schools still appear to be basically oriented to the European tradition since, realistically, the dominant American culture has grown out of that of Europe. However, in keeping with the seemingly growing trend toward a concept of pluralistic tastes, attention seems increasingly given to other influences--including strong black influences--on American cultural developments.

It seems reasonable, then, that all students should be enculturated into the basic American cultural milieu which still appears to be dominated by its European roots, while

at the same time, being exposed to expanding cultural horizons. Therefore, there seems to be a need to include an exposure to black life and culture and its input into the general culture.

Does there appear to be a commitment on the part of music educators to the inclusion of black music in the music program? This issue is primarily concerned with the question of whether black music studies will be able to sustain a viable position in the music programs of the sixteen constituent members of the University of North Carolina or whether evidence will support the accusation that attention given this matter in recent years has been for merely propitiative purposes.

The following listing pertains to an appraisal of the overall commitment to the inclusion of black music in the music programs of schools included in this study. The list is divided into factors considered to be negative in relation to this commitment and those thought to indicate positiveness. For predominantly white schools, negative factors include: (1) absence of separate black music courses, with only one planned for the future; (2) the small amount of black music in performance repertoires, including a small number of jazz compositions by blacks; (3) limited performance of black music other than choral and vocal solo settings of spirituals; (4) the small number of music faculty

members engaged in basic research and the apparent absence of funding for such research; (5) the small number of black faculty members; (6) the absence of a required course in black music; and (7) the absence of a firm commitment to the community.

Negative factors for predominantly black schools include: (1) the absence of jazz courses at all except one school and none reported planned for the future at three schools; (2) the failure to list jazz ensembles on an equal basis with other ensembles; (3) the failure of two schools to sustain their separated black music courses and the failure of one school to offer a separate black music course; (4) the limited performance of black music other than choral and vocal solo setting of spirituals; (5) the small number of music faculty members engaged in basic research related to black music and the apparent absence of funding for such research; (6) the large number of white music faculty members; (7) the absence of a required course in black music; and (8) the absence of a firm commitment to the community.

Positive factors for predominantly white schools include: (1) the maintaining of jazz courses and ensembles on a par with other courses and ensembles; (2) the inclusion of black-influenced "pop" music in the marching band repertoire; (3) the availability of materials pertaining to black

music; (4) the conducting of seminars and workshops related to black music; (5) the altering of admission requirements and the providing of remedial assistance; (6) efforts to incorporate black music into existing courses; and (7) the number of blacks included in lyceum-lecture series.

Positive factors for predominantly black schools include: (1) the presence of three currently active separate black music courses; (2) the four proposed major concentrations, with three already in the process of being developed; (3) the amount of black music in performance repertoires, including gospel and popular "soul"; (4) the availability of materials relating to black music; (5) the conducting of workshops and seminars related to black music; (6) the altering of admission requirements and the providing of remedial assistance; (7) efforts to incorporate black music into existing courses; and (8) the number of blacks included in lyceum-lecture series.

The apparently fairly even distribution of negative and positive factors in the above listing seems to represent something less than a firm overall commitment to an equitable inclusion of black music in the music programs of schools included in this investigation. It would appear that positive factors would substantially outweigh negative ones in order for such a commitment to be indicated.

Therefore, it may be concluded that there does not seem to be a firm overall commitment to the inclusion of black music in the music programs at either the predominantly white or the predominantly black schools. Although there appear to be one or two exceptions, officials generally seem to have made whatever concessions to black music studies they feel are necessary, thus seeming to give weight to charges in the literature that these concessions have merely been conciliatory gestures in the face of demands from black students.

What appears to be the outlook for the future of black music studies? Discussion of this question is tied directly with that relating to the question of commitment, since future action seems largely contingent upon the extent to which music educators are committed to the inclusion of black music in the music programs.

The data do not appear to indicate any particular sense of urgency, at either the predominantly white or the predominantly black schools to bring about a full understanding of the nature and scope of black music and its impact on the whole musical realm. This conclusion appears to be substantiated by a number of factors:

1. Two separate black music courses at two predominantly black universities have become inactive. Add to this the one

predominantly black school which has not offered a separate black music course and indicated no future plans for such a course and there will continue to be three predominantly black schools at which no courses of this type will be offered. Also according to future plans, there will be only one predominantly white school at which such a course will be offered. Therefore, there will be a total of thirteen (81.3 percent) of the sixteen schools at which no separate black music courses will be offered.

2. Similarly, there will be five predominantly white and three predominantly black schools, or a total of eight (fifty percent) of the sixteen schools at which no jazz courses will be offered. Also, at five of the six predominantly white schools offering jazz courses, these will be the only courses related to black music. This situation appears to be inconsistent with the objectives of black music study as defined in the literature, in that it seems to perpetuate the misconception that black music study is limited to one or two black idioms.

3. No jazz courses are currently taught at four (eighty percent) of the five predominantly black schools and none were reported in the planning for the future at three of them. In addition, jazz ensembles at all five predominantly black schools, while reported to be offered for credit, were not found listed in catalogs along with other performing ensembles.
4. The performance of black music at both types of schools seems limited largely to choral and vocal solo settings of spirituals with other mediums and genres being virtually ignored; and there does not appear to be any indication that this trend will change. This seems to further perpetuate the misconception concerning the limitations of black music repertoires. Also, the amount of black music performed at predominantly white schools appears to be very minimal.
5. A meager amount of basic research related to black music seems to have been conducted at all schools surveyed and very little funding appears to have been provided for such research.

6. No black music course was found to be required at either type of school, so that a student may graduate without having taken a single course related to black music. Also, there are currently three predominantly black and seven predominantly white schools at which no black music courses are available even on an elective basis; and if future plans materialize, there will still be two predominantly black and five predominantly white schools at which this will be true.

In spite of the apparent weaknesses which have been pointed out above, there appear to be some positive aspects of the question regarding the future of black music studies:

1. Although only a few schools indicated specific plans for increased future inclusion of black music; the atmosphere as perceived by this investigator appeared to be one which was at least receptive to the idea. Neither the data reported in this study nor the attitudes of music educators as discerned by the present investigator appears to suggest any perceptible degree of inimicality to the idea of bringing black music into the mainstream of music

education. What appeared to be missing were (a) an awareness of the full scope of black music studies and (b) a catalyst to precipitate more positive action in the area of black music studies and the drive needed to sustain such action.

2. One predominantly black school seems to have made a firm commitment to the development of an organized program of black music studies. Although developmental procedures appear to need strengthening, it seems highly conceivable that the steps taken at this school could provide the impetus which appears to be needed to precipitate more positive action at the remaining institutions.
3. The positive factors enumerated in the "Commitment" section of this chapter (pp. 110 and 111, above)--whether or not they were instituted for purposes of appeasement--appear to afford a favorable base for a reasonable expansion of black music inclusion in the music program, provided sufficient impetus and drive are present.

It has been suggested in this discussion that two elements appear to be needed to strengthen the future

outlook for black music studies: (1) an awareness of the full scope of black music studies and (2) a catalyst to precipitate more positive action in the area of black music studies and the drive needed to sustain such action.

It is further suggested that this impetus and drive should come from the predominantly black institutions. The opinion expressed in the literature that the black university is in a position to make significant contributions to future developments in black music studies seems to be a reasonable one. Therefore, it is especially puzzling to this writer that the predominantly black schools included in the present study generally have not appeared to capitalize on the opportunity seemingly presented by the "Black Studies Movement" to perpetuate their musical heritage by developing and sustaining stronger programs of black music study.

The tone and essence of this argument appear implicit in the following statement by Roscoe C. Brown:

The present emphasis on programs for black students offends many persons, white and black because they feel that such an overt emphasis merely stimulates separatism and racial divisiveness. At first glance, this proposition might appear to be valid. However, we must realize that self-respect and equality are not bestowed on one group by another, but rather must be gained by the group discriminated against by its own efforts. This is not to say that white people cannot play important roles in the process, but the black man must be his

own spokesman, his own strategist, and must mobilize the sentiment among his own people for change.⁵

⁵Roscoe C. Brown, "The White University Must Respond to Black Student Needs," The Negro Digest, (March, 1969), p. 31.

CHAPTER VI
SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of this study was to examine the music programs of the five predominantly black and eleven predominantly white constituent institutions of the University of North Carolina in order to determine the extent to which black music has been included in these programs prior and subsequent to the beginning of the "Black Studies Movement" and to make recommendations for its future inclusion.

These music programs were studied by using two time periods: 1960-61 through 1966-67 (the past) and 1967-68 through 1973-74 (the present), allowing an equal amount of time on either side of 1967-68 which was identified as the beginning of the "Black Studies Movement."

Thirteen research questions, derived from a review of the literature, were formulated to serve as the basis for this investigation. Music programs at the five predominantly black schools were compared with those at the eleven predominantly white institutions within each time period and music programs in the past were compared with those in the present at both types of institutions, as they related to each of the thirteen research questions.

The instrument for collecting data was the "Black Music Questionnaire" found in Appendix A of this paper. The questionnaire consisted of two types of items: those related to data collected from documents and those related to data collected from interviews with music school deans or department chairmen. Documents included school bulletins or catalogs; concert and lyceum printed programs; course syllabi and reading lists; topics on black music in term papers and projects, masters theses, and doctoral dissertations; library card catalogs; and North Carolina Affirmative Action Reports. See the "Black Music Questionnaire" in Appendix A of this paper for types of data collected from documents and interviews respectively.

Data were subjected to quantitative and qualitative analysis. Quantitative analysis included a reporting of percentages of the number of schools offering black music courses and jazz ensembles, the amount of black music included in performance repertoires, racial make-up of music facilities, the number of blacks included in lyceum-lecture series, the number of schools conducting workshops and seminars in black music, and the number of music faculty members engaged in research pertaining to black music.

Qualitative analysis consisted of a comparison of data with normative and empirical literature. Trends relative to the inclusion of black music in the music program of the

schools included in this study were compared with polemical and empirical writings pertaining to the "Black Studies Movement," especially as related to black studies in music.

No surveys having to do with black music studies in higher education were found in the review of related literature. Several survey studies were located which dealt with general black studies in colleges and universities throughout the United States. Findings in these studies appear to be generally similar, with all of them seeming to indicate a decline in administrative, faculty, student, and community support given to black studies. One investigator perceived this support to be less than enthusiastic to weak, while another described administrative purposes in the establishment of black studies programs as palliative, with no commitment to black studies as academic units.

Some writers have predicted a short life span for black studies while others feel that they are here to stay. Some persons in the latter group seem to stress a unique role to be played by the predominantly black university in the development of black studies through creative and innovative approaches. The major thrust of the present investigation was toward the question of whether black music studies will be able to sustain a viable position in the music of the sixteen constituent institutions of the

University of North Carolina or whether evidence would support the charge that attention given this matter in recent years has been merely for the appeasement of black students while the pressure was on. This issue is dealt with in the discussion of whether there appears to be a commitment on the part of music educators, in relation to the present and the future, to the inclusion of black music in the music programs of the schools included in the study.

Data relating to current practices and plans for the future seem to indicate a fairly equal distribution of positive and negative factors relative to this commitment, a situation which does not appear to represent a strong overall commitment to the inclusion of black music in these schools. Therefore, while one or two notable exceptions were found, the music programs of schools included in this investigation seem to follow the same pattern described in most similar surveys relating to general black studies, in that there generally appears to be no perceptible sense of urgency at either predominantly white or predominantly black schools surveyed in this study toward the bringing of black music into the mainstream of music education.

Conclusions

As a result of data provided, it may be concluded that:

1. Prior to the beginning of the "Black Studies Movement" in 1967-68, the only important

inclusion of black music in the music programs of the sixteen constituent members of the University of North Carolina occurred at the five predominantly black schools, through incorporation into performance repertoires and lyceum series.

2. A considerable increase in the inclusion of black music in the music programs at these institutions has taken place since the beginning of the "Black Studies Movement."
3. This inclusion has taken the form of separate black music courses, jazz courses, the incorporation of black music into existing music courses, and increased incorporation of black music and musicians in performance repertoires and lyceum series.
4. The performance of black music at both predominantly black and predominantly white schools has been limited largely to choral and vocal solo settings of spirituals, thus seeming to indicate a limited awareness of the scope of repertoire represented by black composers.
5. The inclusion of black music in the music program has been greater at the predominantly black schools than at the predominantly white institutions in the past and in the present.
6. The number of separate black music course offerings has declined in 1973-74.
7. The intellectual validity of black music studies appears to be generally accepted.
8. In most cases, objectives of black music courses and proposed programs do not seem to be clearly defined.
9. A wide variety of course offerings in black music seem to be planned for the future at a few schools.

10. All black music courses and proposed programs are offered on an interdisciplinary basis.
11. There does not appear to be a plan to fuse black music studies into an ethnic studies program at any schools surveyed.
12. There appear to be plans for offering major concentrations in black music at two predominantly black schools.
13. No conscious effort seems indicated at any of the schools surveyed to relate black music study with the uplift of the black community.
14. There do not appear to be any restrictions according to race on participation in black music studies at any of the schools surveyed.
15. There seems to be an imbalance in the ratio of white and black music faculty members at both predominantly white and predominantly black schools.
16. All schools appear to have entrance policies and remedial aid practices which seem to encourage the admission and success of students from various cultural and educational backgrounds.
17. There generally seems to be somewhat less than an overall firm commitment to the inclusion of black music in the programs at the schools included in this study.
18. The outlook for the future of black music studies at these institutions appear to depend upon two factors:
 - (a) an awareness of the full scope of black music studies and
 - (b) a catalyst to precipitate more positive action in the area of black music studies and the drive needed to sustain such action.

Recommendations

The following areas are recommended for further research:

National, regional, and other state surveys. No other studies attempting to determine the extent to which black music has been included in the music programs of colleges and universities were located by this investigator. Therefore, it appears that other studies of this nature for colleges and universities, as well as other levels of education, would be of value.

The quality of black music courses and programs. It seems that the cause of black music studies would be strengthened considerably by the establishment of a comprehensive set of objectives formulated in light of societal needs and by an evaluation of the extent to which existing and proposed black music courses and programs meet these objectives.

Identifying exemplars of black music for inclusion in the music program. It would appear to be extremely helpful to have available examples from music by black composers which might be used in various aspects of melodic, rhythmic, harmonic, textural, timbral, and formal usage in music history and music theory instruction.

There also appears to be a need for the assimilation of black folk, art, and popular songs which might be used in

music education programs, in the preparation of various song book series, and in writing of instructional materials for the different performance mediums.

Another strong need seems to be a graded and annotated compilation of exemplars of black music in the Western art music tradition for all performance mediums.

Musicological research. In the last few years, there have appeared writings in the literature which seem to imply the need for a re-examination of the role played by African and European blacks in the development of European music. Therefore, it is felt that extensive research relating to this question is needed, as well as that relating to the involvement of American and other blacks in the development of the Western art music tradition and world musics in general.

"Value" Studies. It would appear interesting to determine why faculties at predominantly black colleges and universities seem to be hesitant about establishing programs in black studies and black music studies.

It would also seem helpful to investigate the training and/or values of traditional faculty as to why black music is not included in such courses as "Symphonic Literature," "Twentieth Century Music," etc.

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APPENDIX A
DATA COLLECTION INSTRUMENTS

BLACK MUSIC QUESTIONNAIRE

Information for this questionnaire will be secured from two sources, documents and interviews. Following each item, in parenthesis, the particular source of data for that item is given.

1. Have separate courses been offered in black music, and if so, what are the race and academic credentials of the instructor of each course? (Catalog and Interview)

Name of course	<u>1966-67 or before?</u>		
	Teacher	black	rank or white degree
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
	<u>1967-68 or since?</u>		
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

2. What is the average enrollment in each black music course for each semester, as follows? (Roll book or Interview)

<u>Name of Course</u>	<u>1966-67 or before</u>			
	black	white	major	non
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
	<u>1967-68 or since</u>			
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

3. If jazz courses are included in the above list, to what extent are they treated as black music courses? (Interview)
4. How are these black music courses publicized? (Catalog and Interview)
- regular catalog listing
 regular semester or quarter class schedule listing
 all black courses grouped together in:
 catalog class schedule
 other
5. Are music majors required to take any course in black music? (Catalog and Interview)
- yes no Comment:
6. Are these black music courses part of a cooperative interdisciplinary program in black studies? (Catalog)
- yes no Comment:
7. Are they offered as part of an interdisciplinary black studies major or minor? (Catalog)
- yes no Comment:
8. Are they: required or elective within the black studies major or minor? (Catalog)
- yes no Comment:
9. Is a major or minor offered in black music? (Catalog)
- yes no Comment:
10. Is such a major or minor being planned? (Interview)
- yes no Comment:

11. Are black music courses open to all students without regard to race? (Catalog)

yes no Comment:

12. What percentage of test items on each of the following graduate examinations deals with black music? (Interview)

Diagnostic or Entrance
Qualifying
Comprehensive

13. Since North Carolina has entered a competency based concept for teacher education, to what extent is a knowledge of black music included in your list of competencies for music education majors? (Interview)

14. Is this list of competencies available? (Interview)

yes no Comment:

15. Does either of the following organizations exist on your campus? (Catalog and Interview)

yes no Comment:

black gospel chorus
stage band or jazz ensemble
other group performing in a black idiom

16. If so, are they offered for credit? (Catalog and Interview)

yes no Comment:

17. Who conducts major performing groups? (Interview)

black	white	other	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	chorus
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	orchestra
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	band

18. What is usually the racial make-up of audiences at concerts? (Interview)
- _____ more than 50% black
 _____ more than 50% white
19. What is the extent of community involvement in connection with black music courses and activities? (Catalog and Interview)
20. Is music of other ethnic minority groups included in the music program? (Catalog and Interview)
- _____yes _____no Comment:
21. What is the racial make-up of the general student body? (Affirmative Action Report)
- number percent
 _____ black
 _____ white
 _____ other
22. What is the racial make-up of the music faculty? (Affirmative Action Report and Interview)
- number percent
 _____ black
 _____ white
 _____ other
23. What is the average number of music education majors to graduate from your school each year? (Interview)
- _____undergraduate _____masters _____doctoral
24. Do you accept minority students as music majors who may be deficient on entrance examinations? (Interview)
- _____yes _____no Comment:

25. If yes, do you provide remedial programs and counseling to help these students succeed? (Interview)

___yes ___no Comment:

26. Are the cultural backgrounds of these students taken into consideration in the development of course content? (Conclude from data)

27. Are there any specific plans for increased future inclusion of black music in the music program? (Interview)

___yes ___no Comment:

28. Have any faculty members been engaged in research in black music? (Interview)

___yes ___no Comment:

29. Have any projects, e.g., lectures, workshops, etc., related to black music been conducted with or without funding? (Interview)

___yes ___no Comment:

30. Do you have any materials, e.g., African instruments, recordings, or other materials related to black music which would not be listed in the card catalog of the library? (Interview)

___yes ___no Comment:

31. What are the library holdings in materials related to black music?

___books ___periodicals ___recordings
 ___other _____

32. Are funds from the regular university budget used for projects, research, or acquisition of materials related to black music? (Interview)

___yes ___no Comment:

33. What is predicted for the future inclusion of black music in the music program? (Conclude from data)

decrease	remain same	increase	
_____	_____	_____	separate black music courses
_____	_____	_____	integration into existing courses
_____	_____	_____	inclusion in performance repertoire
_____	_____	_____	inclusion of blacks in lyceum-lecture series
_____	_____	_____	community involvement
_____	_____	_____	student body integration
_____	_____	_____	music faculty integration
_____	_____	_____	other _____
_____	_____	_____	other _____

34. Can a list of objectives for black music courses be supplied? (Interview)

___yes ___no Comment:

35. Can examples be provided of the incorporation of black music into existing music courses? (Term papers and projects, course syllabi and reading lists, theses and dissertation topics) (Interview)

____yes ____no Comment:

36. What is the frequency with which music by a black composer or in a black idiom has appeared on concert programs since 1960-61? (Concert programs)

To be recorded on another sheet.

37. List any black persons or performing groups who have been included on the lyceum-lecture series since 1960-61. (Programs)

To be recorded on another sheet.

38. What is the scope of black music studies as included in the music program? (Conclude from data)

African:

Afro-American:

Latin American:

Ethnomusicology:

Other:

39. If you offer courses in church music, to what extent do they relate to the black church? (Catalog and Interview)

CATALOGS AND BULLETINS

Form for Recording Data

Index: Music African Afro Black Ethnic
 Social Studies Political Science History
 Sociology/Anthropology English Student
 Organizations

Choral DirectorOrchestra DirectorBand Director

1. Catalog year: _____

2. Type: Undergraduate Graduate

3. Needed: _____

4. Name of Course _____

5. Black Studies: yes no major minor u.g.
 grad.6. Black music studies: major minor (yes, no)

7. Jazz course: _____

8. Other ethnic music: _____

9. Non-Western music: _____

10. Graduate degree in music: ___Masters ___Doct. ___None
11. Community involvement: _____

12. Stage band (Jazz ensemble): ___listed ___credit
___official student organization (yes, no)
13. Gospel chorus: ___listed ___credit ___official student
organization (yes, no)
14. Other groups in black idiom: _____

List of Black Composers used to Examine
Concert Programs to Determine the
Amount of Black Music Included

Adams, Alton Augustus	el-Dabh, Hamlin
Anderson, T. J.	Ellington, Duke
Allen, Gilbert	Euba, Akin
Baker, David N.	Fax, Mark
Basie, Count	Fouche, Ruth
Bean, Reginald	Fischer, William S.
Bell, Charles	Freeman, Harry
Bethune, Thomas Greene	Fuller, Oscar Anderson
Billups, Kenneth	Hairston, Jester
Blake, Eubie	Hall, Frederick D.
Bland, James	Hancock, Eugene
Bledsoe, Jules	Handy, William C.
Boatner, Edward	Harris, Howard
Bonds, Margaret	Haskell, Antonio
Bowers, Violet	Heywood, Dubose
Bridgetower, George	Holliday, Billie
Brown, J. Harold	Holmes, Robert L.
Burleigh, Harry T.	Horton, Austin A. D.
Carter, Helen	Houser, J. Garnett
Chambers, Stephen	Howard, Wesley I.
Charlton, Melville	Hughes, Langston
Clark, E. Rogie	Jackson, Calvin
Codero, Roque	James, Willis L.
Cohen, Cecil	Jenkins, Edmund
Coleman, Charles	Jessye, Eva
Coleridge-Taylor, Samuel	Johnson, J. J.
Coltrane, John	Johnson, James Price
Cooke, Charles L.	Johnson, James Weldon
Cook, Will Marion	Johnson, J. Rosamond
Cunningham, Arthur	Johnson, Paul
Dawson, Willaim L.	Jones, Charles
DeCosta, Noel	Jones, Quincey
DeLoche, Evelyn	Joplin, Scott
DePaur, Leonard	Jordan, Joe
DesVerney, Bertha	Kay, Ulysses Simpson
Dett, R. Nathaniel	Kennedy, Joseph J.
Dickerson, Roger	Kerr, Thomas
Diton, Cairnetta	King, Betty Jackson
Diton, Carl	Lateef, Yusef
Dorsey, James Elmo	Lewis, John
Dorsey, Thomas A.	Logan, Wendell
Duncan, John	
Dunbar, Rudolph	

Mangrum, Loretta
Margetson, Edward
McCall, Maurice
McKinney, Bessie
McLin, Lena
Merrifield, Norman
Miller, Edward
Moore, Cameron
Moore, Undine
Nelson, Oliver
Nichols, Sheley
Nickerson, Camille
Owens, A. Bankston
Parker, Charlie
Parks, Gordon
Patterson, Benjamin
Perkinson, Coleridge-Taylor
Perry, Julia
Peterson, Oscar
Price, Florence B.
Pittman, Evelyn
Reckling, Frances
Reece, Cortez
Rhodes, William A.
Roldan, Amadee
Russell, George
Ryder, Noah
St. Georges, Chavalier de
Scott, James
Shorter, Rick
Simpson, Ralph
Smith, Hale
Smith, N. Clark
Smith, William Henry
Still, William Grant
Sowande, Fela
Southall, Mitchell B.
Stewart, Hilbert
Swanson, Howard
Taylor, James Balanta
Taylor, S. C.
Thomas, Blanche K.
Terry, J. Roy
Tillis, Frederick
Turpin, Thomas Milton
Walker, George
Wilson, Ollly
White, Clarence Cameron
Work, John Wesley
Work, Julian

APPENDIX B
MATERIALS FOR INCORPORATING BLACK
MUSIC INTO EXISTING COURSES

Music 100: Survey of Music

Course Syllabus

Text: Charles R. Hoffer. A Concise Introduction to Music Listening.

Course Objectives

1. To develop knowledge and skills related to increased musical perception.
2. To develop an acquaintance with folk-ethnic music throughout the world and the historical development of Western music.
3. To develop an acquaintance with black music, its scope, and its position in world perspective.
4. To develop skills in perceiving and reacting to music in its historical, social, and aesthetic contexts and in the expression of musical judgments and values.

UNIT ONE

INTRODUCTION TO MUSICAL PERCEPTION

Musical Elements

Objective: To develop knowledge and skills related to increased musical perception.

- I. Tone Color: the sounds of music (Chapters 3 and 4).
- II. Rhythm: the organization of movement (Chapter 5).
- III. Melody: the organization of series of tones (Chapter 6).
- IV. Harmony: the organization of tones sounded together (Chapter 7).
- V. Texture: the organization of melody and harmony.
- VI. Form: the organization of all the elements.

UNIT TWO

HISTORICAL DEVELOPMENT OF WESTERN MUSIC

Objective: To develop an acquaintance with folk-ethnic music throughout the world and the historical development of Western music.

- I. Music Throughout the World (Chapter 18).
- II. Ancient Music (through about 1600) (Chapter 19).
- III. Baroque Music (about 1600-1750) (Chapter 20).
- IV. Classical Music (about 1750-1820) (Chapter 21).
- V. Romantic Music (about 1820-1900) (Chapter 22).
- VI. Nationalism and Impressionism (Chapter 23).
- VII. Twentieth Century Music (Chapters 24 through 30).

UNIT THREE

BLACK MUSIC

Objective: To develop an acquaintance with black music, its scope, and its position in world perspective.

Supplementary Sources: (Music Library: Third floor)

1. Eileen Southern, The Music of Black Americans.
2. Eileen Southern, Readings in Black Music.
3. Clyde Owen Jackson, The Songs of Our Years.
4. John Lovell, Jr., Black Song: The Forge and the Flame.
5. Dominique-Rene de Lerma, Black Music in Our Culture.
6. Dominique-Rene de Lerma, Reflections of Afro-American Music.
7. The Ebony Negro Handbook. (Shepard Library: Reserve)

Assignments:

Readings:

1. Chapter 29 in the text: Jazz and Rock.
2. Clyde Owen Jackson, The Songs of Our Years.
-Sheet attached for identifications.

Listening: To be assigned.

I. Introduction

A. A definition of black music

Music related to Africa, Africans, and people of African descent anywhere in the world throughout history. This includes all music which is in a black idiom as well as music in any idiom composed by a black person. It also includes the concept of blacks in music, i.e., the involvement of blacks in music of any idiom or culture.

B. Cultural, economic and social influences

1. the black aesthetic
2. imposition of errors and stereotypes in black music
3. economic advantages to whites

II. Black Idioms: Historical and Stylistic Developments

A. African, European, and Latin factors

B. Field hollers and street cries

C. Work songs

D. Religious music

1. spirituals
2. gospel

E. Jazz

1. marching bands
2. early New Orleans dixieland
3. ragtime
4. blues
5. Chicago style dixieland
6. boogie woogie
7. swing
8. bop
9. cool jazz
10. funky; soul jazz
11. third stream (avant garde)

III. Blacks in Western Art Music

A. The black composer

1. biographical identification
2. mediums and styles
3. philosophy and attitudes
4. representative works

B. The black performer

1. singers
2. pianists
3. instrumentalists
4. conductors

IV. The Black College and Black Music

A. Spirituals and gospel music

B. Jazz and soul

V. Controversy over Labels

BLACK MUSIC MATERIALS INCORPORATED INTO MUSIC
EDUCATION COURSES AT THE UNIVERSITY OF
NORTH CAROLINA AT GREENSBORO

A Comparative List of Characteristics of
Traditional Negro Spirituals and
Contemporary Afro-American
Gospel Music

Afro-American gospel music differs from spirituals in several ways. There are common cultural ties which the spirituals and gospel music inevitably share, however. The time and events which gave birth to each form is a significant factor in the difference which they possess. The following comparative list of characteristics illustrates the similarities and differences between these two forms.

Traditional Negro Spirituals

1. Genuine religious folk songs which have been handed down by oral tradition from the era of slavery.
2. Negro spirituals are known as "sorrow songs."
3. Negro spirituals are traditionally performed a cappella (without instrumental accompaniment).
4. The melody and harmony of traditional spirituals have classic simplicity. The rhythms, while syncopated, do not have several complex rhythms proceeding at once.

Contemporary Afro-American Gospel Music

1. Contemporary black urban religious songs, some of which are composed. There are others which are in "composed-folk" style, having been created in the folk fashion of the spiritual. Gospel music is also a term which refers to a particular style of singing and playing black religious music.
2. Black gospel music is basically a music of joy.
3. Instrumental accompaniment is an integral part of the gospel performance.
4. Contemporary harmonies ever embellished melodic lines with syncopated poly-rhythms are typical of gospel music.

5. The stylistically simple forms of the spirituals are mentioned by J. Rosamond and James Weldon Johnson in the preface of the book titled American Negro Spirituals. "In form the Spirituals often run strictly parallel with African songs, incremental leading lines and choral iteration. A study of the Spirituals leads to the belief that the earlier ones were built upon the forms so common to the African songs, leading lines and response. . . But the American Negro went a step beyond his original African music in the development of form. The lead and response are still retained, but the response is developed into a true chorus.
6. The texts of the spirituals are based upon biblical stories retold in folk style and in the vernacular. Many of the black spirituals have dual meanings--religious and social. Some authorities have advanced the theory that certain of the spirituals, such as "Steal Away," refer to an escape from slavery through the underground railway as well as an escape from mortal life on earth to the immortal life in heaven.
5. Afro-American gospel music uses a large variety of forms among which are: verse-chords, ballads, theme and variations, three-line blues structures, call-and-response chants, strophic, modified strophic, and through-composed structures. These forms are used instrumentally as well as vocally since both are conceived as one.
6. Gospel songs relate in the contemporary vernacular of black Americans to very personal expressions of faith and hope in salvation. Some are testimonies of everyday life experiences--trials, tribulations, troubles, but always with an optimism that things will get better. Harold Courlander comments that gospel song texts are "self-consciously literary and formal and many of them are designed primarily for performance by an individual singer or a choir."

AFRICAN DANCE

Much of what we know about African dance is due to the work of Pearl Primus. She received her doctorate in anthropology at Columbia University. This inspired her to go to Africa and observe the culture for herself. She stayed in Africa for quite some time, living with tribes just as they lived and studying their culture (particularly their dance forms).

Primus is married to Percival Bord of Trinidad who is also a dancer. Together they operate a dance school in New York City. Mr. Bord shares his wife's interest in ethnic dance and feels that everyone should be aware of his ethnic identity.

FANGA

Dance of Welcome (Liberia)

1st figure: Salute to the earth, the drummers and the sky, asking for strength to welcome the guests.

2nd figure: From my heart I give to you all that is good in me, and from my head all I can think of for your pleasure.

3rd figure: Bird Motif: wishing the voyager a speedy journey.

4th figure: Open palm--there are no weapons here.

5th figure: Shout to the heavens and to the earth in praise and thanksgiving for joy of your arrival.

Foot pattern: The above hand motions are done over a basic foot pattern of: Knee jab up, step, step, step.

Miss Primus was awarded the Star of Africa from Liberia for her work with this dance.

AIGU

Dance of Strength

Plain chugs	Chugs with head and arms	Drum, fist, relevee
Chugs with head	Chugs with slow alterations	Drumbeat, fist jump in 2nd
Chugs with arms	Chugs with fast alterations	Drumbeat, fist, jump straight

The body position for basic chugs is: feet parallel, knees well flexed, stomach pulled in in such a way that shoulders are approximately over hips. (The stomach should look as though someone has just punched you.) Arms are extended in front of the body, palms down, with elbows bent, making a crude diamond shape. The head is erect, eyes look straight out.

Aigu symbolizes a small trickle of water that runs into a small stream, into a larger stream, into a river, until finally it reaches the sea and is a raging torrent. Just like the water, the movements of the dance grow in strength until the final movements are very large and strong. Aigu comes from Sierra Leone, Africa.

General Information

Dance, like music, is very important in an African's life. Some dances are done just for the joy of dancing. Most, however, have a special significance. For example, Bongo, a dance that originated in Trinidad, is a dance done at funerals. The movements symbolize the flicker of the torches around the bier. Yen Valou, the snake dance, is a fertility dance. It is a ritual of three different religions of West Africa and is similar to dances done in South America and the Indies. The movements are undulating like the movements of a snake. At the climax of the dance the spirit of the snake is supposed to take possession of the dancer's body.

In Africa, everyone dances. Very few dances are done with partners. When partners are used couples are formed without regard to age or sex. Most dances are done in scattered formation. The separate movements of the dances are usually rigidly set, but there is no specific order in which they are done. The result is much freedom for improvising the sequence of the movements of a dance.

African dance is very strenuous, requiring great strength and stamina, and like the music, is often quite complicated.

STRUCTURED COMPOSERS

From 1779 - 1971

David Baker	
George P. Bridgetower	1779-1860
James P. Bland	1854-1911
Harry T. Burleigh	1866-1949
Will Marion Cook	1869-1944
James Weldon Johnson	1871-1938
Samuel Coleridge-Taylor	1875-1912
R. Nathaniel Dett	1882-1943
Hall Johnson	1888-1970
Florence Price	1885
William Grant Still	1895
William L. Dawson	1898
John W. Work	1901-1967
Ulysses Kay	1917
Hale Smith	1925
George Walker	1927
William Fischer	1935
Olly Wilson	1937
Stephen Chambers	1940

David Baker, Jr. - Professor of Jazz at Indiana University. Cantatas, oratorios, and church music in the jazz idiom, mostly unpublished.

Roque Cordero - PanAmerican composer now associated with the Latin American Music Center at Indiana University. Modern choral pieces, Spanish texts, difficult.

John Duncan - Musicologist-composer at Alabama State College. Cantatas and choruses, unpublished.

Lena McLin - Cantatas, oratorios, Masses, anthems. Definite black characteristics in much of her work. Published by Kjos and Pro Art. Also many unpublished works.

Edward Margetson - Many sacred anthems and secular choral works, published by J. Fischer, Boston and Gray. Mostly out of print.

Undine Moore - Choral works for mixed and treble voices, published by Witmark and Gray.

John E. Price - Chairman, music department, Florida Memorial College, Miami. Choral works for all combinations of instruments, voices, dancers, speakers, etc., unpublished.

RECORD LIST

Structured Black Composers

The Black Composer in America
Oakland Youth Orchestra
Stereo DC 7107
Desto Records, Loch Road
Franklin Lakes, New Jersey 07417

Natalie Hinderas
Music by Black Composers
Stereo DC 7102-3
Desto Records

American Jazz Study - Exploring Music
The Senior Book - Record 5
Holt, Rinehart and Winston, 383 Madison, New York 10017

Tuskegee Institute Choir, William L. Dawson-conductor
Westminster-"Calvacade of Artists"
Westminster Recording Company
1330 Avenue of the Americas, New York 10019

Some Examples of Black Influence on
Non-Black Composers of the West

Bartok:	Suite, Opus 14 for Piano
Berg, Alban:	Der Wein
Casella, Alfredo:	La Giara Scarlattiana Heroic Elegy A Notte alta Paganiniana
Copland, Aaron:	Billy the Kid Lincoln Portrait Appalachian Spring Piano Concerto
Debussy:	Golliwog's Cakewalk Minstrels
Foss, Lucca:	Concerto for Improvising Instru- ments and Orchestra
Gershwin, George:	Rhapsody in Blue Piano Concerto Porgy and Bess Of Thee I sing
Hindemith:	1922 Suite for Piano Cardillac Mathis der Maler
Ravel:	Concerto for Piano in G
Krenek:	Jonny Spielt auf Spiritus intellegentiae Der Goldene Bock
Lambert, Constant:	The Rio Grande Music ho!
Liegerman:	Concerto for Jazzband and Orchestra
Milhaud:	La Creation du Monde

Satie: "Ragtime du Paquebot" from Parade

Schoenberg: Suite, Opus 25
Pierret Lunaire
Harmonielehre

Stravinsky: Ebony Concerto
Soldier's Tale
Ragtime for Eleven Instruments

Walton: Belshazzar's Feast
Troilus and Cressida

Webern: Five Pieces for Orchestra, Op. 10

from

Music in the 20th Century

William W. Austen

Cornell University

W. W. Norton

APPENDIX C
OBJECTIVES, COURSES, AND PROGRAMS
IN BLACK MUSIC

SCHOOL A

AFRO-AMERICAN MUSIC

Music 3339

Winston-Salem State University

AIMS-OBJECTIVES

1. To provide an avenue and/or initial exposure by which the more often than not neglected musical contribution of the Afro-American may be known and appreciated.
2. To explore the backgrounds, socio-economic conditions, attitudes and related areas which make the traditional musics of the Afro-American unique.
3. To provide practical experiences, when possible, in the dance, song, literature, history, and art of the Afro-American.
4. To observe and to hopefully keep extant the survivals of traditional Afro-American Music and lore which may be found locally.
5. To engage in limited research which will provide a working knowledge of important persons, sources, collections, and repositories of music by Afro-Americans.
6. Finally, to imbue the Afro-American student with a sense of pride in his unique heritage; to make the non-Afro-American students aware of the incompleteness of their cultural background and education because Afro-American music and fine art contributions to the total American culture have been systematically neglected by the history books, music publishers, recording companies, and mass media. To charge all to work to end the crippling effect of this neglect.

CALENDER

Text Reading and Examination Guide

Week	September 4-14:	Chapter 1: The African Heritage 1-24	
1		Chapter 2: New England and the	
2		Middle Colonies	25-55
		Chapter 3: The Southern Colonies	56-68
		EXAMINATION I	
3	September 17-28:	Chapter 4: Two Wars and the New	
4		Nation	69-104
		Chapter 5: The Ante-Bellum Period:	
		Urban Life	105-148
		Chapter 6: The Ante-Bellum Period:	
		Rural Life	149-171
		EXAMINATION II	
5	October 1-5:	Chapter 7: The Ante-Bellum Period:	
		General Character of the	
		Folk Music	172-224
		Chapter 8: The War Years and Emanci-	
		pation	225-239
6	October 8-12	<u>Review and Preparation for Midterm</u>	
7	October 15-19	EXAMINATION III	<u>MIDTERM</u>
8	October 22	Chapter 9: After the War	244-277
9	November 2	Chapter 10: The Turn of the Century	278-309
10	November 5-16	Chapter 11: Precursors of Jazz:	
11		Ragtime and Blues	310-339
		Chapter 12: Precursors of Jazz:	
		Syncopated Dance	
		Orchestras and	
		Brass Bands	340-370
		EXAMINATION IV	
12	November 19-21	Chapter 13: The Jazz Age	371-411
		Chapter 14: The Black Renaissance	412-446
13	November 26-30	Chapter 15: Composers from Nationalists	
		to Experimentalists	447-485
		Chapter 16: The Mid-Century Years	486-510
14	December 3-13	<u>Review and Preparation for Final Exam</u>	
15		EXAMINATION V	<u>FINAL</u>

SCHOOL B

MUSIC 481

AFRO-AMERICAN MUSIC

OBJECTIVES:

1. to acquaint students with various styles as found in West African music.
2. to acquaint students with the function of music in West African culture.
3. to acquaint students with various styles as found in music created by the American Negro.
4. to acquaint students with the function of music of the American Negro within the American culture.
5. to show stylistic relationships between American Negro music and West African music.
6. to develop the technique of aural analysis.

PROPOSED CURRICULUM IN JAZZ
AT
NORTH CAROLINA CENTRAL UNIVERSITY

Justification

Students of the Music Department of North Carolina Central University have traditionally gone into two areas of the music profession: teaching and popular music. Unfortunately most of the talented and successful ones in the latter category did not graduate from the institution. Some left for financial reasons, but most departed feeling that the traditional music curriculum did not offer enough to justify the investment of time and money.

Their frustration is easy to understand. Many come to NCCU with a practical musical knowledge gained from years of performance with combos and dance bands. Often playing by ear, the task of backtracking through the "fundamentals" of music and the slow progress from the beginning builds frustrations and a sense of no relevance to what they can already do in performance. This problem is further complicated by the inability of most traditional theory teachers to comprehend the requirements of jazz performance, a discipline every bit as demanding as classical interpretation and infinitely more creative.

Training jazz musicians requires the exercise of very specific and complex skills in a context of improvisatory, rather than interpretive, skills. This process should be developed and improved by a series of practiced skills in a logical sequence of steps leading to performance on a professional level. Such a process should be guided by a person possessing the experience and superior talent of an excellent performer who can also translate his knowledge and skills into verbal, objective directions to students. This approach has been successfully formulated at a few institutions.

The Program

Since certification for teaching would not be a consideration, NCCU could offer a jazz major within a 34-hour limit (with electives), but a Bachelor of Music degree as a future development should not be ruled out. Realistically, many excellent jazz prospects would not appear to be "college material," but I believe that it takes a considerable degree of intellect to be a superior jazz musician, even though the skills are essentially non-verbal. Courses would include improvisation, arranging, composition, ensemble and instrumental performance. Electives in the history of jazz, calligraphy, electronic music could be added as the program developed.

While the actual course structure in jazz should not be regarded as fixed, it would be similar to those in the following outline of new courses:

	<u>First Semester</u>		<u>Second Semester</u>
Freshman:	Music Theory I 3 Improvisation I 2 Applied Music 2		Music Theory II 3 Improvisation II 2 Applied Music 2
Sophomore:	Music Theory III 3 Arranging I 2 Applied Music 2		Music Theory IV 3 Arranging II 2 Applied Music 2
Junior:	Calligraphy 1 Applied Music 2		Jazz Directing 1 Applied Music 2
Senior: (All Electives)	Piano (Jazz) 1 Jazz Pedagogy 2 Conducting 1 Applied Music 1		Piano (Jazz) 1 Music & Mass Media 3 Conducting 1 Applied Music 1

The basic program could be given in a 34-hour spread of courses, but additional electives would be needed to allow for additional work in specialized areas of interest (e.g., most jazz performers play more than one instrument and might want additional hours in applied music). It is my personal observation that jazz performers are highly self-motivated to master all aspects of their craft and would not want to stop with "basics." I would estimate the total number of hours in music would amount to about 45 to 50, many of these to be taken in already existing courses.

The presence of such a program on campus would add a whole new dimension to campus life. In addition, our music education majors would benefit from this program in their preparation for teaching because jazz is a more common ground for reaching students in the public schools and is neglected primarily because teachers with a traditional preparation in music are given no training in this area.

Cost

Initially one instructor could handle the program for the first two years. I would suggest funding for at least a three year period to include someone at the rank of assistant or associate professor and provision for another person to be added the third year, assuming that my estimation of interest in such a program being developed at NCCU is correct, to assist in the development of the curriculum. I would estimate the breakdown of expenses as follows:

Assistant or Associate	
Professor @\$16,500.....	\$49,500.00
Assistant Professor @\$14,000	14,000.00 (1 yr.)
Supplies @\$1,000	3,000.00
Equipment @\$1,000	<u>3,000.00</u>
TOTAL	<u><u>.\$69,500.00</u></u>

Conclusion

Aside from the academic merits mentioned, I would recommend the institution of such a program for three other reasons. First, to date no predominately black institution has such a curriculum, an ironic situation given the immense and unique contribution of blacks to the arts; and, since no member institution of the University of North Carolina has such a program, there would be no duplication of programs in the state. Second, the experience of such a program at the University of Miami indicates that the appeal and aims of the curriculum attract students of all ethnic backgrounds, and the success of the graduates indicates that it is a proven course of study and not an experiment. Third, with the decline in population and the growing surplus of teachers, it would seem imperative that the Music Department move away from an almost total reliance on a program producing teachers for the public schools.

Respectfully submitted,

Gene Strassler

Gene Strassler, Chairman
Department of Music
NORTH CAROLINA CENTRAL UNIVERSITY
Durham, North Carolina

- MEMORANDUM -

TO: Members of the Undergraduate Council
 FROM: Music Department
 RE: COURSE CHANGES

The Music Department wishes to add the following courses in order to provide non-certification concentrations in Jazz and Sacred Music:

JAZZ

Music 300. HISTORY OF JAZZ. (3 s.h.)

A survey of periods, performers, composers, stylistic features, and influences in the evolution of jazz.

Music 210. JAZZ IMPROVISATION (2 s.h.)

Theory and technique of jazz improvisation with an emphasis on functional harmony, melodic form, special scales and modes, and development of style.

Music 310. ADVANCED JAZZ IMPROVISATION (2 s.h.)

Prerequisites: Music 101, 122, 200, and 210

An extension of skills obtained in Music 210, with special emphasis on the development of an individual style of improvisation.

Music 200. KEYBOARD IMPROVISATION (2 s.h.)

Prerequisites: Music 101, 105, 106, and 122

An introduction to chord and scale types and their application to jazz, gospel and other forms of improvisation.

Music 470. JAZZ ARRANGING (3 s.h.) ** CHANGE OF TITLE & DESCRIPTION **

Writing jazz arrangements for various combinations of instruments and/or voices. Provision will be made for the reading of arrangements by an appropriate ensemble.

SACRED MUSIC

Music 320. GOSPEL MUSIC (3 s.h.)

Prerequisites: Music 105, 106, and 200

A study of periods and stylistic developments in gospel music, including appropriate improvisational techniques and scoring for varied groups.

COURSE CHANGES -- Music Department**Music 321. SERVICE PLAYING (2 s.h.)****Prerequisite: Music 200**

Techniques and materials used in church service playing, including improvisation, modulation, accompanying and sight-reading.

Music 401. CHURCH MUSIC ORGANIZATION AND LITERATURE (2 s.h.)

A study of procedures for organizing a total church music program, with attention to denominational traditions, budgeting, training choirs, and staffing. Representative sacred choral literature will be studied in this context.

Music 475. MUSIC AND WORSHIP (3 s.h.)**Prerequisites: Music 341 and 342**

Relationship of music and liturgy to christian worship and traditions.

GS:j

10/11/74

COURSE CHANGES -- Music Department

AFRO-AMERICAN MUSIC

Music 385. THE BLACK COMPOSER (3 s.h.)

The role of the black composer in traditional Western art music. Fall.

Music 390. MUSIC OF AFRICA (3 s.h.)

A historical and cultural analysis of the music of Africa and its influence on the music of other world cultures. Fall or Spring

Music 485. BLACK MUSIC IN THE AMERICAS (3 s.h.)

Black music of the Western Hemisphere, with an emphasis on the unique influences, features, and distinctive contributions. Fall

These courses combined with Music 481 and 482 (Afro-American Music: Vocal and Instrumental, respectively) would offer a concentration of courses open as junior and senior level electives for all students in the University, as well as serving as adjunct electives to the jazz, music education, and sacred music concentrations.

APPENDIX D
BLACK MUSIC REPERTOIRE

Selected Orchestral Music by Black Composers

<u>Composer and Titles</u>	<u>Publisher</u>
T. J. Anderson	Composers Facsimile Edition
Chamber Symphony	"
Classical Symphony	"
Intervals	"
Introduction and Allegro	"
New Dances	"
Squares	"
Symphony in Three Parts	"
John Carter	
Requiem Seditiosain; in Memoriam to Medgar Evars	American Music Center, N. Y.
Arthur Cunningham	
Concentrics	on rental from composer at 4 North Pine, Nyack, N.Y. 10960
Chavalier de St. Georges	
Symphonie Concertante, G Major, Op. 13	Universite de Paris, Institute de Musique
William Dawson	
Negro Folk Symphony	Shawnee Music Press
William Fischer	
Concerto Grosse Experience in E	Composer "
James Price Johnson	
Harlem Symphony	Robbins Music, New York
Ulysses Kay	
Concerto	Duchess, New York
Dances	"
Fantasy Variations	MCA, New York
Of New Horizons	C. F. Peters
Serenade	Associated Music Publishers
Umbrian Scene	Duchess
Hale Smith	
Contours	C. F. Peters

William Grant Still Danzas de Panama Lenox Avenue Sahdji Symphony No. 1 (Afro- American)	Southern Music, New York J. Fischer & Bro. C. Fischer J. Fischer
Howard Swanson Short Symphony	Weintraub, New York
Roque Cordero Adagio Tragico	Peer, New York
George Walker Address for Orchestra	MCA
Clarence Cameron White Divermento Suite on Negro Themes	Sam Fox "
James Drew West Indian Lights	Theodore Presser
Julia Perry Simple Symphony (No. 12)	
Roger Dickerson Requiem for Louis; a Musical Service	Southern Music, N.Y.
George Walker Variations for Orchestra	General Music Publishers
Stephen Chambers Visions of Ishwara	
Ornette Coleman Skies of America	
Lee Edwards Fantasy Overture	
Hale Smith Ritual and Incantations	
Edgar Redmond Transition in Black	

Howard Swanson
Symphony No. 3

Duke Ellington
Celebration
New Orleans Suite

Selected String Music by Black Composers

(Solos, ensembles, vocal music involving
orchestral instruments)

<u>Composer and Titles</u>	<u>Medium</u>	<u>Publisher</u>
T. J. Anderson Connections	String Quintet	Composers Facsimile
David Baker Concerto	Violin & Jazz Band	Indiana Univ.
Sonata	Cello & Piano	"
John Carter Cantata	Voice & Orch.	Southern Music, N.Y.
Samuel Coleridge-Taylor Quartet, Op. 10, F#Minor	Clarinet & String Quintet	Wiesbaden: Breit- koff & Kartel
Hale Smith In Memoriam Beryl Rubenstein	Chorus & Orch.	Highgate Press, N.Y.
Howard Swanson Suite Nocturne	Cello & Piano Violin & Piano	Weintraub, N.Y. "
George Walker Sonata No. 2 Music for Three	Violin & Piano Violin, Cello, & Piano	Associated Music Publishers "
Cello Sonata	Cello & Piano	"
Roque Cordero Concerto Mensajes Breves	Violin & Orch. Viola & Piano	Peer, N.Y. "
John Duncan Atavistic	String Quartet	The Composer, Alabama State Univ.
William Fischer Sonata	Violin & Piano	Composer: 1365 St. Nicholas Ave., Apt. 135, N.Y. 10033

J. J. Johnson Scenario	Trombone & Orch.	MJQ, N.Y.
James Price Johnson Jasmine Concerto	Piano & Orch.	Mills
Ulysses Kay Brief Elegy Choral Triptych Five Portraits	Oboe & Strings Chorus & String Violin & Piano	MCA Associated Music MCA-Belwin Mills
John Lewis Sketch for Double Quartet	Jazz Quartet & String Quartet	MJQ, N.Y.
Penman Lovingood, Sr. Chaconne	Viola & Piano	Lovingood, Compton Calif.
Julia Perry Stabat Mater	Contralto & String Orch.	Southern, N.Y.
Clarence Cameron White Bandana Sketches Levee Dance	Violin & Piano Violin & Piano	C. Fischer "
Samuel Coleridge-Taylor Petit Suite de Concert	Violin & Piano	Hawkes, London
Noel Da Costa Five Verses with Vamps	Cello & Piano	Southern Music, N.Y.
Dorothy Rudd Moore Dirge & Deliverance	Cello & Piano	
Coleridge-Taylor Perkinson Lamentations (Black Folksong Suite)	Violoncello	
Noel Da Costa Two Pieces	Violoncello	Atsoc Music, N.Y.
Arthur Cunningham The Walton Statement	Doublebass & Orchestra	Cunningham Music Corporation

Selected Wind and Percussion
Music by Black Composers

(Concert band, ensembles, solos)

<u>Composer and Titles</u>	<u>Medium</u>	<u>Publisher</u>
T. J. Anderson		
Rotations	Concert Band	Composers Facsimile
In Memoriam: Zack Walker	"	"
Etudes and a Fancy for Woodwind Quintet	Woodwind Quintet	"
Swing Set	Clarinet & Piano	"
Transitions	Flute, clarinet, Bassoon, horn, trumpet, trombone, strings, piano	"
 Oliver Nelson		
Majorca	Concert Band	Marks
 Willaim Grant Still		
Folk Suite No. 4	"	Bourne
Miniatures	Piano, Flute, & Oboe	Oxford U. Press, London
Romanze	Saxophone & Piano	
 Hale Smith		
Somersault	Concert Band	Frank Music Corp.
Expansions	"	Marks
Brevities	Flute	Marks
Exchanges for Solo	Trumpet & Band	
 Julian Work		
Portraits from the Bible	Concert Band	Shawnee Press
Stand the Storm	"	"
 Samuel Coleridge-Taylor		
Quintet, Op. 10, F# Minor	Clarinet & String Quintet	Wiesbaden: Breitkoff & Kartel

Hamlin el-Dabh Hindi-Yaat, No. 1 Sonic, No. 7	Percussion Ensemble Derabucca or Tympani	C. F. Peters "
John Duncan Atavisms Concerto	Voice, Brass Percussion Trombone	Composer, Alabama State Univ. "
J. J. Johnson Poem for Brass	Brass	Associated Music
Ulysses Kay Quartet Concert Sketches Trignon Four Silhouettes	Trumpets & Trombones Concert Band " "	Peer International MCA-Belwin Mills
Roldan Amadee Ritmicas No. 5 Ritmicas No. 6	11 Percussionists	Southern Music, New York
Howard Swanson Night Music	Instrumental Ensemble	Weintraub, N.Y.
George Walker Perimeters Concerto	Clarinet & Piano Trombone & Orchestra	Associated Music
Rogie Clark John Henry Fantasy	Concert Bank	
Julia Perry Symphony No. 11	"	Southern Music, N.Y.
Frederick Tillis Brass Quintet Music for Alto Flute, Cello, & Piano Quintet for Four Woodwinds & Percussion	Brass Quintet	General Music Publ. New York Southern Music, N.Y. "

Selected Piano Music by Black Composers

<u>Composer and Titles</u>	<u>Publisher</u>
T. J. Anderson Watermelon Portrait for Two People (Four hands)	Composers Facsimile "
Oscar Brown, Jr. Ernest's Theme	Marks
Oliver Nelson Blues and the Abstract Truth	Marks
George Walker First Piano Sonata Second Piano Sonata Spatiala Spektra	Galaxy " " "
R. Nathaniel Dett Collected Piano Works	Summy-Birchard, Evanston
Stephen Chambers Sound Gone	
Arthur Cunningham Engrams	
Thomas Kerr Easter Monday Swagger	
Hale Smith Evocation	C. F. Peters
William Grant Still Visions	
Olly Wilson Piano Piece with Electronic Sounds	
John W. Work Scuppernong	Axelrod Publications, Providence

Ulysses Kay
First Nocturne

MCA-Belwin Mills

Howard Swanson
Sonatas Nos. 1 and 2

Selected Organ Music by Black Composers

<u>Composer and Titles</u>	<u>Publisher</u>
Ulysses Kay Meditations	H. W. Gray
Florence B. Price Adoration In Quiet Mood	Lorenz, Dayton Galaxy
Fela Sowande Chorale-Prelude on Yoruba Sacred Melodies The Negro in Sacred Idiom	Novello, London "
Noel DaCosta Prelude-Procession- Postlude Chili-lo (Based on an African lament)	Atsoc Music, New York "
Samuel Coleridge-Taylor Impromptus, Opus 78	Weekes, London
Carl Diten Swing Low Sweet Chariot, Op. 2	G. Schirmer
Eugene Hancock An Organ Book of Spirituals	Lorenz, Dayton
Joseph Hayes Praeludium	The Composer: 17160 Kentucky, Detroit, Michigan 48823
Ulysses Kay Suite for Organ No. 1	Duchess Music Corp.
Thomas H. Kerr Anguished American Easter	Howard Univ., Wash., D.C. School of Music
Mark Fax Three Pieces for Organ	"

Selected Choral Music by Black Composers

<u>Composer and Titles</u>	<u>Medium*</u>	<u>Publisher</u>
Kenneth Brown Billups Cain and Abel	SATB	Choral Arts Publ.
Margaret Bonds Ballad of the Brown King	"	Sam Fox
Rogie Clark Six Afro-American Carols for Easter	"	Piedmont
Samuel Coleridge-Taylor by the Waters of Babylon	"	Novello
Lift Up Your Heads	"	H. W. Gray
O Ye That Love the Lord	"	"
R. Nathaniel Dett The Orderings of Moses (Oratorio)	" (organ or orch.)	J. Fischer
City of God	SATB	"
The Lamb	SSA	"
I'll Never Turn Back No More	(a cappella)	Belwin-Mills
Listen to the Lambs	SATB (a cappella)	G. Schirmer
Now Rest Beneath Night's Shadows	SSA	J. Fischer
Frederick Hall Deliverance (a short oratorio in three parts)	SATB (organ or orchestra)	Rodeheaver Hall
Eugene W. Hancock A Palm Sunday Anthem	SATB & Youth choir	H. W. Gray

*All accompaniments are for piano or organ unless otherwise noted.

Ulysses Kay		
Christmas Carol	SSA	Southern
Grace to You, and Peace	SATB	H. W. Gray
Like as a Father	SATB	C. F. Peters
Lo, the Earth	SATB	Duchess
Love Divine - Hymn- anthem on "Beecher"	SATB	MCA
O Praise the Lord	SATB	C. F. Peters
Hymn-Anthem on the tune "Hanover"	SATB	"
Sing Unto the Lord	SATB	"
Lena McLin		
All the Earth Sing Unto the Lord	SATB	Kjos
Psalm 117	"	Pro Art
Edward Margetson		
Far from my Heavenly Home	SSATB	J. Fischer
I Think When I Read That Sweet Story	SSAATTB	Boston Music
Jesus Lives, Alleluia!	SATB	"
Sing Unto the Lord, O Ye Saints	"	"
Norman L. Merrifield		
Remember, O Lord	"	"
Show Me Thy Way, O Lord	"	"
Undine Moore		
Let Us Make Man in Our Image	SSAATTBB	Witmark
William Grant Still		
A Psalm for Living	SATB (piano/orch.)	Bourne
Christmas in the Western World	"	Southern
Clarence Cameron White		
Search My Heart	SATB	Choral Art
John W. Work		
For All the Saints	SATB	H. W. Gray
Golgotha is a Mountain	"	Galaxy
How Beautiful Upon the Mountains	"	"

John W. Work Isaac Watts Contemplates the Cross (a cycle of six anthems)	SATB	Broadman Press
Jesus, Thou Joy of Loving Hearts	"	Elkan-Vogel
George Walker Gloria; Memoriam Psalm 81	SATB "	New Valley Music Galaxy
Arthur Cunningham Harlem is My Home	"	Presser
Harlem Suite Choral	"	"
Litany for the Flower Children (rock, blues, gospel)	" (orchestra)	Cunningham Music
Noel Da Costa Counterpoint	Chorus in two groups, solo quintet, organ	Atsoc Music
T. J. Anderson This House	TTBB (4 chromatic pitch pipes)	Composers Facsimile
David Baker Five Songs to the Survival of Black Children	SATB	David Baker Indiana University
Rogie Clark Afro-American Secular Songs	"	E. B. Marks
John Price Foresight of Time and the Future	For speaker instruments	Slave Ship Press: Miami, Fla.
The Patients That Out- last Chains	For three speakers, chorus, instruments	"
Hale Smith Comes Tomorrow (Jazz Cantata)	SATB	

Frederick Tillis
Freedom

SATB

Southern, N.Y.

George Walker
Will This Small Key

SATB

General Music
Publ.