

**PROCEEDINGS**  
**The 87th Annual Meeting**  
**2011**

**NATIONAL ASSOCIATION OF**  
**SCHOOLS OF MUSIC**

*11250 Roger Bacon Drive, Suite 21*

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## **PREFACE**

The Eighty-seventh Annual Meeting of the National Association of Schools of Music was held November 18-22, 2011, at the Westin Kierland Resort in Scottsdale, Arizona. This volume is a partial record of various papers delivered at that meeting, as well as the official record of reports given and business transacted at the two plenary sessions.

Papers published herein have been edited for consistency of formatting but otherwise appear largely as the authors presented them at the meeting.





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## KEYNOTE ADDRESS

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### MUSIC AND THE LIBERAL ARTS

CHRISTOPHER B. NELSON  
*St. John's College*

Thank you. It is an honor to be with you this morning. I think I am an unlikely visitor in your midst, as I may just have the least musical experience of anyone in this room. But I take some comfort in knowing that to be human is to be musical, and that I may thus rightly claim the familiarity with music that belongs to any human being.

I would like to unpack that little observation today in the context of our calling to teach music in our colleges and universities, particularly in those schools that place a high value on teaching the liberal arts. I come from a college that is devoted to liberal education and has in place an all-required four-year curriculum for every one of our students in the study of great literary and musical works. All of our students study mathematics (4 years), laboratory sciences (3 years), language study in ancient Greek and modern French (4 years), seminars in many of the great classics of history, philosophy, literature, theology, and political and social sciences (4 years), and last but not least, music for two years. In their freshman year, they learn basic musical notation and the reading of a musical score. As a large chorus, they all sing some of the great choral works. In their sophomore year, all students meet in small tutorials to investigate rhythm in words and in notes, ratios and musical intervals, and considerations of melody, harmony and counterpoint. They study in some detail the inventions of Bach, the songs of Schubert, the operas of Mozart, the masses of Palestrina, and the instrumental works of Beethoven. The climax of their musical studies is a six-week concentrated examination of the St. Matthew Passion.

In my remarks this morning, I would like to take you through an imaginary Convocation Address to incoming freshmen who will be studying music in a liberal arts framework. I will interrupt that Address to take us on a digression into what I see as the aim, content, heart, and public context of a liberal education, and its possibilities for self-transformation, before returning to close out my welcome to those incoming freshmen.

#### **Music as a Liberal Art**

When I welcome students to St. John's College, there are always some who ask why they have to sing and study music. My answer is always the same: "You don't HAVE to study music, you GET to study it. And you will learn to love to sing – or at least learn to love hearing your classmates sing. Just wait and see!" .... And they do come to love this activity of musical learning!

I would like to imagine that every college president or academic dean might occasionally welcome their college's freshmen with this reminder of something their students already know but have probably given little thought to – that they are musical beings. The Address to those freshmen might go something like this:

“Welcome to our College! Over the years, I have found myself musing that this is a particularly musical college, and I finally thought I ought to reflect out loud as to just what I might mean in thinking that. That is my intent this morning.

“Each of you has experience with music; it has lifted you up or soothed you; it has angered or frightened you; it has lightened or burdened the spirit, distracted your attention, moved your feet and your arms, inspired an act, or aroused a love; it has transported you to another time or place, or moved you in some way without your quite being aware of it. Music pervades our lives and always has. It has power. It has sometimes taken you outside of yourselves and at other times taken you deep within. For these reasons, it has often been associated with things divine.

“Not only have you had experience of the effects of music, many of you have brought music with you to the college because it plays an important part in your daily lives. You carry your i-pods, MP3 players, and smart phones, playing classical music and opera, popular tunes and rock, jazz and blues, country and western, hip hop and rap. You hum, sing or play your favorites to yourselves or with others. You dance to it, sometimes throwing yourselves into the rhythm and beat. Music has its place when you are alone or with others. It serves as friend and refuge.

“Why is this? How can we come to understand the power that music has in our lives? What does it mean that we are somehow all musical beings? That to be human is somehow to be musical? That without music we would be less than human?

“Music has always had a special place in the literary tradition. Music was among the seven liberal arts as they were studied in the Middle Ages. As you will recall, those seven liberal arts were divided into the trivium, the arts of communication and language: grammar, logic, and rhetoric; and the quadrivium, the arts of counting and measuring: arithmetic, geometry, astronomy and music. It turns out that music has mathematical elements that appear to be at its root. There is, for example, a correlation between the musical intervals in our everyday songs and the length of a string that can be plucked to play those sounds. In other words, we have physical phenomena, musical sounds, that have a mathematical form. Thus, there may be something in music that is grounded in nature, not just in our sensibility, suggesting a model of the very mathematical physics you will be studying in your physical sciences laboratory. Music makes the claim that it can be studied objectively. And this causes us again to ask in what way nature might be as musical as we human beings are.

“We read, listen to, study, or perform great works of musical imagination that constitute the heritage of mankind, just as we do the great works of literary imagination. They have sprung from many civilizations and have spanned the centuries. They are the building blocks and cornerstones of our edifices in the humanities, arts and sciences. When I speak of works of musical imagination, I mean any work that might be said to belong to the ancient Muses, works of poetry or of musical or artistic composition, where the chief work of the author, composer, artist, or performer is the making of powerful images or likenesses of things.

“Consider some of the great masterpieces of musical imagination that we will help you explore, like Bach’s St. Matthew Passion. Measure by measure, the mathematical elements are analyzed, the melodies and harmonics studied, the rhythm and meter explored, and the lyrics and gospel text applied. If we are ever going to get a sense of the possibility of mathematical physics to explain an emotional or spiritual response, it will be in our study of this masterpiece. It is indeed a passionate work of art, and it begs the question what Bach’s music has to do with the Gospel of Matthew? Does the music have a power over the listener that the Bible does not have over the reader? And is this good or is it downright heresy?

“You will listen to and study Mozart’s Don Giovanni or The Marriage of Figaro. Who are these human souls that step out onto the stage and sing the music that belongs only to each of them, songs that reveal their character - or shape it - in time, over the course of the opera? What is the relationship between the music and the words? Consider the words alone and they are pretty poor examples of literature. But set them to this music and they soar! They are playful or tragic; they tug at our heartstrings (Ahhh, the Contessa! She does it for me.) In Mozart’s hands, they are invariably beautiful. Whatever makes them beautiful? Are there elements of beauty as there appear to be elements of music? Are the two related? And what about the “ugly”? Are things ugly because they do not have the same concord with nature that beautiful things do, that they are in discord with nature? Is the beauty of a musical composition to be found in the mathematical order of the piece, or is it more complicated than that?

“What I am talking about with respect to music is the kind of thing I might say about any of the other liberal arts we study in our colleges because we are convinced that you must have some experience in practicing all of them to understand what it means to be human. You need to be practiced in the arts of speech and communication as well as in the arts of observation, measurement and reckoning, including an acquaintance with the elements of music in order to have some reasonable insight into the human soul and the world in which it dwells. And there is no better way to practice these arts than in the study of the best and most beautiful examples of them – in the study of great works that deserve our attention, our interest, and even our love.”

Let me pull myself away from my freshman pulpit before I get too carried away in front of an audience who knows these things all too well. And of course you may speak this way to your music students and performing artists, even as you are also there to give them instruction in the performing and fine arts: composition, conducting, voice or instrumental training, and performance art (posture, dramatic presentation, projection, and style.) But I have lamented not hearing mention of the study of music by most champions of the liberal arts, nor hearing it held out as essential for a liberal education. For this reason, I thought you might appreciate the sound of the message delivered by a pure amateur like myself. I would apply the term amateur in both its colloquial sense and in its original meaning as a “lover” of music.

I have opened my talk in this manner because I imagine that in a world of specialization, of student majors and faculty departments, we all too often separate out the liberal arts as a group of subjects other than music that serve other useful purposes, too often under the soporific label of ‘general education’, or worse, ‘gen ed’, a term that does not seem to carry any meaning for most. And as I understand that most of you serve at institutions that expect a liberal arts ‘component’ to be included in your students’ course work, I thought I would take a crack at unfolding what I think a liberal arts education is.

### **The Aim of Liberal Education**

The aim of a liberal education is the cultivation of the individual’s intellect and imagination so that the individual can thrive – so that the individual can perceive his or her highest ends and acquire the ability to achieve them. A liberal education is literally an education in the arts of freedom. It is intended to free the learner from the tyrannies of unexamined opinions, current fashions and inherited prejudices; it also endeavors to enable a learner to make intelligent, free choices concerning the ends and means of both public and private life by cultivating the art of reason and disciplines in analysis, argument and interpretation. As all men and women possess reason, and as their happiness and success requires that they learn to use their reason well, a

liberal education is essential to the well-educated adult and to all who aspire to lead happy and successful lives. It is, as it should be, available to all of our citizens.

“Life”, “Liberty”, “Pursuit of Happiness”, “Available to All”: these words are familiar to all of us, as they echo the founding principles of our nation, born in the struggle for and love of freedom. Providing a liberal education is higher education’s way of giving life to the kind of declaration of independence that we want our citizens to own in their souls. Liberal education does not belong just to those of us who call ourselves liberal arts colleges, but liberal arts colleges are nonetheless peculiarly American institutions because they aspire to help their students achieve just the kind of freedom of mind I have described.

In order to achieve such freedom, a student needs a sufficiently well-rounded education to develop the skills and habits of inquiry to explore those deeply human questions: What sort of being am I? What kind of world do I inhabit? What kind of life should I shape for myself in that world? and What is worth seeking? These are not questions in the province of any one or two or even three of the academic disciplines in our colleges and universities; they pertain to them all. Am I merely a collection of molecules and a product of my genes, or am I not also a political animal, a rational being, and a person of spirit? Do I live in a world that operates according to certain physical laws or is everything subject to uncertainty and the application of probability functions? These are questions that surround our lives. For these reasons, a liberal education requires study in mathematics, language arts, the physical, sociological and biological sciences, philosophy, political science, history, literature, theology, and of course, music – perhaps also the fine arts, if one can uncover elements and foundations to their meaning. All of this subject matter concerns the human being or the human world surrounding that being.

Inasmuch as we wish to foster personal and social responsibility in our students we make efforts to help them develop the intellectual virtues of courage in inquiry, caution in forming opinions, candor about their ignorance, open attentiveness to the words of their colleagues, industry in preparation, and meticulousness in verbal translation and mathematical demonstration. We want them to develop a life-long commitment to pondering the question of how to live well.

We also want our students to have the experience of living in a community of learning. We expect that the moral virtues we require of them in their life on campus - consideration for their colleagues and decent and respectful dealings with others - will prove transferable to their future lives as citizens of this or any country.

### **The Content of a Liberal Education**

I have described what one such curriculum might look like that would seek to accomplish these purposes, and you can imagine that the course of study at a college like St. John’s can be quite rigorous, requiring the study of Ancient Greek and Modern French; Euclidian Geometry, Newtonian physics and quantum mechanics; Plato and Aristotle, Augustine and Aquinas, Chaucer and Shakespeare, Machiavelli and Descartes, Hobbes and Locke, Kant and Hegel, Austen and Woolf, Mozart and Wagner – to name a few. We don’t pretend to teach anyone how to think, but we give our students many occasions for refining thought in conversation with others in small classes designed to encourage student participation instead of note taking.

Only by studying across such a broad spectrum can a student acquire an appreciation for the interconnectedness of things and escape the narrow cubby-holing that early specialization can so easily bring about. We want our students to leave our colleges with a better understanding of the whole human project before they specialize in a part of it. How else will they be able to make

sense of the strange things they will encounter in trying to understand better what is at the root of any particular branch of learning? I say “strange” because we find that all roots converge, something that is not always apparent in a study of the branches. In other words, the kind of education I have described is designed to prepare students for any vocation they should choose, in part because it is rooted in studies that are elemental and essential to studies in all or most branches of knowledge, and in part because it is designed to help the student ask the right questions to make an intelligent choice about the life the student wishes to live.

### **The Heart of Liberal Learning: The Path to Freedom**

Learning is an activity fired by the desire to know. For it to flourish a deep love of learning must be cultivated. All of us have experienced the liberation of pursuing a question, reading a book, or undertaking an exploration for the sheer love of the activity itself. The greater the intensity of our desire, the deeper we are likely to pursue our learning. I am confident that all of us in higher education recognize that love of learning is a good, even if we are not convinced that the cultivation of this love ought to be the primary reason for our institutions’ existence. I hope to make the case that it ought to be.

Many of us have given quite a bit of attention to developing mission statements and writing plans to achieve those missions in our departments or our colleges. Such statements set boundaries for our work because we neither can nor wish to be all things to all people. We educate for a calling, for citizenship, for service, for leadership, perhaps within a framework of a particular tradition. Boundaries like these are necessary for institutions, but by their very nature they limit the possible scope of students’ imaginations. On the one hand, we, as educators, need to lay out a plan for our institutions’ work; on the other hand, such a plan is inherently limiting to our students, just when we expect them to stretch beyond their own prejudices, opinions, and limitations of background.

We should ask ourselves whether we are doing all we can to encourage a love of learning, or whether we have established institutional and disciplinary boundaries and goals at the expense of the liberation of the human soul in each of our students.

We need to prepare the young to make their way in a world where boundaries are vanishing—they must be able to exercise independence of judgment and to adjust to the rapid changes in their world. They need to be prepared to work with others who have a similar capacity to engage in problem-solving and solution-finding across traditional disciplines. They need to learn the value of the question that opens paths to new learning and the danger of the easy answer that closes them. In other words, we need to help our students become liberated from boundaries rather than defined by them. This is the kind of freedom that a liberal education makes possible. And I don’t think that a liberal education is possible without a love of learning for its own sake.

So what is required to cultivate this love of learning? And what makes it possible to be a liberally educated human being, skilled in the art of being human?

I find myself turning to Michel de Montaigne, whose essay “On the Education of Children” offers loads of good advice on the nature of learning:

“Let [the student] be asked for an account not merely of the words of his lesson, but of its sense and substance, and let him judge the profit he has made not by the testimony of his memory, but of his life. Let him be made to show what he has learned in a hundred aspects, and apply it to as many different subjects, to see if he has made it his own. It is a sign of rawness and indigestion to

disgorge food just as we swallowed it. The stomach has not done its work if he has not changed the condition and form of what has been given it to cook.”

And later:

“Truth and reason are common to everyone, and no more belong to the man who first spoke them than to the man who says them later ... The bees plunder the flowers here and there, but afterwards they make of them honey, which is all theirs; it is no longer thyme or marjoram. Even so with the pieces borrowed from others; he will transform and blend them to make a work that is all his own, to wit, his judgment. His education, work, and study aim only at forming this.”

If we are meant to be the bees that plunder flowers to make something that we can call our own, we had better be able to find the flowers that make this possible. They are the great works of literary, artistic, and musical imagination that have survived the test of time because they are timeless. They form the foundation for the thoughts and discoveries that follow; they are often deeply beautiful; they speak to the great human questions that help us understand both the world about us and the world within us. They help us reflect on the choices we have in these interconnected worlds, and they help us decide upon the lives we wish to make for ourselves with care and wise deliberation.

If we consider our learning materials as food for digestion, we surely want a banquet set before us, the time to digest what is there, and the opportunity to test each morsel before deciding to reject, accept, or incorporate it within us. To make it our own requires an environment in which our teachers exercise restraint in pressing their authority. The faculty needs to allow students the freedom to chew on their own questions and form tentative conclusions that they may later reject as ill-considered.

The reward of learning simply for the sake of learning itself is a kind of fulfillment we call happiness. And this happiness is something we should want for all of the students attending our colleges and universities. It is the pursuit of this happiness that ought to lie at the heart of this nation’s public policy as so aptly proclaimed in the Declaration of Independence. And so it ought to be with us in our educational institutions that we make every endeavor to help our students cultivate a love of learning for its own sake. Even the by-products of this activity are worthy of our humanity: finding a vocation that will sustain us, and exercising the duties of citizenship to protect these freedoms in our democratic republic.

### **The Public Good of a Liberal Education: A Foundation for Public Policy**

Liberal education serves a public good by helping to bring thoughtful adults into the world — adults who are free to think for themselves and free to choose paths they consider to be best rather than those that are easiest or most popular. Any sound public policy must support such an education. Let me state the argument in a nutshell:

Our nation’s foundation rests upon the principle of the intellectual freedom of each of its citizens; the country’s political, economic, moral and spiritual freedoms are all derived from this intellectual freedom, and its political, economic, moral and spiritual strength depends upon it. We are a nation built upon a respect for the individual and a trust that our citizens are capable of self-government.

For the sake of our country, we therefore need our citizens to have an education in our democratic traditions and foundations, as well as in the arts needed to question and examine those very foundations so that we may keep them vibrant and alive for us against attack or atrophy. There is a real tension between these two goods. The traditions, customs and laws of the nation are sometimes at odds with the very things that encourage the autonomy of the individual citizen who might question them. But this tension is healthy in a free republic.

A college education that will strengthen this tension will serve this nation well because it will help us educate independent and self-sufficient citizens who will be fit for the freedom they enjoy in our country. Providing the access and opportunity to as many as possible to undertake such an education will serve that public interest.

If we prize the individual in our society and value the ways an individual may become self-sufficient, we ought to support the many and various means our colleges employ to help their students become independent and strong. In the end, independence of mind in our citizenry will strengthen our nation. The well educated citizens will also come to understand the need for the kind of interdependence necessary for a society to function. Education in the arts of freedom and self-sufficiency make the promise of America possible.

You will note that I have not stated that a first principle of public policy ought to be global competitiveness in the marketplace, or financial supremacy, or military superiority, or international leadership in science, technology, engineering and mathematics. All of these things are good, but they will follow upon any sound investment in the broader public policy I have mentioned. They require that we acknowledge first the source of our historic strength in these areas, and that this strength comes from our commitment to a liberal education, which is prior to an education in workforce development because it cultivates the independence of mind and soul that will ensure success in these endeavors.

This in turn requires that government learn to respect the strength and independence of our educational institutions. Our colleges and universities should be left to determine for themselves the qualifications of those admitted to study and those who do the teaching, as well as what should be taught, how it should be taught, and how the teaching and learning should be assessed.

Our peer review process of accreditation is, I believe, one of our greatest strengths, and I would fight to maintain and improve it rather than tear it down or turn it over to government control. We may need to do a better job of strengthening public confidence and trust in this system of self-regulation. Where there is cause for mistrust, we need to remove the cause. Where the lack of confidence comes from a misunderstanding, we need to increase public awareness of the strengths of the accreditation process.

Let me add that I think nothing is more destructive of the spirit of 'learning' than the demand for 'achievement' that is at the root of the accountability movement in this nation. We measure the things that can be measured, usually by counting the things that can be counted, forgetting that the formation of judgment and the liberation of the human soul are more complicated than a simple quantitative transaction. Do I really care how our students score on some international test that I had no part in devising – when instead I see evidence on the ground of that my students are learning and loving to learn too?

To be sure, achievements on a spelling test or an algebra quiz in class will help me to determine simple diagnostics – is the student ready to move on or do I need to repeat and recall some things that will be sure to have them in a sufficient position to move on to the next level of study. The further we remove student assessment from the student-teacher relationship, the more harmful the test is likely to become. Talk of a better way to drive the innovative and imaginative spark out of our young!!

I have come to the point where I consider refusing to acknowledge that our colleges are really mission driven institutions, but are rather learning centric communities. Do we really seek to ‘achieve’ a mission, or to provide an opportunity for our students to make their learning their own?

### **Liberal Education and the Possibilities for Institutional Transformation**

I think there is little I need add to make the case that a liberal education equipments one to function in a world of change – that it provides the spark for innovation. But a few examples of how this comes about might be fruitful. And here I think I can return to the examples from our musical tradition.

If we in our institutional settings sometimes experience a resistance to change, we need to ask ourselves whether a kind of sedimentation has set in or whether we have good reasons for resisting change – reasons that are grounded in a fertile learning environment where we are all expecting of ourselves what we expect of our students – that we stretch ourselves and examine our opinions and traditions in the face of reason and the desire to chart a new course for the sake of the journey, for the joy of the ride, and the satisfaction of achieving a new end. Of course, each new end will then only serve as the beginning of the next search for meaning.

Consider the revolution in music that took us from Gregorian chant to the counterpoint of Palestrina, or from the concord of Bach to the discord and shifting silences of Thelonius Monk. I hinted earlier at the connection between beauty and taste. Often when we are confronted with a piece of music that is strange it is not to our taste; it is foreign; it is somehow ‘off’. But the beauty of a great musical work is not always immediately evident. It must be studied and pulled apart for its structure to become apparent, even for its form to be heard properly.

I remember when I first heard the music of Charlie Mingus, a musician well trained in classical music and the gospel tradition. His clashing harmonies were hard on my ear until I studied the overlapping structures within the compositions and learned to appreciate an incredible sophistication of order and underlying structure not apparent to me until I worked at it. Somehow, my openness to learning about it helped his new atonal jazz to become beautiful to me.

It is a lesson to me that change happens freely and easily when we are open to learning - when we teachers are practicing the liberating arts that we preach and teach to our students. This suggests that we invest robustly in faculty development and study opportunities, not just to sharpen our skills and further our special research interests but to open our minds. This takes me back to those earlier reflections on the heart of liberal education found in the lively engagement in learning for the sheer love of it.

We live at a point of tension between two goods that work at cross-purposes with one another. If we take no institutional position at all and permit just anything to go on in the classroom, we are saying that nothing matters, that anything is just as good as any other – and I do not believe that any of us believe that in our hearts, that it makes no difference to us in our personal lives what we



do and what is done to us. On the other hand, if we are so rigid that no institutional and academic innovation or change is permitted, we suffer atrophy and a slow death. Students are likely to leave uninspired to learn, because for the student learning is always about the “new”, the thing unknown but desired.

The paradox is that a tradition must experience change or else it will die. As architect-artist John Diebboll puts it: “In the world of archetypes, our imaginations must collectively create a new synthesis of techniques, materials, and forms in order to nurture this aspect of change. Then, as we create change within the rules of the tradition, we feel a change in ourselves as well.” (John Diebboll, Forward to The Art of the Piano) Another way of saying this is that if we expect our students’ souls to undergo such a transformation in the process of learning, we might reasonably expect our institutional ways to undergo a similar examination and transformation from time to time.

And now, after this long digression on the power and possibilities of a liberal education, and the conditions necessary to support it, let me complete my address to that incoming class of freshmen on the power of music.

### **The Power of Music**

“It has been said that ‘music is the union of the rational and the irrational, of order and feeling... By shaping feeling, music shapes the whole human being.’ (Kalkavage, Peter, The Neglected Muse, American Educator, Fall 2006) In Plato’s Republic, music has its place in the education of the young, as an aid in the formation of character, an habituation that is useful in the training of the soul but not in its education. This education of the soul is better served by philosophy, a love of and pursuit of wisdom, which Socrates in this dialogue calls the greatest music of all.

“Such is the power of music to grab hold of the soul that Socrates warns us of its dangers. ‘So then,’ Socrates says to his young interlocutor, Glaucon, ‘isn’t this why upbringing in music is most sovereign? It’s because rhythm and concord most of all sink down to the inmost soul and cling to her most vigorously as they bring gracefulness with them; and they make a man graceful if he’s brought up correctly, but if not, then the opposite.’ Socrates points to ‘rhythm and concord’ for the source of music’s power, not its tones, intervals, melodies, and harmonies. Is he right in that? Do we think he is right about the power of music for good and for ill? How might we study music to avoid the bad and pursue the good?

“These are questions we are compelled to ask in our musical liberal arts programs if we are ever to come to understand ourselves. And what is the difference between the image-making of the poets, artists and musicians on the one hand and the image-making of the philosopher on the other --- whose image of the Sun serves as a metaphor for the Good, of the Cave for our everyday dwelling places, and of the Divided Line for our path to Wisdom - a divided line, by the way, that looks as if it might bear the mathematical properties of a monochord in our musical laboratory?

“Finally, let us not forget the power of music in praise of the Almighty. Music has been said to be the prime mode for the praise of God by the Hebrews and for lifting the hearts in our Christian churches. The words sung in these hymns may speak to the intellect, but the tonal structures call to our passions. (See Brann, Eva, Talking, Reading, Writing, Listening, lecture at St. John’s College in Annapolis, November 4, 2011) You will read of David, warrior, king, and musician, but also an instrument of God. You will read the Psalms and sing their songs. God the Muse, man the instrument! How depressing this message must be for the wholly self-sufficient spirit that would have mankind be the ruler of our world - that would have us resemble the gods? What kind

of freedom comes from obedience to God, from becoming God's instrument? Or do men and women gain their freedom only from *disobedience* – something for you to consider when reading Milton's Paradise Lost? These are both real questions.

“In the end, our purpose in teaching music at this college, in the words of one of our St. John's tutors ‘is to improve ... [our] students’ aesthetic taste: to introduce them to truly great music in an effort to beget a love for all things graceful and well formed. [We] hope that the study of music begets ... a habit of searching for causes and details of beautiful things, and that the love of beauty will nourish the love of knowledge and truth. [And we] hope they will strive to imitate in their day-to-day lives the virtues of harmoniousness, proportion, good timing, ... grace, and ‘striking the right note’ in thought, speech, feeling, and action.’ (Peter Kalkavage, “The Neglected Muse”, *The American Educator* Fall 2006)

“To our freshmen, we welcome you to a world of exploration into the nature of man and the universe and the interconnectedness of the world of the intellect and the world of emotion, the world outside us and the world within. Enjoy the liberation of mind and soul that we hope this exploration will bring for you.”

Thank you.

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# CORE MUSIC CURRICULUM COMPONENTS I: MUSICIANSHIP, THEORY, COMPOSITION/IMPROVISATION

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## THE CORE CURRICULA IN MUSIC THEORY: DEVELOPMENTS AND PEDAGOGICAL TRENDS

ELIZABETH WEST MARVIN  
*Eastman School of Music*

What is the function of the core curriculum in music theory? What fundamental core knowledge should all undergraduate musicians acquire? These are among the questions we are charged with addressing today. While the details will necessarily differ from institution to institution, the broad *goals* will not, I suspect. A mission statement might go something like this:

- We aim to teach our students to think in music,
- to read, write, and perform music with understanding,
- and so to contribute to artistry.

The ideal theory classroom would thus be intensely musical, absolutely relevant to what students learn in other parts of the core and in their applied study, and it would challenge students to ever higher levels of artistry (regardless of the level at which they begin). Where schools will *differ* are in questions of scope and emphasis.

In preparation for this discussion, I placed a call for information on the Society for Music Theory's list-serve, held conversations with theorists teaching in the core, and reviewed trends in recent textbooks.<sup>1</sup> Faculty from 14 institutions responded: from four conservatories, six schools of music within universities, and four smaller music departments.<sup>2</sup> Based on this input, six themes emerged, which I will discuss in turn.

### *1) Engagement of professional music theorists in designing and teaching the core*

Three schools described a transition to their current core from an older comprehensive musicianship curriculum; this coincided with a move from "generalist" faculty (such as composers and performers) to music-theory specialists teaching in the core. The comprehensive musicianship approach—featuring chronological organization of materials, a focus on individual masterworks in historical context, and style composition from faux bourdon to serialism—has given way to curricula organized around development of a harmonically based understanding of tonal music and tonal forms, followed by an introduction to 20<sup>th</sup>-century and contemporary music. This type of curriculum prioritizes depth of knowledge over breadth of coverage (here, pre-tonal and non-Western traditions suffer), but it provides the best chance of giving students concrete skills that will serve their core repertoire well.

In schools large enough to have graduate programs and teaching assistants, several described movement away from assigning TAs sole responsibility for a class of students and toward a lecture-lab design, where full-time faculty present the core material in large lectures and teaching assistants run small-group "lab" sessions where hands-on skills are practiced. In these schools, as well as schools where theory is taught by non-specialists or adjuncts, a faculty coordinator typically oversees the whole curriculum, chooses the text (perhaps with a committee),

and actively trains those teaching in the core in order to achieve consistency of terminology and approach.

An important trend, not captured by these responses, is that music theory *pedagogy* itself has become a specialization within music theory. Theory pedagogy now has its own degree programs, conferences, and journal.<sup>3</sup> An important resource for teachers, the *Journal of Music Theory Pedagogy* (which belongs in all of your libraries) will launch a major new website at the end of this calendar year that will provide text, audio, and video support to both specialists and non-specialists teaching theory classes at all levels.<sup>4</sup> With the rise of theory pedagogy as a research discipline come new pedagogical ideas and a new generation of textbooks influenced by current research. These typically remove the chord-by-chord, roots-by-fifth blinders that focused theory classes of the past almost solely on harmony and part-writing. Newer texts also consider the linear and contrapuntal underpinnings of harmonic motion; they typically begin with two-voice writing before introducing SATB textures, and they attend much more to analysis of phrase and form, giving life and context to the harmonies under study.<sup>5</sup>

## 2) *Focus on analysis and repertoire, somewhat less on part-writing*

Because many core curricula now span only four semesters (sometimes five), and since the abstractions of part-writing may seem less relevant to young performers, many theorists are moving to integrate form and analysis and some style composition into the first two years rather than waiting for an upper division theory elective. Nearly half of the schools surveyed reported a move toward engagement with music repertoire and somewhat less emphasis upon figured bass and part-writing. These writing skills, along with an introduction to species counterpoint, remain critical foundational elements for core theory training but they are not the sole focus. We also understand that some majors—like music education—have so many required courses that topics like form and post-tonal theory, if not included in the core, will likely not be introduced to these students at all. Even more important, we find that students simply do not know repertoire. The iTunes generation comes to us having listened to more music, and more diverse music, than perhaps any generation before—but their musical choices can be eclectic and leave large and important works and genres untouched.

How do schools integrate form and analysis into a curriculum organized by harmonic topic? Rather than introducing musical forms as a chronological progression, musical works are analyzed, and perhaps composed, as soon as the student has studied the harmonic concepts needed to understand each formal type. Thus excerpts from dance suites to sonatas (even pop songs) are used to study phrase structure once students understand the basics of diatonic harmony and cadences (typically semester 1). With secondary dominants and diatonic modulation under their belts, they can analyze and write binary forms (semester 2). Once sequence types are mastered, students are ready to study invention and fugue; and facility with modal mixture and chromatic harmony gives them access to a wealth of Romantic Lieder, character pieces, and sonatas (semesters 3 or 4). In the final core class (semester 4 or 5) short modal, atonal, or serial works are studied. Thus the entire curriculum is infused with music, and students have the strong harmonic grounding to explore these forms fully.

## 3) *Integration of aural and written skills and increased time devoted to aural training*

Nearly half of the respondents to my solicitation reported that their schools have increased the amount of time devoted to aural skills training. Most schools report a five-day-a-week theory core, often with MWF devoted to harmony and analysis and T/Th to aural training. However, two schools report reversing that distribution (at least in some semesters) with MWF for aural skills, to provide closer supervision of the skill-building process. Others report incorporating more aural skills training into the “written” theory classroom, thus complementing

and supporting the work of the aural skills classes. Many respondents reported that the theory and aural skills curricula are coordinated in content and pacing, even when the two classes are divided. They are sometimes taught by the same faculty member, and when adjuncts or teaching assistants are used for skills classes, their work is overseen by a coordinating faculty member who ensures consistency of content, terminology, and approach.

#### *4) Increased use of technology in teaching*

While only five respondents specifically commented on increased use of technology, innovations in this area are impossible to ignore.<sup>6</sup> Many schools now have adopted course management platforms (like Blackboard) institution-wide, and all course reserves, listening lists, assignments, etc. are downloaded or streamed by students. The availability of public domain musical scores for free download has reduced the need for musical anthologies,<sup>7</sup> and library listening rooms stand empty as students listen to all required works by internet streaming (which is available 24/7, unlike most listening labs). Students now have unlimited access to all course materials, so that it is virtually impossible to complain of losing an assignment, not getting to the library for reserve materials, or not knowing when something was due. However, faculty who used to rely on class handouts are now faced with a culture where the norm is the electronic upload and duplicating budgets have been cut. Asking students to print their own handout before class and remember to bring it ensures that half the class will not have crucial material before them when it is needed; students who choose to read the handout from a laptop may really be surfing the web.<sup>8</sup>

One solution to the handout problem is to move to digital projection. Many schools have been investing in smart classrooms, and the technology available today has much to offer. A PowerPoint lecture can have lots of bells and whistles—from embedded sound files and YouTube clips, to score excerpts and entertaining animations—but it entails a fundamentally different way of teaching. Students sit in a semi-darkened room and, unless the instructor is very skilled, they receive information in a more passive way. They are not forced to interact with the teacher or synthesize information on the spot. Without a paper copy of the score on their desks, they are less likely to make analytical markings, take notes, or have material to review at home later. With PowerPoint, some of the spontaneity and interactivity of a chalkboard and piano lecture are simply lost.

Not to oversimplify (because there are always exceptions), we may be seeing a generational digital divide. New assistant professors grew up with computers, used PowerPoint and Finale in high school, routinely design and update their own websites, write and assign blogs, and easily adapt to newer technologies like Smartboards and clickers. Using a smartboard, teachers can project a music notation file, notate a melody or progression interactively during class, listen to it, and save it for future use. Clickers allow students to respond to multiple-choice questions electronically during a lecture, promoting more active learning. Interestingly, technology may enhance core teaching but few faculty seem to rely on it for real instruction outside the classroom. There has been no CAI revolution.

#### *5) Remedial classes are growing*

Half of my respondents commented on the increased need for remediation in their incoming freshman theory classes. Creating additional sections of remedial fundamentals classes, however, puts a strain on faculty resources, and often puts these students perpetually behind their peers by a semester or a year. Some schools offer home-grown online tutorials designed expressly for the purpose of getting entering students up to speed before they arrive on campus for a theory placement test.<sup>9</sup> Even so, many students still need the class. One bright spot in this regard is the College Board's Advanced Placement Music Theory Test and coordinated high

school theory classes. One respondent noted that scores on placement tests at his institution were going up, possibly due to the increase in AP Music Theory participation (some 18,000 high school students in 2011).

6) *Two challenges: improvisation, music outside the Western canon*

Because so many theory core curricula are organized around principles of harmonic progression and voice leading, these principles can function as frameworks for structured improvisations. Yet improvisation study has been slow in coming to core curricula. There are hopeful signs, however, including new textbooks and new editions of older textbooks that include improvisation as a core activity.<sup>10</sup> Among the key elements to be considered in an improvisation component are: an early start, with simple melodic or rhythmic pattern improvisations at the beginning, inclusion of exercises appropriate for all instruments and voice (not just keyboard), and clear structures and models for students to elaborate. Viewing improvisation as a series of structured choices within a given framework—rather than something totally free—makes the enterprise less intimidating for those new to this practice (student and instructor alike).

Over half of the schools surveyed reported that they were now including music beyond the Western canon in their core curriculum.<sup>11</sup> In many curricula, jazz and rock examples that fit the harmonic paradigms under study are simply plugged in as appropriate. In others, the core may include a short unit on jazz harmony. World music is more of a challenge, however, because it does not share the same paradigms. Three schools surveyed took a more radical approach, offering alternatives within the core. In one institution, all jazz majors replace semesters 4-5 of the core with a two-semester jazz theory sequence. In another school, any student may opt to replace semester 4 of the core (chromaticism and large forms) with either jazz theory, popular music theory, electronic music, or world music theory. And in another, all students take a required fifth semester core course in global musicianship, which includes comparative world music analysis and transcription skills. These innovations show a new openness to music outside the traditional canon, which is likely to continue.

In closing, let me return to the opening questions. What is the function of the core curriculum in music theory and what basic core knowledge should all students acquire? The function, in short, is to develop music literacy and musicianship; all undergraduates should be able to read, write, and perform music with understanding. We want our students' understanding to inform their musicianship skills, to enable them to learn new works rapidly and with fluency. We aim for more than reading notes off a page, however; we want students to understand the melodic, harmonic, and formal context in which those notes are heard. We want students to internalize musical structure through study of masterworks, through style composition and improvisation, by speaking and writing about music, and through performance; and we want their structural understanding to translate into performance decisions that influence interpretation and foster ever greater artistry.

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### Endnotes

<sup>1</sup> My e-mail solicitation provided an excerpt from the NASM session description, and I asked colleagues for input from the perspective of their institutions, including ways the core had changed or developed over time. This open-ended question allowed respondents to focus on any aspect of the curriculum that they wished.

<sup>2</sup> Responses came from the Boyer College of Music and Dance (Temple University), Cleveland Institute of Music, Crane School of Music (State University of NY, Potsdam), Eastman School of Music (University of Rochester), Houghton College, Hunter College (City University

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of New York), Ithaca College School of Music, Juilliard School, Nazareth College, New England Conservatory, Oberlin College Conservatory, Schulich School of Music (McGill University), University of Alabama School of Music, and University of Massachusetts at Amherst Department of Music and Dance. The sample is thus a bit biased: toward professional music training rather than liberal arts programs, and it comes from the perspective of music theorists rather than other faculty teaching music theory.

<sup>3</sup> An internet search of theory pedagogy degrees identifies master's degrees at the Eastman School of Music, the Peabody Institute, and Michigan State University. In addition, there are graduate certificate programs in theory pedagogy at the University of Michigan, University of Kentucky, and University of North Carolina, Greensboro. Theory pedagogy conferences have been sponsored by CMS, the University of Massachusetts at Amherst, and the Society for Music Theory's Graduate Student Workshop. Finally, the *Journal of Music Theory Pedagogy* is a thriving research journal, now in its 25<sup>th</sup> year.

<sup>4</sup> In addition to articles, it will include links to public domain scores and recordings, sample syllabi and assignments, an open forum, and video options such as teaching demonstrations and peer tutoring via Skype.

<sup>5</sup> Texts that follow this model include Steven G. Laitz, *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening*, 3<sup>rd</sup> ed. (Oxford University Press, 2011); Jane Piper Clendinning and Elizabeth West Marvin, *The Musician's Guide to Theory and Analysis*, 2<sup>nd</sup> ed. (W.W. Norton, 2011); and Miguel Roig-Francolí, *Harmony in Context*, 2<sup>nd</sup> ed. (McGraw-Hill, 2011).

<sup>6</sup> Technology in the core does not refer to CAI, or computer-assisted instruction. Some schools do adopt drill-and-practice software as an aid for out-of-class dictation practice or for review of musical fundamentals, but these resources have not replaced classroom hours where human interaction and diagnosis of problems is key. Some schools are designing their own online materials for ear-training and fundamentals drill rather than relying on commercial packages; this is a function both of our instructors' technological savvy and a desire to coordinate materials closely with local pedagogical approaches, terminology, and curricula. To my knowledge, very few schools provide online courses in music theory beyond basic fundamentals classes; most view the in-class teacher-student interaction with the musical materials as crucial.

<sup>7</sup> Examples of score (or score excerpt) download sites include the International Music Score Library Project, IMSLP (<http://imslp.org/>), Indiana University's Variations project (<http://www.dlib.indiana.edu/variations/scores/>), Sibley Digital Scores (<http://digitalscores.wordpress.com/>), Tim Cutler's theory examples website (<http://musictheoryexamples.com/>), and specialty sites such as for Bach cantatas (<http://www.bach-cantatas.com/IndexScores.htm>).

<sup>8</sup> With regard to student computing, only one school volunteered information about a technology requirement for students in the core. It may be that students now pick up knowledge about music notation programs, recording and editing programs on their own (even before college) without much formal instruction, as software gets better and more intuitive.

<sup>9</sup> Notable in this regard are the eTheory class offered by the Eastman School of Music's Institute for Music Leadership (<http://www.esm.rochester.edu/iml/entrepreneurship/eTheory/index.php>), and MFO (Music Fundamentals Online), which is about to launch at Indiana University.

<sup>10</sup> Among the textbooks that include structured improvisation exercises are Robert Ottman and Nancy Rogers, *Music for Sight Singing* 8<sup>th</sup> ed. (Pearson, 2011); Steven G. Laitz, *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening*, 3<sup>rd</sup> ed. (Oxford University Press, 2011); and Joel Phillips, Paul Murphy, Elizabeth West Marvin, and Jane Piper Clendinning, *The Musician's Guide to Aural Skills*, 2<sup>nd</sup> ed. (W.W. Norton, 2011).

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<sup>11</sup> Whether to incorporate music beyond the common-practice canon evokes strong reactions from some faculty on both sides of the question. At the most recent meeting of the Society for Music Theory (Minneapolis, October 2011), an evening special session grappled with this question in the form of a debate entitled “The Great Theory Debate: Be it resolved....Common practice period repertoire no longer speaks to our students; it’s time to fire a cannon at the canon.” Participants included Brenda Ravenscroft (Queen’s University), Moderator; Poundie Burstein (Hunter College and Graduate Center CUNY); Justin London (Carleton College); Peter Schubert (McGill University); and Heather Laurel (The City College of New York, CUNY).



## MACHINE-TICKLING APHIDS?<sup>1</sup>

TIMOTHY A. SMITH  
*Northern Arizona University*

I am thinking now about the arrangement of letters on a typewriter, and in calling it a “typewriter” you know that I’m thinking of an obsolete technology. I once heard, though I don’t know if it is true, that this unlikely arrangement, commonly known as QWERTY, was engineered to slow the typist down. This was because the striker arms of early typewriters would clash if one typed too fast. Another theory is that QWERTY was a marketing trick that allowed salesmen to demonstrate how easily one could type the word “typewriter” by using the keys of a single row.

What I find interesting about this story is that we have continued to use QWERTY long after its purposes have disappeared. It is possible, I suppose, that on Thanksgiving we could all switch to a superior layout, but I suspect that QWERTY is with us for the long haul. But don’t get me wrong; I’m not suggesting that we should make this dreadful change. I’m really advocating a philosophical conservatism and thoughtfulness before the fact and not after. To that end I would ask you to join me in thinking about a problem that Langdon Winner has called “technological somnambulism”—the problem of technology controlling us and not the other way around. QWERTY dictates a certain type of thinking and behavior. Beyond our initial impulse to use it for profit, or to slow things down, we have not controlled it, but it continues to control us. Winner suggests that this “somnambulism” happens when we care more about efficiency and novelty than how our tools change the way we think, or what we value—in some cases for the worse.

Since most people here are administrators, let us bring the problem down to the good earth of managing music schools. I am thinking now of a recent problem of technological determinism that has not, as yet, been solved. Because of recently implemented federal rules about financial aid to students who repeat courses, our school was recently told that we would be required to renumber our curriculum so that every semester of clarinet, or choir (to name two examples) would have a unique number. I’m sure that one need not tell this room of the advising confusion that such a system would provoke. Fortunately, our Director was able to delay this for a semester, in hopes of finding a technologically sane approach.

What remains to be said, however, is that the impulse to immediate solution of this particular problem is quite like that which gave us the eternal QWERTY. During the faculty meeting in which this problem was raised, I objected (rather too loudly I fear) that any human being looking at a transcript could understand, in ten seconds, that eight semesters of clarinet was like eight visits to Starbucks—presumably not to drink the very same latte. The problem was, as I saw it, essentially one of computer programming. But more so, we have a problem with bureaucrats who no longer read transcripts. They have delegated this job to machines, but without having bothered to teach the poor machine that in eight semesters of choir one does not sing “Friede auf Erden” eight times. There is an easy solution to this problem, but unimaginative people would sometimes rather have us do things ineptly, at great expense, in a prodigious haste and waste of time and mass confusion to students because, as we all know, “The computer won’t allow it.”

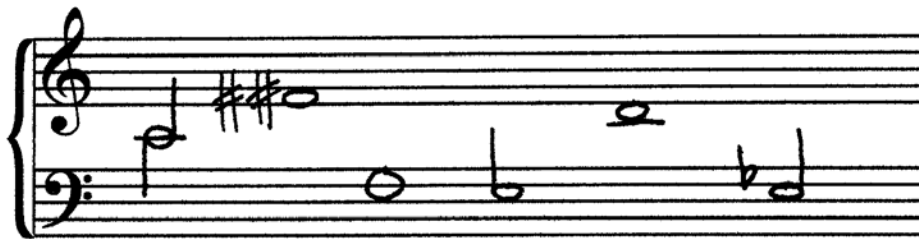
But this is a session on musicianship, and so I must try and bring the discussion to that plane. A musician is, first and foremost, a human being, and not a machine. Every course that we teach—every history and music theory class, every lesson and every ensemble, is a discipline in “the humanities.” Underlying every course in the humanities, whether it is philosophy, sociology, linguistics, history, literature, theology, or the fine arts, begins with an assumption in answer to the following questions: What is the human person? What is the human experience? What makes human life unique?

We could devote the whole conference to these questions, but have time now for only two brief replies. There is no denying the fact that being human involves the ability to make and use tools. As musicians, we have a long technological history. It is likely that, after the invention of the spear, the next technology of our race was the flute. I have also heard it said that, prior to the space race, the world's most complex technology had been the pipe organ. Indeed, every instrument we play is a tool.

But I would like to focus upon a very different human trait; one that I think is threatened (if we are not careful) by our tools. I am thinking of our capacity for beauty. So far as we know, human beings alone are capable of understanding, valuing, and creating beautiful works of art. We are the only creatures where the quest for beauty has acquired a life of its own, a life that is separated from the biological imperatives of our existence. We desire beauty, and we seek to surround ourselves with it. And when we don't, we recognize a certain pathology or sickness in ourselves. If one construes the concept of beauty very broadly, one can make a plausible connection between beauty, truth, and belief. I say this because I am increasingly convinced that there exists a causal connection between beauty and the quest for peace, human prosperity, and an education.

To that end, I would suggest that technology itself must lead us toward beauty, and not away from it. Our technological designs and programs, our decisions to adopt or apply any given technology (or not), as well as the solutions they provide, must be beautiful. In my opinion, any technology that pries us away from the teaching of musical beauty is suspect. I will close with two examples.

The first came to me as I was teaching my five year-old granddaughter, Margaret, how to write the letters of the alphabet. It occurred to me that there is a quantum difference between teaching Margaret to thumb the "g" key on a Blackberry, versus how to print it starting with the pencil placed on the middle dotted line, always moving counter-clockwise, fully to the bottom red line, in a complete and beautiful circle, followed by a descending vertical line with a mirrored clockwise semi-circle that is just the right distance below the line. This is quite like the difference between teaching a student to hit middle C on a MIDI device and how to play a musical C on the violin. The ability to do this represents an aesthetic awareness and skill set that is quite like the lack of awareness revealed in the countless students who have, over the course of my nearly three decades in the business, submitted symbols like these:



I'm less interested in the many errors than the unconventional and sloppy notation. Nowhere in modern usage will a student ever have seen these combinations, yet they write them nonetheless; I'm left therefore to conclude that they haven't seen much music. Those of you who have graded such assignments for many years will understand when I suggest an immediate intuition that the musicianship is suspect. Before finding a single error, the instructor "just knows" that there will be many. It is not merely a matter of orthography or penmanship, but of basic musicianship, and a problem that Finale cannot fix. Machines might help such a student to hide his or her lack of aesthetic awareness, but machines cannot awaken that sensitivity.<sup>2</sup> This can

happen only when a teacher demonstrates, “You do it like this; this way looks beautiful and for these reasons, but that other way is ugly. This way is readable, but that way is not.” It may be overstating the case to say that, requiring (some) students to submit voice-leading exercises in Finale is like requiring voice students who can’t sing in tune to submit their recitals in MIDI.

Now I am not arguing for a moment that our students should not learn Finale. I am suggesting, rather, that any such requirement not lose site of beauty. Nor should it abandon aesthetic issues and remedies that are often more successfully addressed by non-technological pedagogies. In short, any technological requirement should be not merely beautiful, but pedagogically sound—which leads to my final thought.

Recently I sat through a workshop where two instructors glowingly presented a long list of technologies that they were using in their courses. They had their students blogging, tweeting, wiki-ing, Blackboarding, clickering, podcasting, Skyping, sound sampling, and emailing to kingdom come. As I endured this demonstration, it occurred to me that the *real* lesson was that if it could be done, it should. Not once did the presenters make the critical argument that doing it the technological way was better. Nor did they offer any alternative whereby “conscientious objectors” might opt out. I may be wrong, but it struck me that these classes were being delivered in a digitally dictatorial way. The real lesson of the session was that flashy tools trump all else, even if the alternatives are more effective or beautiful. The real lesson of the session was that if something cannot be digitized, then it is probably not worth doing.

I hope that I am wrong. But if not, then we have at last arrived in that world envisioned by the Victorian satirist, Samuel Butler, who wrote in 1863: “Day by day the machines are gaining ground upon us; day by day we are becoming more subservient to them; more men are daily bound down as slaves to tend them, more men are daily devoting the energies of their whole lives to the development of mechanical life.”<sup>3</sup>

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## Endnotes

<sup>1</sup> The title of this essay quotes from chapter 3 (“The Book of Machines”) of Samuel Butler’s 1872 novel *Erewhon*, (“Nowhere” sort of backwards) where he wrote: “Who shall say that a man does see or hear? He is such a hive and swarm of parasites that it is doubtful whether his body is not more theirs than his, and whether he is anything but another kind of ant-heap after all. May not man himself become a sort of parasite upon the machines? An affectionate machine-tickling aphid?”

<sup>2</sup> Most software would correct the foregoing mistakes without the student knowing that one has been made. The problem is that the student is not expected to know orthographic convention.

<sup>3</sup> From “Darwin Among the Machines,” published in 1863 (Christchurch, NZ) under the pseudonym “Cellarius.”



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## CORE MUSIC CURRICULUM COMPONENTS II: HISTORY AND REPERTORY

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### VARIABILITY AND FLEXIBILITY IN THE MUSIC HISTORY AND REPERTORY CORE CURRICULUM

MELANIE LOWE  
*Vanderbilt University*

In redesigning a music history and repertory core curriculum, I see two guiding questions. First, what music-historical *knowledge* do our students need to succeed in a range of careers in music in the 21<sup>st</sup> century? And second, what music-historical *skills* do they need to succeed in a range of careers in music in the 21<sup>st</sup> century?

Acquiring knowledge and acquiring skills—these are very different pedagogical goals. And they therefore require very different pedagogical strategies.

The cornerstone of knowledge, as traditionally conceived, is information. And we are now living well into the Information Age. It's crucial for us to remember that the relationship *we* have to information is very different from the relationship *our students* have with information. We in this room are undoubtedly all in possession of a wide assortment of music-historical facts—things we can just rattle off as needed:

Bach died in 1750

Haydn wrote 104 symphonies

Dvorak spent a summer in Iowa

The UCLA music building is named after Arnold Schoenberg.

Instead of carrying around such facts in their heads, our students carry around mobile devices in their hands (as I'm sure we all know, they're glued to them!). In a competition between the library of facts that might live in my head and the vast store of information literally at their fingertips, they're going to win every time.

Accepting this new reality is a real game changer. Vast oceans of music-historical information is now always, instantaneously available. So the purpose of the music history and repertory core has to shift dramatically. It's no longer about what students need to *know*, but rather what students need to *know how to do*:

How to *access* music-historical information

How to *evaluate* the information they find

How to *use* that information productively and meaningfully in a variety of musical contexts, disciplines, and ultimately careers.

These are lofty pedagogical goals. And to accomplish them, the *development of skills* needs to center stage. In a nutshell, students need to develop basic research skills and become “information literate.” To be sure, this certainly requires developing a good familiarity with the diversity of genres and styles in the Western musical tradition and also a familiarity with a wide variety of the world's musics. But ultimately, our students need to learn *how to learn*. They need to learn how to determine *what* needs to be learned and how to *navigate* their way through the overwhelming amount of information that is now always literally at their fingertips.

This is why guiding students in their development of *critical thinking* is, well, absolutely critical. Without sharp critical skills, students can't do very much with all this information. For example, they are unable to assess the credibility of any single piece of information. And if they can't do that effectively and efficiently, all that information is ultimately useless. Without

developing finely tuned critical filters, students are likewise unable to apply acquired musical-historical information in their musical performances. Without the ability to *read and think* critically about music, students won't be able to *speak coherently* or *write creatively* about music.

These are, in my experience, the big goals of a music history and repertory core that is devoted to preparing students for tomorrow, not one that is stuck in today, or even yesterday. This *forward-looking orientation* is ultimately what's so challenging about curricular redesign. This is not music history as I was taught it. And I suspect it's not music history as you were taught it either. So, the big question is: How do we design a music history curriculum that teaches something so seemingly intangible, something not grounded in our traditional or comfortable notion of music-historical content?

In addition to that challenge, I see a new conflict within the whole conception of a core curriculum. The idea of a curricular *core* rests on the assumption that all students need *the same core content*—however that content is defined. And yet, in the year 2011, looking toward the middle of the 21<sup>st</sup> century, we're well beyond the time when a one-size-fits-all approach is effective—or even viable. And this is the crux of the challenge. We're facing what I see as a *curricular paradox*: How can a *core* curriculum *not* be based on a “one-size-fits-all” model? There is an inherent contradiction here.

In dealing with such conflicts within what I truly see as the new reality, *variety* and *flexibility* are the keys to rethinking music history and repertory core design. As we shift our focus from the *transmission* of information to the *guiding* of critical thinking, a *variety* of course formats invites students to engage with music-historical information in different ways. And more importantly, a variety of course formats ask students to develop and to practice an assortment of critical skills. For example, a large fifty-student core lecture might require students to access and evaluate music-historical knowledge in such a way that they gain great fluency with the course's content, perhaps even “mastery” of the material. A small ten-person core seminar, on the other hand might require students to master less material, but in place of that “mastery” students engage with course content more as a springboard for an intellectual debate of ideas. So, because students need to develop different types of critical skills, varying course formats in a core curriculum can be an effective means to facilitate different types of music-historical learning.

*Flexibility* comes into play when we face the reality—the hard truth—that we *just can't teach it all*. We can't even decide among ourselves what “it all” would actually be. So, one solution is to build a *flexible component* into the core experience—some element—be it a course, a project, a module, a choice of assessment—something that invites students to *choose* where to invest their own musical-historical energies at least once in the core experience. For example, the aspiring singer might choose a lecture course on the history of opera; the aspiring music journalist might choose a writing seminar on musical listening; the aspiring choral conductor might choose a topical course on Bach; the hot-shot pianist might choose a lecture-recital as a capstone project or even a final exam; and the music-history major might choose to write a grant proposal instead of an article précis. As we all know, music schools have students with widely varying career aspirations. And requiring students to reflect on their *own* educational needs *as part of a core experience* teaches them yet another invaluable critical skill—not just how to learn, and not just how to learn how to learn, but how to *determine* what *needs* to be learned in any number of musical contexts and situations.

We can't teach our students everything they need to know, and we can't give them “the map” to their musical futures. But within the core musical-historical experience, we can equip them with the essential critical and intellectual tools that they will ultimately need to chart their *own individual* musical courses.

## A SURVEY AND SOME QUESTIONS

DOUGLASS SEATON  
*Florida State University*

### A Survey

As a starting point for thinking about the history and repertory component of our undergraduate music curricula, I enlisted my energetic graduate assistant to sample the core music history requirements for music majors at 100 randomly selected programs. I asked Catherine to be sure to include public and private institutions, large ones and small ones, and a geographic spread across the entire United States. She was to find out specifically whether each program had a multi-semester period-based sequence of music history courses, as well as what related courses were required that would be regarded as part of the history and repertory core. Without claiming any statistical reliability for this random sampling, the results indicate some general proportions.

We can first observe that of this sample (at the last minute I realized that The Florida State University was omitted, so we threw it in for good measure) just about 40% deal with music history in a required two-semester and 40% in a three-semester period-based music history sequence. The remaining 20% also splits roughly equally, with half requiring a four-semester history survey sequence and the others taking somewhat different approaches, at which we'll look briefly in a moment.

Among the 39 programs with a two-semester history sequence, most add one or more courses. Sometimes students have an introductory course, sometimes a world and/or vernacular music course, and sometimes more advanced topic courses or seminars. In fact, only a minority, 11 of the 39, require more just the survey itself.

Of the 42 programs in which the history core centers on a three-semester sequence we also find additional required courses, although, as we would expect, fewer than in the previous group. The course types fall into the same general categories. Fewer introductory courses appear for this group, and a larger number require advanced courses in history and repertory.

With four-semester music history sequences we can look for the same categories of companion courses. We simply didn't find any at all.

Turning finally to the "Other" category of programs, we see several different configurations. Most common is an introductory course to be followed by courses selected from a menu of offerings. These menus, however, almost always include a set of standard period courses following the usual model. In a couple of instances such a menu is offered but without an introductory course. Our sample turned up just two curricula that comprise a multi-semester comprehensive musicianship sequence, in both cases with courses titled according to standard historical periods. Finally, there were two programs that had individual plans, which, however, run roughly parallel to each other.

What do we learn from this? I might suggest three observations, and I'll welcome yours. First, we find evidence of a ubiquitous commitment – at least an inherited one – to teaching the material of the music history core via a multi-semester sequence of period-based courses. No signs emerged that faculty intend to abandon that kind of plan in droves. Second, there is a wide recognition that the multi-semester sequence of period-based courses does not cover everything that faculties hope to accomplish as part of the history and literature core. We find felt needs for preparation of students before they start an intensive sequence, for the inclusion of world and vernacular musics, and for deeper and more focused experiences for students. Third, even when we look for flexibility, almost all the programs that do not require a complete sequence

nevertheless offer the courses of a typical sequence as part of the menu available. We can't say that, across our discipline, the variety or creativity appears particularly stunning. Perhaps we're just all perfectly satisfied. Perhaps, when we evaluate and critique our curricula, we hesitate at radical or creative innovation, and we merely tinker around the edges.

### **Some Questions**

We are, of course, centrally concerned to suggest ways in which our programs can help our students to achieve historical perspective and breadth of familiarity with the discipline of music in the large sense. We can't help but be struck by the relative uniformity of curricular designs across the country, and we might feel a nagging unease that perhaps we ought to see more personality or identifiable character among our so very different institutions. Do these common models reach our own students as they come to our diverse institutions today, work with them in the best possible coordination with the other elements of their local curricula, send them into their futures with something more than a cookie-cutter background?

We might appropriately interrogate the rationale for a multi-semester period-by-period music history sequence. Does that offer the ideal model by which we can help our own students learn what they most need? Do we merely resort to it out of the inertia of habit, or because to contemplate developing new approaches would overwhelm our faculty, especially those who might not have the time or feel confident to think of themselves as next-generation historiographers? Do we rely on an old model for pragmatic reasons that have little to do with intellectual and musical content?

If we want to suggest anything here, we should commend a widespread rethinking of the ways in which we approach standard VIII. B. 4.

Students must acquire basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization (see Section III.L.).

Fundamentally, we might ask how we answer the question of why students must acquire this basic knowledge in the first place. Does knowing this or any body of information, however we identify it, have value simply in its own right? Does the idea of well-roundedness in terms of knowledge beyond one's own area deserve more than lip-service? What importance should we place on teaching the past vis-à-vis preparing students to deal with the future? How valuable, or even ethical, does the canon of great music literature appear in our post-modern world?

We need not all have the same answers to some very simple questions.

Question 1:

- What do we think students should most importantly master in the history of music?
  - The music historiographer might emphasize a coherent narrative of the changes in epistemology that have governed cultural values and the expressive models by which musicians have communicated.
  - The ethnomusicologist might stress ways in which music relates to political institutions, economic forces, religion, domestic and public life.
  - The interdisciplinary humanist would focus on music's interdependence on other intellectual and artistic disciplines – science and mathematics; poetry, drama, and the novel.
  - A performer could reasonably want to give most weight to differences between musical styles and performance practices.



- Students (and often colleagues who come to me frustrated by what they regard as my obvious ineptitude in providing students the “right” body of “essential” factual knowledge) worry about names, dates, and works of canonic composers. Or, to put it in a possibly more challenging way, what might we decide not to teach? What balls do we juggle that we’d too desperately fear to drop, if we contemplated change?

Question 2:

- What besides music history itself do we expect music history courses to provide?
  - Synthesis: In the NASM standards, section **VIII. B. 5. Synthesis** says, “While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory.”  
To what extent do music history courses provide the most appropriate setting for synthetic work? Do we find ourselves inclined to entrust too much of the responsibility for synthetic thinking to the music history course – relating history to style analysis and performance practice – while we concentrate in our music theory classes on partwriting and the identification of harmonic functions and forms, and in our lessons and rehearsals on technique and ensemble?
  - Skills: Do music history courses logically bear sole responsibility for cultivating students’ skills in
    - Style analysis and the recognition of periods’ or composers’ styles
    - Research
    - Writing
    - Oral expression
 Or might those equally well be taught in other parts of the curriculum? Could we not help students with all of those skills in conjunction with their applied study? Indeed, whose assignment would better convince violin students that research and writing form important elements of their professional preparation – their violin teacher’s or their music history teacher’s?
- And finally, we all need to deal with the issues that embarrass any idealist view of the discipline and our noble aspirations for our students’ education. We have to face pragmatic problems that have neither musical nor intellectual content but can stymie any attempt to think creatively. For example:
  - Other people’s curricula. Face it – our undergraduate students will go on to graduate programs. If they’re expected to know a certain standard content of music history at that stage, don’t we owe it to them not to give them some idiosyncratic selection of courses and leave them in a weak position to deal with the next stage of their educations? And what’s even worse, if our graduates don’t know what other institutions expect them to know, and don’t think in the ways that other institutions expect them to think, what will they think of *us*?
  - Textbooks. You know what? You don’t have to stand too far back or squint too tightly to see that all the music history textbooks on the market anticipate the same curricular models. A publisher who cares about marketing – and the bottom line is, well, the bottom line – wants to know what will sell to as many students as possible. One can provide text material for a course that’s really creative, but every instructor or department has to build that text independently. Are we ready to face that task again and again?

- Faculty (in)competencies. No one should adopt the illusion that all our teachers of music history will aspire to become historiographers. And this relates closely to the preceding point. Can a liberal arts college with a splendid nine-member music faculty but no musicologist fairly ask the single-reed teacher, who for years has graciously agreed to handle an overload and learned to teach the Middle Ages and Renaissance, to design and create a customized textbook for a newly conceived course titled “Music, Mathematics, and Metaphysics: Machaut to Machover”? It could be a great course, by the way. Wouldn’t it pair elegantly with “Music and Human Conflict: from the Crusades to the War on Terror”?
- The need to train graduate students. Larger institutions with doctoral programs have an important responsibility to prepare newly minted musicology PhDs to teach, and they need practical experience. Again the market comes into play here. If we know that at least eighty percent of the jobs for musicologists require teaching a period-based music history survey sequence, will it worry us to send our academic progeny out to negotiate the ivy jungle with CVs that *might* show that they’ve taught such courses but *instead* list weirdly idiosyncratic-looking class? And the textbook issues come up here perhaps even more dauntingly.

## Conclusions

For these few minutes I’ve assumed that reconsidering our music history and literature core curricula is a worthwhile exercise. I’ve raised just some of the questions that might apply in many situations. I hope that even where these particular issues don’t seem central ones, they might suggest some new angles on the problems. And of course you and your own colleagues will have others that arise in your local situations. Although as the author of a music history textbook myself I naturally have my own ideas about some answers, I’ve tried here – mostly – not to let on what those are. The actual conversation that I’m urging seems to me one of the most vital and engaging ones that we can have, and one in which I passionately enjoy taking part.

By way of conclusion, though, I will venture one belief to which I’m deeply committed, and that is this: We – music history teachers or anyone else – can’t teach the future. In fact, what historians know for sure about the future is that it has never turned out the way that any generation predicted that it would. And yet, paradoxically, the very best way to prepare our students for the future is to help them to understand as much as possible about history. For when they explore the creative ways that musicians have always learned to adapt to new conditions, then they’ll be well equipped to face their own surprises.

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## CORE MUSIC CURRICULUM COMPONENTS III: PERFORMANCE AND ENSEMBLE

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### IF YOU DO WHAT YOU'VE ALWAYS DONE... SUSTAINABILITY AND RELEVANCY OF THE COLLEGE ENSEMBLE PROGRAM

WAYNE BAILEY  
GARY W. HILL  
*Arizona State University*

As everyone from Mark Twain to Aerosmith has said, “If you do what you’ve always done, you’ll get what you’ve always got.”<sup>1</sup> Some of what we’ve always got is still worth getting. But, with diminishing resources and changing public opinion it is becoming harder and harder to even get what we’ve always got.

I served as a site visitor for NASM for almost twenty years, and on the Commission on Accreditation for seven years. As such, I have read scores of self-studies, and while on site visits I have talked with many music faculty members about curriculum and how to meet the NASM standards. I have met faculty members who were absolutely convinced that sight singing was a requirement of NASM, talked with others who were positive that form and analysis was a required class, and heard from many who were certain that NASM requires that all students participate in band, choir, or orchestra every semester. None of those are true. Our standards were created to ensure that a common body of knowledge was taught at different degree levels in our nation’s music schools. While there are operational and procedural standards as well, the curricular standards are much less prescriptive than our faculty believe them to be. Our curricula function best when we consider the standards guidelines for creativity. We work with very creative people every day. And yet, we often discourage them from thinking creatively about how to best deliver the content of our curricula.

Were I a young musician searching for an undergraduate program in music, I would find that one college or university’s program structure looks very much like another’s. It would appear that only the names change from one institution to another, regardless of locale or resources. It might even appear that tradition has caused us to make all music schools out of the same cookie cutter. Our leadership, through these curriculum sessions, is encouraging us to think creatively about how we deliver the content of our programs. Our standards are purposefully non-prescriptive, and allow institutions to develop and deliver their curricula as they wish. While most of us have not used this non-prescriptive set of standards in the past we may need to do so in the future as our individual situations become even more context specific and disparate.

This session presents one way of addressing large ensemble programs, one that has been instituted at Arizona State University. We offer it not as a model for you to take home and implement, but instead as one example out of many possibilities for your discussion and thought with your faculties. We hope to inspire you to recreate and reshape your ensemble programs to fit today and tomorrow’s music curricula in your individual situation.

#### **Handbook Standards**

Let’s begin with the handbook standards.

In the degree standards for the liberal arts degree in music, the only mention of ensembles

is in section VII.D.3 Performance and Music Electives. The word “ensemble” only appears in the section called Operational Guidelines—how to deliver the essential competencies listed in VII.D.3 a. Here is the handbook sentence, “Instruction in a performing medium, participation in large and small ensembles, experience in solo performance, and opportunities to choose music electives are the means for developing these competencies.” That’s it for the BA.

For the essential competencies governing professional undergraduate degrees we turn to VIII. B. Common Body of Knowledge and Skills, which states:

1.f. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature. Normally, performance study and ensemble experience continue throughout the baccalaureate program.

The specific degree programs have some mention of ensembles. For example, the music education and performance degree standards have the following requirements listed.

- Music Education, IX.L.3.c.(2)(c), p.99, IX.L.3.c.(3)(c), p. 100  
Experiences in solo vocal performance, as well as in both large and small choral ensembles.  
Experiences in solo instrumental performance, as well as in both small and large instrumental ensembles.
- Performance, HB IX.A.3.c, p. 89  
Solo and ensemble performance in a variety of formal and informal settings.

Note the use of the words “should” and “normally” in these statements. “Ensembles should be varied both in size and nature. Normally, performance study and ensemble experience continue throughout the baccalaureate program.” These do not sound like requirements to create bands, choirs, and orchestras at every member institution. And, the standards for graduate degrees do not even mention ensemble requirements. Over the years we have collectively interpreted our standards to mean that regardless of locale or resources we will try to create ensemble programs of bands, choirs, orchestras and chamber ensembles and require our students to be in them. In our minds traditions sometimes become standards. These standards are very open-ended, offering our institutions and faculties many ways to develop an ensemble program that meets NASM standards.

### **Role of Ensembles in Music Curricula**

The role of ensembles in music school curricula is one of synthesis. Ensembles are where students put into practice the concepts that they learn in academic coursework and studio instruction. It is here that they learn to blend their sound with others, they learn to play in tune with other performers, and often they learn a good deal about conducting and how to run an ensemble program. Students learn how to take a work to a high level of performance. But, ensembles fulfill many other roles in most institutions—roles that either are not connected to the music curriculum at all, or are secondary goals. Some faculty members believe ensembles are where students learn repertory. Many string faculty members with whom I have spoken believe that orchestra is where their students should learn the canon of Western art music. Some music education faculty members believe that their students should learn music in band and choir that will be useable by them in their future positions in the schools. Administrators and alumni look to ensembles (especially bands and choirs) as utilitarian organizations that develop school spirit, assist with fund raising, or provide the cultural artistic entertainment for a community. Most ensemble directors think of their ensembles and themselves as much more than a place where the music school curriculum is synthesized.

For the most part, ensemble programs are very similar across the nation. We place our students in like-ability ensembles for a semester or a school year. We rehearse regularly, and after about a dozen rehearsals we give a formal concert in a concert hall. We typically dress in concert blacks. Once the concert is over we turn in the music, pass out new music and do it all over again—usually six to ten times during a school year. The students, especially the younger ones who need the most work, often sit in the same order in the same ensemble, surrounded by the same two or three musicians throughout their semester or academic year experience. These ensembles perform almost exclusively Western art music. Other than the literature played at the concert there is little difference in a student’s experience between the concert she plays in fall term of her freshman year and the last one she plays in spring of her senior year. In most of our programs our students repeat this concert experience 25-40 times in their college career.

What does all this preparing, dressing up, and giving of the same event over and over again do for our students? For us? For our institutions? When we asked ourselves this at ASU we decided that our ensemble program was actually doing more for the institution than it was for the students. And, that sobering realization led us to change how we think about ensemble requirements and curricula. In place of the traditional institution-centered ensemble program we designed a student-centered ensemble program. We began a pilot of the new program with the wind bands in the fall of 2007 and expanded the system to all ensembles in the school, Fall 2010.

### **Ensemble Renovation: Motives and Intentions**

Thomas Jefferson, writing to a friend on July 12, 1816, noted that, “laws and institutions must go hand in hand with the progress of the human mind. As that becomes more developed, more enlightened, as discoveries are made, new truths discussed and manner and opinions change...institutions must advance also to keep pace with the time.”<sup>2</sup> So true, and yet, as our current political mayhem amply demonstrates, so very difficult to achieve! Perhaps Internet analyst Clay Shirky hit the nail on the head, when he said, “Institutions will try to preserve the problem to which they are the solution.”<sup>3</sup> At present, this is a particularly unfortunate tendency, because, as historian Robert Darnton argues, the Internet represents a profound and fundamental change in human interaction to a degree that has occurred only three times before in the entirety of human history: with the inventions of writing, movable type, and the mass production of printed material.<sup>4</sup> Cathy Davidson, former vice provost of interdisciplinary studies at Princeton and author of the brilliant new book, *Now You See It: How the Brain Science of Attention Will Transform the Way We Live, Work, and Learn*, submits that, “With the rise of the Internet, we’re in a liminal moment [and] we shouldn’t miss the creativity of this transitional moment.”<sup>5</sup>

It behooves us to imagine and reflect on the many possible outcomes of this transitional period, particularly with respect to our cherished calling: the education of students for careers in music. Indeed, if our music curricula are to remain germane to the students we will be responsible for educating during the next few decades, then careful consideration is mandatory. After all, technology—including tools that allow almost anyone to create, perform, and widely disseminate their musical products—will become increasingly more sophisticated and commonplace; the array of extant musical styles will continue to enlarge, as new genres evolve, and the percentage of musical omnivores will likely increase; every style of music, new and old, already more accessible than at any time in human history, will become even more ubiquitous; discoveries in neuroscience will continue to inform changes in educational methodology and enrich our understanding of how our minds process everything, including music; and the demographics of this country’s schools will continue to reflect a move away from populations comprising primarily students of European descent.

To genuinely examine the relevance to our profession of the profound, global-wide changes we are living through requires asking tough and even impertinent questions of one another. As cartoonist Garry Trudeau of *Doonesbury* fame points out, those who have

courageously questioned conventional wisdom—Copernicus, Darwin, Martin Luther, Daniel Defoe, the Wright brothers, Bill Gates, and others—have moved civilization forward. In times like the present, avoiding deeply meaningful dialogue about our beloved field, because we are afraid of upsetting the status quo, is to risk the future well being of our field.

For a number of years, our School of Music’s faculty has been discussing our curriculum, including our ensembles program, in light of the fact that we live in a very different world from those who founded our musical and educational institutions. Moreover, we know that our students will exit school into a society where consistent employment as a professional musician is no longer a given, either as a performer or as an educator. Indeed, this liminal period is compelling us to wrestle with many challenging questions, including these: With the number of full-time performance jobs in musical institutions dwindling, how might a classically trained performer craft a living? How can we help lead a rejuvenation of school music programs? What acts of music-based social engagement might positively affect our community, potentially transforming lives for the better and, perhaps, motivating a larger and more diverse cross-section of our population to interact with and listen to the music we love? Concomitantly, can we imagine a way to expand our curriculum, without increasing degree hours, thereby enlarging the menu of offerings to include exposure to a greater array of context-appropriate modes of expression?

Examining these issues has generated a very dynamic conversation within our school and provoked us to begin reinventing our ensembles curriculum to better address the challenges we know our students will face. As we pondered potential solutions, it became obvious that we needed to design and implement a novel ensembles program, distinctly suited to the context in which we were teaching, rather than continuing to emulate successes found in dissimilar situations. Discussing significant departures from what we already do also served to remind many of us about how difficult it is to avoid going “back to the future,” to find answers we were collectively willing to accept. This tendency probably surprises few of you!

In fact, when mulling over the history of our endeavor, it’s evident that we tend to react quite predictably to every manner of success. First, we imitate whatever it is that is successful, whether a person, a product, or an idea, with little thought about the contextual relevance to our situation of the successful item; then, once an idea or product becomes widely accepted, we collectively refine the successful “it” within prescribed boundaries; and finally, we institutionalize our successful items by building walls around them—such barriers include rites of initiation (e.g., a specific regimen of training), copyright laws, journals devoted to the perpetuation of a particular way of thinking, etc.—and by designating gate-keepers to ensure that only the “right” people are allowed to be a part of that which defines “successful.”

Our inclination to put our heads down and follow our pack’s Alphas brings to mind psychologist, Mihaly Csikszentmihalyi’s sage warning: “When a field becomes too self-referential and cut off from reality, it runs the risk of becoming irrelevant.”<sup>6</sup>

In our case, this system of imitation, refinement, and protectionism has effectively perpetuated and improved our collective success, but at a cost: our customary “self-referentialism” blinds us to how dramatically our circumstances have changed. I happen to believe that we have passed a tipping point that we have not yet acknowledged. Beyond our insular, self-referential thinking, curricular discussions readily illustrate how deeply we are trained to think in a linear manner; indeed, black-and-white thinking is so deeply engrained in us, that we’re completely unaware of how often we engage in it! Moreover, our propensity for linear, dualistic thinking prevents us from seeing our own biases and precludes us from thinking and acting in an innovative and timely fashion. As University of Alaska Professor Emeritus of Technology Jason Ohler admonishes, to rid yourself of dualistic reasoning, “You need to stop thinking of life as a set of either-or equations and start seeing it as a both-and multi-dimensional continuum. Either/or thinking makes you clever, [but] both/and thinking makes you wise.”<sup>7</sup> When thinking in an unfettered, non-linear manner, our ability to solve a problem is limited only by our imagination, relative to our understanding of the problem, because multi-

dimensional thinking provokes the sorts of questions that lead ultimately to the best solutions for the problem at hand.

Furthermore, we college professors are known for theorizing and, subsequently, making recommendations to others, particularly our students and those who first taught them—in our case, school music teachers—but often reluctant to act on our own theories. In their book, *Not by Genes Alone*, anthropologists Richerson and Boyd make the important point that, “Culture is information capable of affecting individuals’ behavior that they acquire from other members of their species through teaching, imitation, and other forms of social transmission.”<sup>8</sup> In short, if we’re unwilling to become the change we seek, then it’s far less likely that our students will transform our profession into a viable, 21<sup>st</sup>-century domain.

In his book, *Situated Language and Learning*, James Paul Gee coined the term “affinity spaces” to describe the emerging “creative and learning communities” found online.<sup>9</sup> Such arrangements allow for participation in a mutually attractive activity at multiple levels of engagement within an environment that is continuously open to those with various skill levels, effectively promoting the growth of all participants. The concepts embedded in such “affinity spaces”—the virtual rooms that are at the heart of gaming, blogging, and YouTube videos—are the driving force behind the evolution of ASU’s instrumental ensembles paradigm from a well-honed paragon of institutional values into an occasionally ruffled, student-centered one.

Nadia Boulanger once revealed, “As a teacher, my whole life is based on understanding others, not on making them understand me. What the student thinks, what he wants to do—that is the important thing. I must try to make him express himself and prepare him to do that for which he is best fitted.”<sup>10</sup> This certainly gets at the notion of a student-centered program—when we understand what our students have planned, we can more effectively guide their decisions. As Cathy Davidson, the interdisciplinary scholar cited earlier, enjoins, “Our standardized education not only bores kids, but prepares them for jobs that no longer exist as they once did. Our one-size-fits-all educational model focuses steadily and intently on the past.”<sup>11</sup>

Our School of Music comprises an enormous range of students, from those just out of high school to seasoned professionals, who have returned to school for an advanced degree. To teach all of these students in the same manner makes little sense, as they have disparate educational needs and career aspirations. Instead of a traditional ensemble system we have created various musical “affinity spaces” that allow our youngest students to consistently engage with masterworks and cultivate the pedagogical basics they need; permit our more advanced undergraduate and graduate students to diversify their musical experiences, thereby attending to gaps in their professional profiles; and, give our most mature graduate students time to create and/or participate in entrepreneurial endeavors and to actively mentor our younger students.

Over the course of an academic year, our projects-based system comprises approximately twenty ensembles, offering students a wide array of performance and educational experiences via the study of repertoire ranging from historic literature through contemporary art forms. Succinctly put, the educational outcomes of this program include, but are not limited to:

- Performance experiences appropriate to their projected career portfolios
- Participatory experiences ranging from performer to mentor to musical entrepreneur
- Experiences in creating music extemporaneously in a variety of styles
- Presentation skills pertinent to public engagement of many kinds
- Experiences that foster innovative approaches to performance and teaching, to social engagement, and to the distribution of musical and musically based products.

### **Structure of the New Ensemble Program**

To create the flexibility needed for such ideas we altered the structure of our ensembles. Rather than continue with fixed large ensembles that meet the entire term, we have created, as Gary just stated, “affinity spaces”.<sup>12</sup> Affinity spaces are creative and learning communities that

allow for participation in activities within an open environment. One characteristic of affinity spaces that is important in our new curriculum is that they consist of musicians who are at very different stages of development. Creating affinity spaces meant to us that there would no longer be set instrumentation ensembles at ASU-- no wind ensemble, no wind symphony, no top orchestra or second orchestra, no elite choir or massed choir, etc. No set personnel ensemble that lasts the entire semester or school year exists. Instead, students audition to be ranked in a pool of players from which ensembles are created as needed for projects. At any given time there are numerous small ensembles and/or large ensembles functioning. I know that the idea of a large pool of players is not a new one. What is done with that pool is where innovation can take place.

The presentation of five or six concerts is no longer the culminating experience of the ensembles. Instead the semester and year are divided into a number of three-week long projects. Projects can last longer when required. Some of these projects culminate in a performance and some don't. All of the projects include student personnel who perform, organize, teach, market, and present. In some cases a student's effort on a project might not be playing at all- that student might be the concert promoter or the designer and organizer of the event, or even the musical teacher/conductor/coach. Ensembles are created according to the needs of the project and students are assigned to the different chamber and large ensembles based upon their audition placement. However, we now only rarely put all the best players in one group and all the less experienced in another. Instead, we sometimes mix the very best players with inexperienced players to create a student-mentor relationship. The flexibility of the design allows us to create large bands, choirs, and orchestras as well as mixed chamber ensembles. It even allows us to create ensembles for which repertoire does not exist and has to be composed or arranged, offering our students composition, arranging, and improvisation opportunities within an ensemble setting.

During the academic year a student might participate in learning units/projects that focus on: traditional large band, choir or orchestra performance; a chamber ensemble of mixed instruments or voices combined into a non-traditional ensemble playing music specifically written for it; a project in which electronic instruments are combined with acoustic instruments and voices; small or large ensembles in which the goal is not public performance but experience in world musics or the extemporaneous composition of music or pedagogical skills; and interdisciplinary and trans-disciplinary projects, encompassing evolving art forms. This delivery system of project-based learning units provides every student with many more different experiences than the traditional fixed ensemble system.

Faculty, likewise do not work with the same set of students for the entire semester in this ensemble system. They move from project to project based on their interest and expertise serving sometimes as organizers, sometimes conductors, sometimes coaches, mentors, or observers ensuring the project goals are met. This also allows for more faculty to be involved in the projects than just the ensemble conductors. Project sessions can easily include academic faculty and performance practice specialists working together with conductors.

The students receive a project brochure in early August outlining the projects for the year. At the beginning of the school year when they audition, they complete a project interest form indicating their project preferences. Using audition results and these preference forms the conductors consult with the studio teachers to consider the needs of the individual players and then fill in the personnel needed for each of the projects from the pool. The students are given a semester-long personalized ensemble schedule of their project assignments at the beginning of each semester. At the completion of each project the students move to a new ensemble with new experiences and focus.

Students register for courses called "Large Instrumental Ensembles" or "Large Vocal Ensembles" rather than Band, Choir, and Orchestra. In order to deliver the program we created an ensemble block of time five days per week against which there are no other music courses. Students are asked to keep this time available all five days of the week in order to have the most flexibility for assignments to projects. However, it is only in very rare circumstances that a



student has project commitments all five days. Projects usually meet two days per week. But, the ensemble block time allows us to alter this schedule and do a project that rehearses five days in a row and then gives a concert. This more closely models the professional world experience for our advanced student. Studio faculty and academic faculty can be called upon to contribute to or lead projects in their areas of expertise and interest. We usually reserve Friday ensemble time for special short term projects such as special performance practice presentations, guest speakers, or literature readings. These Friday sessions expand the content of the ensemble program beyond the preparation for a particular performance. Students who participate in projects meeting two days per week enroll for one credit hour and students who participate in more projects, perhaps four or five days per week can enroll for two credit hours.

The types of projects that we have developed over the past three years include: a large symphonic band, mixed chamber ensembles, structured Improvisation ensemble, brass band, staging of a major wind ensemble work, free improvisation ensemble, wind ensemble, recording ensembles, pedagogy ensembles, brass choir, harmonie band, oboe band, studio orchestra, symphony orchestra, chamber orchestra, numerous pit orchestra experiences for musicals and operas, Mariachi ensemble, performance practice sessions, and repertory development projects. Not all of these culminated in a performance, nor were they intended to do so. If you would like to see our project brochures for the past two years we can email that material to you. Our last slide has our email addresses on it. This fall semester has four projects, each of about three and one half weeks. Most of these projects culminate in a performance, sometimes multiple performances. The projects for this fall are on the next four slides which I won't read to you but invite you to read while we continue.

The project based program working inside a pool system of player assignments creates a fluid and broad experience ensemble course of study. Inclusion of the Friday special sessions and collaboration with faculty throughout the school helps tie the ensemble program to the rest of the student's curriculum.

## **Results and Practical Considerations**

Like any innovation, there are pros and cons to what we are doing. On the positive side of the chart:

- Our students are able to influence their ensemble assignments, in great part individualizing their education in ensembles
- Our rehearsal structure facilitates creative programming practices and pedagogical approaches, because we are no longer constrained by permanent ensemble membership
- We are no longer forced to treat students with disparate needs as equals

On the negative side of things:

- We've sometimes been careless in assignments for students at both ends of the continuum—i.e., the most advanced students have occasionally played too much and the youngest students, too little.
- Course conflicts—in particular, general studies courses, courses required of those carrying more than one major, or upper-class music education majors—sometimes wreak havoc with “ideal” assignments.
- The most “traditionally-minded” students sometimes feel that they aren't covering enough “standard” repertoire

In summary, and despite the bona fide negatives, we believe current circumstances call for philosophical eclecticism, with regard to ensembles in educational institutions. Secondly, we feel the time has come for ensemble programs to directly reconnect with their communities, for without touching a large number of people in profoundly meaningful ways, it's far less likely that

we will be able to sustain anything resembling a vibrant music program. And thirdly, we think that ensembles must find ways to join the digitally-driven participatory party! By cultivating projects that allow our students to somewhat customize their education, to be creative, as well as re-creative, and to use their talent for the betterment of their community, we're not only improving their education and, hopefully, their career prospects, but also dismantling the overly prevalent and quasi-pornographic idea of "music-as-object," hopefully, spawning more thoughtful and generous musicians.

There are a number of practical issues for chairs, directors, and deans to consider in implementing such a project based system for ensembles. Perhaps the most important to the success of such a program is the schedule of courses and ensemble schedule block. Like most schools the ASU School of Music schedule had to undergo significant change in order to accommodate a blocked time five days per week. Essentially, mornings are now devoted to academic coursework and music education field work and some studio lessons. The ensemble block is, in our case, early afternoon. Many studio lessons and chamber music courses occur in late afternoon. This has created, for the most part a school of music in which students devote early morning and evenings to personal practice, mornings to academic study and spend the rest of their day making music through ensembles, lessons, or personal practice. To implement such an ensemble program it is advantageous for the music faculty to consider what times of day might be most beneficial for different musical studies and create a schedule that provides flow.

Facilities are a consideration for most of us. In designing such a program the institution must consider what types of rooms are available and how many are needed of each size and type.

The issue of faculty load reporting will probably come up if you talk with your faculty about such an ensemble system. Most institutions make an attempt to accurately keep track of the teaching activities of the faculty. A faculty load reporting system based upon contact hours with students rather than number of credit hours assigned to the class works best for this type of ensemble system. In my experience such a system works best for any music school. To discuss such a load reporting system is another entire session but if you wish I can provide information on the ASU faculty load reporting system that works well with this ensemble program. It is based upon contact hours and is modeled on a system begun at Florida State University in the late 1980's.

Potential student schedule conflicts with the ensemble block time must be considered. Our experience has been that graduate students have few, if any conflicts with a five-day block for ensembles. And, most upperclassmen in the performance undergraduate programs experience very few conflicts. The majority of the conflicts with a five-day block happen with freshmen and music education majors. But, remember in most cases the projects in our system rehearse only two days per week. So, these students can elect projects that meet, for the most part, on Tuesday and Thursday, or Monday and Wednesday and thus still take other courses on the days in which they are not in rehearsal.

Any system that we choose to develop has challenges and problems. Choosing which set of problems is most important to overcome is an important step. We must balance student outcomes with institutional needs, student achievements with ease of delivery system, historical models with innovation. As the employment world for our students changes we must continue to examine the content and delivery system of our curricula and be bold enough and creative enough to break free of tradition when a new idea serves better. The NASM standards allow us flexibility.

The code of standards in terms of ensemble requirements is, as Captain Barbosa of the Pirates of the Caribbean movies might say, more what you call guidelines than actual rules. We encourage you to use the guidelines to creatively think about your curricula and delivery systems in a contextual manner that creates an ensemble program fitting to your institution's needs, students, faculty, and resources.

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## Endnotes

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## MANAGEMENT III: PROACTIVE LEADERSHIP IN AN ERA OF DIMINISHING RESOURCES

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### STRATEGIES FOR TRANSFORMATION: WHAT TO DO WHEN YOU'RE OUT OF ISOLDE'S LOVE POTION AND JUST ABOUT EVERYTHING ELSE

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The field of higher education grows ever more complicated and perplexing. New problems, arising from both within and outside the academy, challenge our concepts about the nature of what we do, the values we bring to our educational enterprise, and how we should best operate. Like Isolde, we sense the encroachment of forces beyond our control that threaten our way of life and are indifferent to our suffering. No clear solutions present themselves, and it seems that the only choices are difficult ones.

Like Isolde, we may at times feel powerless to change our situation. Wouldn't a love potion come in handy right now? Remember, though, that Isolde had decided to take the easy way out – when she lifted the cup to her lips, she thought she was drinking a death potion.

Now I will admit that there are moments – even days – when I can imagine no use whatsoever for a love potion, and would wish for a different kind of magic, something discreet yet fatal to administer to a few well-chosen individuals, those perennial upsetters of equilibrium that dog us all. But we as music executives already know that wishful thinking is not responsible leadership. By exhibiting positive energy, however, we have the ability inspire enthusiasm and commitment. Working with our colleagues, we can make a difference and transform our environments.

The strategies for proactive leadership I will discuss can be employed in any size program, and at any level or even several levels simultaneously. We face many problems that are fundamentally identical or similar, but which will present themselves with different details depending upon where we are. There will be as many specific ways to address those problems as there are institutions represented here. The approach is three-pronged: attack complacency wherever you find it, share knowledge among your colleagues and across boundaries, and embrace change. Use these approaches to educate those outside our units about our educational and artistic imperatives, to educate those within our units about the problems and pressures that affect our institutions, to involve our faculties in the decision-making process and make them our allies, and finally to instigate planning discussions that result in new courses of action.

What you are after is the creation of a nimble culture.

This is most important when you must return to your program, department, or school with bad news about resources, and begin the process of adjusting to the loss. When what you have to start with seems inadequate and already stretched to the breaking point, it's very difficult to contemplate making do with less or none at all: reduction of adjunct budgets; loss of funding for master classes, guest artists, or equipment; freezing or elimination of full-time positions. That's why it's a good idea to move as quickly as you can away from mourning the loss of individual elements and towards an exploration of compensating for that loss and evolving to the next level.

Start thinking of everything that you do in your school as something that relates to everything else, and of your school as an organism that functions through interdependent systems, rather than as a structure or a hierarchy. We have not yet established that there is a limit to adaptability from a biological point of view. Life exists in the most brutal and inhospitable environments on the planet. An organism that is able to search for adaptive improvements during its life has an enormous advantage; it can use its experiences to modify itself as circumstances change.

If you don't feel that you have this understanding currently, I recommend developing an awareness of the relationships among the elements in your unit (departments, individual faculty, staff, curricula, and resources) and making that understanding an overt part of your culture. About nine years ago at CCPA we engaged in a very fruitful planning exercise: the creation of a permanent schedule of classes. Seven department heads and I, over the course of three full days, started with a blank slate: the classrooms and rehearsal rooms at our disposal and the hours of the instructional day. We constructed a schedule that over two years had a slot for every course in our catalog, configured so that all students in all programs would be assured of getting every course they needed to graduate, without conflicts, as long as they didn't fail anything. Now we knew without guesswork what had to be offered and staffed each year. We could allocate resources and plan.

Not all faculty approached this enthusiastically – some tolerated it or saw it as a sort of pointless homework assignment that they were required to complete. One of the participating program heads retired a couple of years ago still calling it “Linda's permanent schedule.” There are some who will never get the big picture, but they will know nevertheless what you are about. Once introduced into our culture, the permanent schedule became the filter through which we made staffing, scheduling, and curricular matters. We knew we had a problem with the way we were doing something when advisers in different programs began to see a pattern of course conflicts not caused by failures – the problem had to be systemic, not isolated. We had a way to assess the effectiveness of one of the most important elements of our operation.

The permanent schedule implanted a very important concept into the minds of our faculty: a shared understanding that sections and therefore budgets are finite. Our schedule represented the intersection of resources: space, time, faculty, and students, employed to the maximum capability. If we wanted to add something, we had to take something away. We also had a context for making changes because we knew what students and faculty would be affected by any addition or deletion.

Deep understanding of the relationships among the elements in your program is very powerful knowledge to have when you are dealing with those outside the music unit who can affect your operations: provosts, finance and budget offices. When you face reductions, or cuts, you know what the consequences of various actions will be because you understand their interdependence and know how these actions would affect the students in your program. This could afford you some flexibility, or it could help you contain the damage. This past summer our provost required all the academic units to reduce the number of sections offered to achieve a university-wide budgetary reduction goal, with each unit contributing a specific amount (not all were the same) towards that goal. I spent several intense hours with the provost and associate provosts, explaining and justifying each course in the schedule, projecting final enrollments in the smaller advanced courses that raised their eyebrows. For example, we committed to offering all four levels of our undergraduate musicianship sequence every semester when we made our permanent schedule, to foster continuous development of skills from the point of matriculation. One of the courses in this sequence had dangerously low enrollment (from the upper administration's point of view). In my discussions with the provost I was able to defend on pedagogical grounds keeping all of those sections intact, and instead offered a different solution: I reduced the total number of graduate seminars while raising the enrollment limits in those courses

so that the same number of students could be accommodated. At such times the strategic knowledge of what is expendable or postpone-able in a given budget cycle enables you to make the informed decision that will cause the least harm.

Understand that in your institution's administration there may not exist a comprehensive master plan for resource reduction or retrenchment. They are likely trying to navigate uncharted territory. Panic and confusion often mar the process. This is a depressing task for central administration too; they have only bad and worse options and there is no gratification in making everyone in the institution angry with you. Do not portray the upper administration to your faculty as malevolent or uncaring. But instead of responding with rancor, do take the opportunity to ask those people more questions than they thought were possible. Always seek more information than you are first given. Are the reductions permanent or envisioned as temporary? What is the full scope of what you'll be asked to consider? How much is your decision and how much is non-negotiable? Do you have flexibility, or leeway to offer other options? How much time is there to decide? What are your parameters? And it is very important for you to insist that they characterize your program correctly in conversation. Often those outside the music unit don't understand the distinctions among the types of teaching that we do: lecture style, practica, and skill development, small and large group performance instruction, and private lessons. Every few years at my institution someone in central administration will call applied music teaching "independent study." Such a mischaracterization implies something peripheral to the curricula and the instructional resources, something that could be expendable. So don't let it pass. Naming is important to the perception of your unit's identity; educate those outside the music unit about the activities that we engage in by making them use the appropriate terminology. Whenever you can, employ the wording of the NASM standards when voicing your concerns or explaining your decisions to those outside the music unit. This can lend a context of authority and credence, minimizing the chance that your objections could be reduced to mere turf-protection.

Back in the music unit we enter stage two – framing and implementing the current constraints in such a way that engages your faculty on a strategic rather than a reactive level. Of paramount importance to you are allies, so seek them out among faculty and staff. You need people to talk to, and quickly, before full public disclosure of the situation. You have a good overview but you do not have all the answers -- you are not personally performing every bit of work necessary to operate your unit. The question becomes, then, how should WE solve this? Even one person from your faculty who is level-headed and shares your commitment to your program, or even a trusted colleague outside your unit dealing with similar pressures, can help you think through what has to happen and what to do. If you have more than one, get them together and focus on collaboration and cooperation to get through this period. They will appreciate your confidence as well as being made part of the solution. Some faculty-generated ideas at my school that have helped us weather budget cuts include presenting fewer master classes but involving more students because they are collaborative (voice and piano duos, chamber music ensembles) instead of the traditional program by-program solo instrument or voice classes. Our voice department just folded the remedial graduate diction courses into the undergraduate diction courses so that the vocal coaches can teach a new sequence in accompanying for piano majors – a curricular addition achieved without increased cost that gives our conservatory a new resource too – employable student accompanists.

If you will not be the person announcing the new reality, make sure you apprise your faculty and staff before it happens. Do not deliver bad news by email; always arrange a face-to-face conversation. The worse the news, the more important this is. And do not deliver bad news without asking the recipient to help you and your colleagues adapt and improve. You expect to hear disappointment and anger, so let it happen for a bit, but give your faculty the realities of the big picture and focus on solutions. If the situation you present to them is not palatable, ask them what they suggest, and do not stop at responses that maintain their needs without regard for

others'. When a faculty member cannot move beyond anger and frustration, arrange a second round of talks that includes that person along with other faculty in a discussion/work groups made of a majority of people who can contribute constructive suggestions. Then, always follow up discussions and meetings with a written summary. Be consistent in your statement of the problems as well as the need for appropriate solutions.

Even after decisions are made and announced, continue the dialogue with cross-wise discussions. Help faculty and staff see a continuum. My section-elimination exercise in the Provost's office left me secretly wondering WHY certain classes had lower numbers than I had expected. Analysis of several years' enrollments revealed a gradual shift in the distribution of our population; overall headcount was constant but we had far more graduate and post-master's students. This had many implications for our school, some of them negative. Presenting the full situation to our entire faculty, who were all smarting from the budget cuts, led to the formation of two work-groups for recruitment. These faculty are not just complaining about what went wrong, or giving orders and tasks to our admissions staff, but are proactively performing outreach, school visits and other recruitment activities and making sure that they include all programs in a coordinated effort to help reverse the trend.

Finally, start constructing your future. It's not too soon – be an instigator. Things may have settled down but understand that respite and resolution are only temporary. You can't afford to lay low, so here again is where nimbleness comes in: make yourself a moving target. I experienced an "ah-ha" moment recently when I overheard a conversation between my assistant and a senior tenured faculty member, who was railing at how inconvenient it was for him to implement some curricular change that we had all agreed upon. "Why are we always trying to make things better?" he grouched. "When is anything going to be *good enough*?"

The only acceptable answer, of course, is never. The notion that nothing should change is deadly, so shun the status quo. Start your school on a cycle of reflection and improvement that begins with curriculum. Think about curricula in terms of knowledge, skills, and experiences – not as courses or subjects. Then ask your faculty WHAT they want to change about their programs – not IF they would like to propose any adjustment, or worse, asking them to confirm that they aren't changing anything for next year. Operate on the assumption that curriculum, too, is a living thing, always evolving, and don't hold or cultivate any other kind of discussion with or among your faculty. Require that the conversations begin with qualitative, not quantitative issues, and encourage them to apply their creativity to their programs.

Even if they are inclined to welcome such an approach, but especially if there are people who won't, you may need a structured way to begin. Look at the NASM homepage (left bar) Publications/Assessment and Policy Studies/Resources for Local Considerations of Music and Music Education degrees. There you will find a number of question sets pertaining to BM, BA in Music, and Music Teacher Education Programs that focus on curricula and Action Plans for Change. These questions are conversation openers, not mandates. Use any or all of them in any order to provoke discussions about goals, design, and resources.

Structure your processes in such a way that collaboration is both required and rewarded. At our school the curriculum committee has rotating membership. It is made up of four permanent members: myself, the Coordinator of Advising, and two faculty from Core Music Studies, a program which supports all other programs, undergraduate and graduate, and has no majors itself. Any program head proposing a change arising from his/her faculty discussions becomes a member, along with any program whose students or faculty are affected by the proposed change. This requires both the faculty proposing change and the faculty affected by it to think relationally about the course content and activities, and promotes supporting behavior among programs. When faculty propose change, ask them to articulate what skills or knowledge they seek to inject by adding a new course or changing course content as well as what skills or knowledge they would relinquish if they remove a current requirement. Such an approach



generates many more discussion points about pedagogical and artistic goals, and duplication as well as support of efforts across programs.

By drinking the potion, Isolde actualized her desire for personal transformation and the achievement of a higher plane of existence. What happened came as a surprise to her. Without recourse to magic, we can consciously pursue the benefits that Tristan and Isolde enjoyed: increased social interaction and deep bonding arising from commitment to a shared vision of a more satisfying and engaged existence. Promote a nimble culture and privilege the eternally renewable cycle of reflection and improvement at your schools, and you will build a base of broad understanding and sharing of educational and artistic goals, as well as support for future action.



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# GRADUATE ENTRANCE AND DIAGNOSTIC EXAMS: POTENTIALS FOR RECONSIDERATION

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## THE CONTENT OF GRADUATE PLACEMENT EXAMS

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The discussion that follows addresses the content of graduate placement exams, particularly those for music performance degrees – M.M. and DMA programs. A word on process: I directly queried the 53 programs where our Vanderbilt Undergraduates have recently matriculated as performance graduate students, and I would like to thank my many colleagues who generously shared copies of exams or comments on exam content along with a number of thoughtful – and often worrying – observations. To those direct responses I added information from several hours of Google-based trawling of Schools of Music websites to investigate particular issues that had come up.

### *Test Anxiety: the administrator's version*

We as a discipline have our doubts about what we are doing with graduate placement exams. In the responses I received from individual programs, there is a surprising level of discomfort or even embarrassment expressed about the exam itself. Many of the email introductions that accompanied exams included distancing language; folks indicated that they had “inherited” the exam or that they had their own thoughts about the status quo but that “department consensus” had held sway. Many of our colleagues also report that they have recently reviewed or revised exams or, more commonly, that they have immediate plans to do so. The disciplinary experts in music theory and in musicology have taken to chatting with one another to ask comparative questions about practices elsewhere. To use administrative speak, we are, as a group, looking for examples of “best practices.” In short, the need for a rethinking of these exams is palpable.

Concerns fall into the three primary areas: areas of pass-rates or, to be more precise, failure rates, and the areas of contents and of method to which I will return below.

### *40% of my students failed. What now?*

Somehow, we've come to be disturbingly comfortable with the idea that 20, 40, or up to 70% of our students selected for admission to our graduate programs in music will enter that program needing remediation in the area of theory, history, or aural skills. Really? What does that say about the kinds of undergraduate education that we are offering?

### *Any one of us could design a test that students would be likely to fail. In part, the challenge is in designing a test that shows us what they do know.*

If numbers are the measure of success, please don't let your regional accreditation agency (or for that matter, the Department of Education) know these outcomes. Of course, it is typically “your” student who fails, not “mine”; anecdotally, at least, tests are more often passed by the home-grown student. That does mean we are measuring something. But what?

Often, we appear to be measuring the knowledge and skills of a few standard music textbooks. We are also measuring “what stuck,” for the fundamentals examined in graduate placement exams query knowledge typically found in sophomore year core courses in a B.Mus. program. To emphasize the

point, we are asking entering performance graduate students detailed questions about what they studied more than two years ago. It's an interesting exercise. Do you remember the details of what you read and studied in 2009? Would you be comfortable being quizzed?

Music theory placement testing does relatively good job of striking a balance between knowledge and skills; less often does it strike an effective balance between standard theory and modern techniques. On the positive side: theory tests tend to measure not just what a student can regurgitate – the “facts” of music theory -- but actually measures what they can do. Tests frequently ask a student to undertake a series of tasks: complete this figured bass; analyze this passage at the level of harmonic structure; identify the error in this melody as it is played in real time. Chorale style, counterpoint, tonal theory – the tests that I have reviewed tend to measure a student's view of what I'll call a “small picture of music.” The placement tests assess a level of mastery that focuses on a close-up of the music details – this chord, that note – with the vocabulary that your school has chosen to believe in. More courageous programs ask for the ability to recognize whole-tone and octatonic collections or examine students on quartal and secundal harmony; a few even ask questions about pitch-class set theory.

From the theoretical perspective, global and vernacular music concerns are, so far as I can tell, invisible. The language of jazz is not part of music theory's “terms and concepts” we expect mainstream students to have engaged, nor are the guiding musical principals of any music system other than the Western Art tradition. Crossover styles, improvisation, and traditional musics may shape the concert stage, but to judge by the typical graduate placement exam they do not measurably shape a student's necessary musical-theoretical knowledge-base.

*We may not be measuring whether or not a particular student is prepared to bring graduate-level cognitive habits to his or her studies.*

Similarly, we should acknowledge that big picture questions cannot be assessed in a mere couple of hours during the graduate student's first week on campus. Does a student know how to mingle theoretical knowledge with his or her approach to the performance of the work? Does the student even consider theoretical details when woodshedding or making interpretive decisions? We are careful to ask questions that all students should have in common, but in so doing, we may not be measuring whether or not a particular student is prepared to bring graduate-level cognitive habits to his or her studies.

*Everything you need to know is in Grout/Burkholder. Somewhere.*

Like music theory, music history placement tests are curiously stodgy. Perhaps because of my own background as a musicologist, I found the content of music history placement tests to be even more disturbing than those in the music theory field. There is, in the array of tests I examined, a tendency for thoroughness that disguises what I believe to be our actual musical priorities. This might be attributed at least in part to what Robert Fallon of Carnegie Mellon describes as that “German penchant for lists and completeness, imported to the US around the time of WWII.”<sup>1</sup> Whatever the cause, the result is a strangely skewed world, in which early music is more important to the budding Master's student than is opera, at least in terms of the number of questions asked. Yes, you did hear that correctly. By my count there are more questions about medieval and Renaissance music than about opera on more than half of the placement exams that I reviewed. As a discipline, we have chopped the field into time periods. We then ask questions that address each period in turn. But if we are too thorough, the test may become an inadequate measure of the things we truly want our graduate students to know.

Happily, recent trends and revisions to musicological placement testing point in a more sensible direction. Tests revised within the last five years are more likely to incorporate questions about American music, about vernacular musics such as jazz or other popular idioms, and questions about global music. Some tests have even been redesigned to try to get at students' familiarity with social and cultural paradigms and methodologies of our colleagues in ethnomusicology. Such exams more often allow the

student to apply the things he or she does know rather than merely asking content questions; these newer exams ask “why” questions rather than limiting themselves to “what” questions. Still, from a content perspective, there is too little emphasis placed on 20<sup>th</sup> and 21<sup>st</sup> century musics of any stripe – classical, serial, experimental, vernacular, or global – and too much placed on early music. There is a mis-match between the repertoire that these performance majors will engage and the range of music-historical questions being asked.

*Music-Historical knowledge can be reduced to bubble tests: True or False*

The format of testing causes some discomfort even among our colleagues responsible for the rapid-fire assessment of a horde of incoming graduate students. Roughly half the schools examined here use multiple-choice testing for some or all of the music history placement process; a few have no direct score or listening questions at all but merely rely on dates, terms, and composer identifications as summative of the array of information that a graduate student needs to carry forward. More strike a middle ground, asking students to identify a particular passage either seen or heard, though often these strike me a bit like that old game of “name that tune.” Other tests ask more general questions that form “a kind of cultural-literacy exercise.... [that] gives them opportunities to say what they do know,”<sup>2</sup> but these kinds of tests are, unfortunately, the exception, rather than the rule.

In fairness, the music history placement test serves a secondary function as well; it “allows us to assess English language skills and the ability to organize thoughts clearly.”<sup>3</sup> This is particularly important where there may be a need for language remediation. One of the important functions of the music history classroom can be to help non-native speakers of English to address language deficiencies. Several program directors pointed toward the benefits of working to polish fluency in the context of a musical content with which the student is already familiar.

*If you choose to do something, you have chosen not to do some other thing.*

In the context of the graduate placement exams reviewed here, there are some important lessons to take home to our students who are about to make the transition to graduate school.

Most importantly: cramming for the first week of graduate school is the most cost-effective study that a student can do. Remediation has its costs: personal and fiscal alike. If a student fails the placement test and so spends ten or fourteen weeks studying lists of dates from Burkholder, that same student is not spending that time working with the school’s expert on Baroque performance practice, nor learning the ins and outs of political subversion in Soviet Era music. Review in advance is critical unless (or until) the graduate program chooses to ask open-ended questions. Right now, students need to have that internal “outline guide to the history of Western Art Music” at their fingertips when they walk in the door of our graduate program.

Likewise, a student preparing to transition from a baccalaureate to a graduate program should set out on a quest for vocabulary, since knowing the theoretical language used by other textbooks can so directly impact their graduate opportunities. We all tend to assume that our own instructional language is the norm for the field, but in fact, the transition from one system to another can be unsettling for even the most secure student. Think about moving from a fixed doh to a moveable doh system: can you do that fluently? Under pressure? In a brand new environment for which you are already secretly concerned you are not prepared?

*In the world of testing, music is not an integrated art. It is a bucket of knowledge about theory, and a different bucket of music history, and a third bucket of technical and interpretive skills in the studio....*

We as Schools of Music have been intent on asking the question “how full is the bucket?” We assess the level of information a student holds in each of several different disciplines, presuming that a student’s memory for the definitions of a particular set of terms can give us a measure of that student’s preparation for higher-order thinking. As administrators, do we truly believe in what we are measuring?

Is the study of music really about dates, and vocabulary, and the mastery of augmented sixth chords in all their glory?

I suspect that we agree that exams are not measuring what a school really wants to know. Too often they measure content, but not the ability to apply that knowledge; they treat musical knowledge as a form of trivial pursuit, but do not assess a student's cognitive readiness. A better question to ask of our students, and a question that I believe may usefully inform our revision to graduate placement exams is "how rich is your approach to music?" For what we really want to know is whether a student is cognitively prepared to undertake a study of music that is informed by all of the tools that we have developed over the years to bring to bear on this beloved world of sound. Open-ended, thoughtful questions about music can be harder to grade, and more ambiguous in outcome. But asking what a student does know – and what a student can do – is a better measure of preparedness for graduate-level study than is the current approach, which too often seeks to learn the places where the student's memory is faulty and the textbook knowledge of the past has leaked away.

*"Examinations are formidable even to the best prepared, for the greatest fool may ask more than the wisest man can answer."* – Charles Caleb Colton (1780? – 1832)<sup>4</sup>

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### Endnotes

<sup>1</sup>Robert Fallon, personal communication, 26 August 2011.

<sup>2</sup>Kenneth R. Kreitner, personal communication, 27 August 2011.

<sup>3</sup>The source of this quote, who prefers to remain anonymous, tells me that "One of the components of the entrance exam is a short essay on a topic that the student chooses from a given list distributed at the exam." Personal communications, 26 August 2011 and 3 January 2012.

<sup>4</sup>Charles Caleb Colton, *Lacon* (1820), vol. i, No. 322; quoted from *The Oxford Dictionary of Quotations*, 3<sup>rd</sup> edition (New York: Oxford University Press, 1979, reprint with corrections 1980), p. 159.

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## **MEETING OF REGION 8: PROBLEM-BASED LEARNING: MANDATES AND OPPORTUNITIES IN TEACHER PREPARATION AND MUSIC INSTRUCTION**

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GLEND A GOODIN

TERRY GOODIN

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**Convener:** George T. Riordan, *Middle Tennessee State University*

**Moderator:** Barbara Buck, *Kentucky State University*

**SUMMARY:** Many states are adopting requirements that future teachers receive some of their training using Problem-Based Learning (PBL) modules. Many of us will soon to be facing the mandate to incorporate PBL pedagogical methods in our classrooms, yet are unfamiliar with the concepts involved. This session will provide a primer in PBL for music executives.

The basic idea of Problem-Based Learning is to develop thinking skills by replicating how human beings process information and learn. It employs structured modules that present problems to the students that they then have to explore and puzzle through logically or by using experimentation in order to draw conclusions, individually or in groups. PBL has long been employed in medical and business schools, and now is being used in K-12 education and teacher training programs.

This session will describe the eight elements employed in Problem-Based Learning, mention how it is employed in medical and business schools, and provide examples of how it is used in teacher education and the music classroom.

**GEORGE RIORDAN: Why there is a move to incorporating PBL and some of the issues, from a chair's perspective**

In Tennessee, we have been given a mandate to provide some instruction in Problem-Based Learning (PBL) in teacher education, and it's likely that more of us will face similar requirements. When I first learned about the mandate, the two questions that occurred to me were "What is Problem-Based Learning?" and "Where did it come from?"

The basic idea of Problem-Based Learning is to develop thinking skills, by replicating how human beings learn, process, and synthesize information. It is not so much a new pedagogy, as a means to combine different existing pedagogies in a student-directed means of discovery. PBL is usually introduced in carefully designed modules that are part of existing classes, can be designed for use with individuals or groups, and that vary in length (some lasting 10 minutes, such as harmonization of a bass line, some a semester, such as a graduate seminar). Problem-Based Learning modules are designed to result in a student-created product. It is in the creation of a product in response to a teacher-constructed context that the relevant learning takes place. Because the students have to explore solutions to the problems presented, the learning becomes relevant to them.

PBL is already being used in medical schools, business schools, and even in K-12 settings, and it's the use in these professional areas (particularly medical schools) that has drawn the attention of state education officials, who are anxious to replicate successes in professional

training in our teacher education programs. Now the challenge for us in Tennessee, at least, is in teaching educators to use PBL in a standardized way.

The next questions that occurred to me were something like: “Since our students will need to be conversant in PBL in their teacher education classes, how do we prepare them for this in music classes?” And, by extension, “How do we make PBL methods vital to our faculty members?” and “How can it be used effectively in music instruction?”

Since PBL employs ambiguity and uncertainty and *a great deal of patience* in its process, we and our faculty will need to modify our pedagogical approach and adopt a shift in our perspective. Predictably, many faculty members and students will be resistant to adoption of a new way of thinking about teaching, especially since we can expect many of our colleagues to be skeptical of what might be considered another pedagogical passing fad.

Now the good news: this isn't an entirely new pedagogy. We've actually been using significant elements of Problem-Based Learning in music and teacher education for as long as we've been instructing students; we just haven't thought of it as PBL. In traditional music teaching, we ask our students to produce products based on discovery every day. For example, when we ask freshmen to harmonize a bass line, that is at its core a very short PBL module, albeit largely a teacher-directed exercise. Later on in their studies, we might give upper division students a full-scale composition assignment: that is an example of a much more student-directed (or faculty guided) PBL module. Many graduate seminars are intense student-directed PBL modules: the instructor poses a problem and helps answer questions, but largely leaves it up to students to seek out their own paths to discovery, and produce a product, as individual or in a group. And in applied music, we pose autodidactic problems when we assign a piece of music that the student needs to prepare on their own for the following week's lesson. Such an assignment is, by-and-large, a week-long, individualized PBL module. While the PBL approach is not entirely new in music instruction, it has not been applied in certain areas; it will be interesting to see how it works in the forced march through Western music history. Glenda will be providing a couple of examples of how PBL can work in music instruction.

There are three points I'd like to emphasize: Problem-Based Learning means that we need to approach our teaching in new ways: (1) in how we plan; (2) in how we ask questions, and (3) as instructors, we need to learn to develop new levels of patience!

I mentioned that PBL involves ambiguity. My colleagues Glenda Goodin and Dr. Terry Goodin will help clarify the nature of Problem-Based Learning for you. You'll note that their talk deals mainly with the use of PBL modules in group settings, but this approach can also be used very effectively with individual students. Please welcome Glenda and Terry Goodin.

#### TERRY GOODIN and GLENDA GOODIN: **Problem-Based Learning**

Many states are adopting requirements that future teachers receive some of their training using Problem-Based Learning (PBL) modules. More and more, teacher preparation programs are attempting to incorporate PBL methods in our classrooms, yet administrators are unfamiliar with the concepts involved. This paper briefly outlines the rationale for the use of PBL, describes the eight elements of successful PBL modules, and discusses the use of PBL in a teacher education program in Tennessee.

##### *Theory Supporting Problem-Based Learning*

Educators generally agree that a desirable curriculum is one that connects to the world in which students will live and work. At the same time, educators face the seemingly divergent goal of covering a certain amount of content in a given course. How should we approach this issue? Practitioners of the PBL method believe that learners will retain more, and transfer more knowledge from one situation to another, if they have an opportunity to experience and use content knowledge in authentic contexts right away (Brown, Collins & Duguid, 1989). Moving a



curriculum toward a PBL approach can be problematic, however, when professors or instructors feel that PBL conflicts with existing teaching methods. For example, the PBL model places attention on group work and broad situational complexity, which requires students to apply what they learn in practice and to learn from failure. In turn, instructors are required to design relevant problem scenarios, to prepare in advance, to transfer more control of the learning process to the student, and to emphasize formative feedback as opposed to summative evaluation. This is not an easy transition, but the rewards are significant. Students gain deeper understanding of how problems are defined and solved, how seemingly diverse subjects work together, and as a result are more motivated to learn. Motivated students tend to retain knowledge and transfer understanding to other situations (Cognition and Technology Group at Vanderbilt, 1990).

### *Components of the Problem-Based Learning Project*

The template for a PBL described here is based upon the work done at Stanford University and Vanderbilt University in the late 1990s (Bridges & Hallinger, 1999). There are eight components of a PBL project. When a PBL module is generated by a problem identified by the instructor there is much more “front-loading” involved. The following template shows the parts of the process, and notes those parts that are not developed in a “student-led” approach.

#### **1. Introduction**

Each PBL project is built around a central and relevant problem. The introduction presents the problem, and explains how it is related to the practitioner’s world and why this problem must be addressed. The introduction is not the same as the scenario, but lays the groundwork for that part of the module.

#### **2. Case or Problem Scenario**

This section places the reader in the situation where the problem is most clearly seen, and its *urgent nature* is explored. Sometimes a narrative approach is taken, with the problem scenario being treated almost as a play in which actors in the “drama” are seen and heard as they play out their roles. An example of this approach is a narrative that begins with something like, “Maria Alvarez was enjoying her day, walking along the road on her way home from school” (Goodin, 2002). Sometimes the problem is presented in a descriptive form, which includes the reader as an actor in a scene. An example of this would be those units that begin with a phrase such as, “You are the science teacher of a new magnet school in downtown Atlanta.”

In either approach, the case must include all necessary details to catch the attention of the reader and to provide them with embedded clues so that they can begin to place themselves in the role of “problem solver” *without giving them the answers*. One important characteristic of PBL case scenarios is this open-ended quality. Students should be allowed to explore new options or approaches to solving the problem, without the influence of the instructor. This unstructured aspect of PBL projects sets this teaching and learning method apart from much of traditional schooling.

When designing PBL case scenarios the instructor should also keep in mind the different types of problems that may be used. Bridges and Hallinger (1992) identify four different types: 1) the *swamp*, a messy, confused and tangled mass of problems which must be sorted out in order to be solved; 2) the *dilemma*, a situation where the student will have to choose between alternatives, none of which are perfect; 3) the *routine* problem, those situations which practitioners may face on a daily or regular basis, but which must be effectively handled, and 4) *implementation* issues, where practitioners are handed a new policy or program and are expected to put it into effect. We have added a fifth category, that of *novel* problems that require the problem-solver to re-educate or explore completely new directions.

### **3. Learning Objectives**

Instructor-led PBL projects should have three or four learning objectives, each of which is designed to support a particular part of the final product. It is advisable to “layer” the learning objectives, beginning with simple knowledge and comprehension and moving toward higher order thinking, such as synthesis, analysis, and evaluation goals. It is also good to articulate the project’s affective objectives, rather than just leaving them to chance. In student-led projects the faculty learning objectives are not openly stated but will be present in the background. The university professor will have a clear idea of the content and processes that students should attain. However, the students are allowed to set their own objectives during the course of the problem-solving process. If they wander too far away from the goal it is the job of the faculty mentor/tutor to “gently steer” them back toward the course goals. In this case, the faculty is urged to allow the student group to flounder for a time. It is our experience that they will generally self-correct.

### **4. Resources**

When an instructor identifies a problem, one of the most important steps is to provide enough initial resources for students to get started down the path of their own research. Resources include, but may not be limited to, the following: 1) scholarly publications, 2) other relevant printed material (e.g. newspapers, magazines, etc.), 3) video clips, 4) electronic media, or 5) human contacts (consultants or experts). Although this step requires considerable “front-loading” for the instructor, it should be noted that it is not necessary to provide all of the resources necessary to solve the problem. Resources that students uncover during their own research often help them reach a solution, and the experience of gathering useful information is a worthy learning objective in itself. In student-led projects students identify those resources that will meet their learning objectives.

### **5. Product or Performance Specifications**

The essence of a PBL project is to solve an important problem, so the end product should reflect what would be expected as a solution in *actual practice*. The form of the final product may be a product, a performance, or a combination of both, depending upon the nature of the problem. Some problems call for an oral presentation, such as an argument for increased school construction before a Planning Commission. Other problems may call for a written product, such as a marketing plan for a new product or service. Some may call for an online meeting, facilitated by the student. Finally, some problems should be addressed through a combination of presentations, such as a multimedia presentation to a group of prospective investors. In order to define what product specifications apply, the instructor should look at those that are required in actual practice. School administrators may design a cafeteria schedule while teachers make lesson plans, etc. Each scenario will be somewhat different, but students should be prepared for the types of products that they would be expected to produce in the field.

### **6. Guiding Questions**

In the instructor-led model, guiding questions are meant to help the student to think about aspects of the problem that they might otherwise overlook. This is the area of the project that can serve to keep students “on track,” but instructors must use care not to phrase questions in such a way as to limit student exploration. For example, students are not required to provide answers to the questions. Instead, they may be used to provoke discussion with student groups, or to encourage students to think about the problem from another viewpoint.

### **7. Assessment Exercises**

Since PBL units are meant to simulate practice, the assessments should be tied to what would occur in actual practice. A successful product must be judged according to the standards used in the appropriate venue. It is useful to include practitioner feedback in this phase to allow

for students to experience the feeling of being evaluated on the job. PBL assessment generally will use rubrics to apply to the final products. A lesson plan, for example, should have certain elements, each of which can be effectively described and judged. Often, the solutions may exceed the bounds of the expected, so rubrics should have an allowance for creativity and critical thinking.

The PBL exercise is often evaluated to allow for continuous improvement in the process. For this, instructors may choose from a variety of feedback mechanisms, from electronic communications to “talk-back” sheets. Observations and reflective essays may inform the project. These formative assessments should be spaced at intervals throughout the project to allow instructors to adapt to changing student needs.

### 8. Time Constraints and Schedules

Students will need time to: 1) form groups, 2) read/interact with the problem, 3) research, form hypotheses and test, 4) re-visit the problem and form new directions for research, 5) form new hypotheses and test, interact with outside experts to test ideas and theories 6) establish product specifications and allocate performance tasks within the group, 7) plan and create the product, and 8) present the product, receive feedback and conduct de-briefings. PBL projects require different amounts of instructional time, depending on the nature of the project and the learning objectives involved. It is a good idea to develop a calendar of events to organize a PBL.

#### *PBL Learning Grid and Facilitator Notes*

Projects that originate with the instructor will have more structure than do projects that begin with the student. As shown in Table 1 (Adapted from Bridges & Hallinger, 1995, p. 24), when students identify a problem and initiate a project, they will not supply learning objectives (step 3) at the beginning, but will add them as they decide what it is that they need to know. Likewise, students will not specify resources needed (step 4) or guiding questions (step 6), since they don’t know yet where they are going with their learning. These components will not be omitted, but will be added by the students during the problem solving process using the PBL Learning Grid, a session document that organizes the group’s thinking.

<b>Components of Instructor-Led and Student-Led PBL Modules</b>		
√ = Provided by Instructor * = Provided by students		
<b>Steps</b>	<b>Instructor-led</b>	<b>Student-led</b>
1. Introduction	√	√
2. Problem Scenario	√	√
3. Learning Objectives	√	*
4. Resources	√	*
5. Product/Performance Specifications	√	√
6. Guiding Questions	√	*
7. Assessment Exercises	√	√
8. Time Constraints and Schedules	√	√

Table 1.

In addition, when developing a student-led module instructors are advised to create Facilitator Notes (sometimes called Instructor Notes) to provide the group facilitator with background information related to the underlying faculty learning objectives for the module.

### *Holistic Development Process*

This template may seem to encourage a linear development process. In fact, the PBL development process is more holistic in nature, as is represented by the Concept Map shown in Figure 1. As you go through the process, you will likely find that you will make adjustments to the different components in order to provide a sense of coherence for the overall PBL module.

### *PBL in Action*

One example of this process in use is the Music Appreciation course at Middle Tennessee State University in Murfreesboro, Tennessee. The course goal is to expose students to a rich variety of musical genres and to foster their appreciation of music in the development of human culture. The course in question has more than 200 students, and so maintaining interest, let alone relevance, is a daunting challenge. The two instructors in this course chose a PBL approach. First, they established a feeling of cohort in the course through the use of in-class group activities and musical participation. Once the students felt secure in the environment, the instructors introduced a “novel” PBL, entitled “The Alien Outreach Project.” The problem faced by the students is nothing less than the eminent collision of an asteroid and subsequent extinction of all life on Earth. NASA has prepared a rocket for launch, one that will contain a record of life on Earth for the aliens to discover after our demise. However, it seems that NASA forgot to include music in the list of important human achievements, and the students in this class must address this issue. During the course of the semester, students are asked to assemble a playlist of the 25 songs that best represent humanity, and to include a rationale for their inclusion in the time capsule. Student playlists (the product of the PBL) are to be stored on their iPods. Thus, the PBL provides meaning for the presentation of musical genres throughout the semester. The results of this approach have shown increased student interest in the variety of genres available to them, increases in critical thinking in the development of rationales for song differentiation and inclusion, and appreciation of the vast differences in world music and the ways in which music represents human culture and history.

### *Conclusion*

Problem-based learning is making a significant impact on the teaching and learning process in a variety of settings, including music and the arts. Teacher preparation programs are following the lead of medical and business schools and are increasingly tying teacher performance in university courses to job situations that teacher candidates will face once they leave the university. Undoubtedly, the PBL approach requires us to make some fundamental changes in the ways we develop and present our courses. PBL requires more thought in the development of appropriate scenarios and a shift in the role of the instructor from giving facts to facilitating learning, perhaps forever changing the way we look at teaching and learning. Even so, our experiences suggest that the result of this unique approach is well worth the effort.

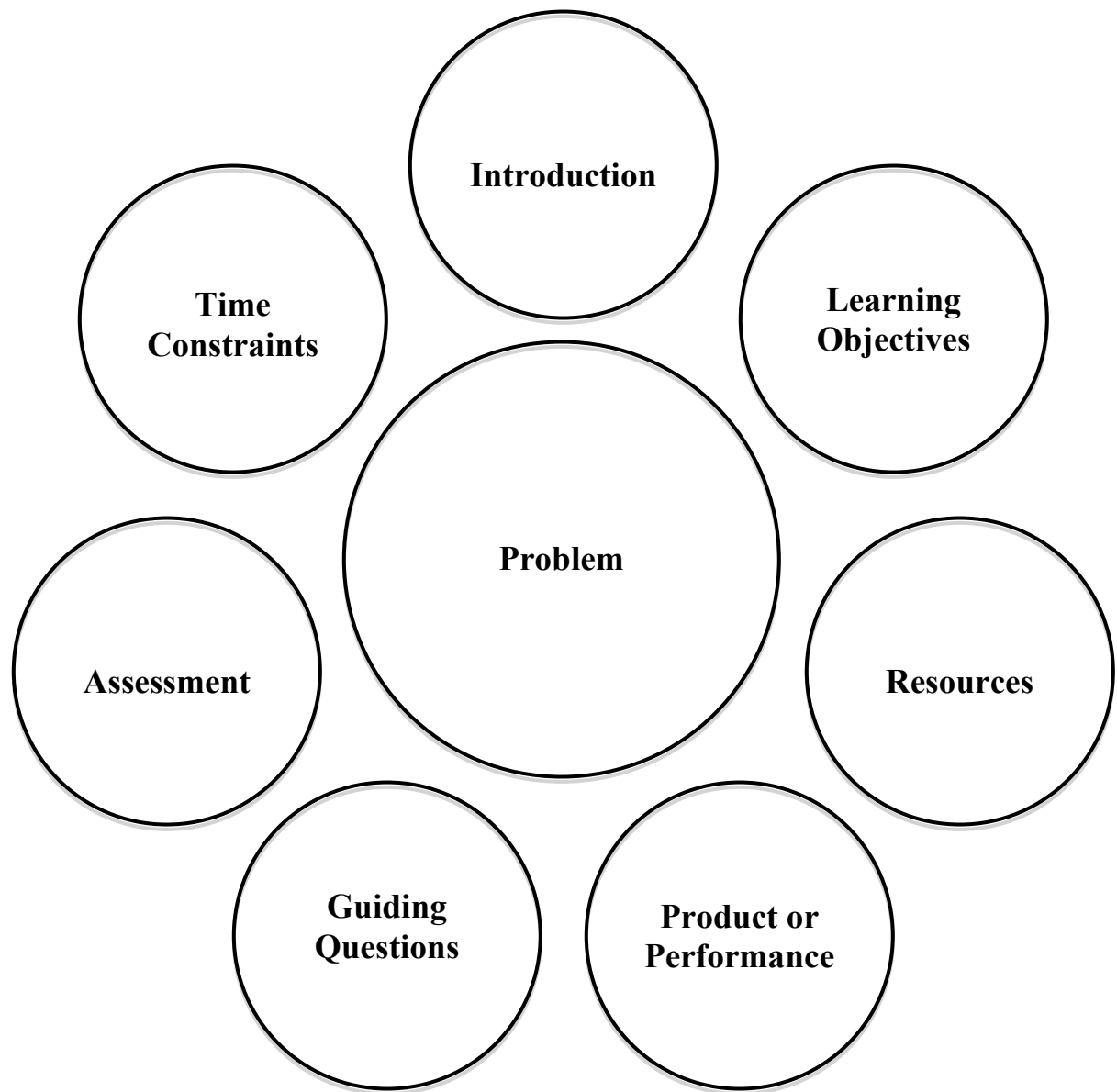


Figure 1. Concept Map – Adapted from Bridges & Hallinger (1995).

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## **MEETING OF REGION 9: A NEW LOOK AT APPLIED MUSIC INSTRUCTION**

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### **ENHANCING THE TRADITIONAL MODEL**

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There is not a single ideal method of teaching or learning. Teaching approaches are as individual as the teacher, but the success of any college studio over time is more dependent upon the qualifications and commitment of the teacher than a particular teaching approach. My first experiments with altering my teaching approach were influenced by: 1) observation of students' interactions, 2) experience as a classroom teacher of music education, 3) student feedback to me, and 4) more demands on my time. The primary goal was to more effectively guide students through the process of becoming proficient musicians.

Observation of students over several years, combined with student feedback, led to several inferences concerning practice motivation. Literature suggests that many of our students (except guitarists and pianists) choose to major in music because of high school ensemble experiences.<sup>1</sup>

Some of this population are musically motivated by the social and peer interaction of these groups and may not understand the rigors involved in a music program, nor appreciate the solitude necessary for effective practice. Many students seem to be more motivated to practice for studio class than for their private lessons. Some students are highly motivated by competition. Some students are motivated by the pleasure of performing. Some absolutely hate the solitude of practicing; others thrive on it. Some are internally motivated; others are motivated by a teacher or by peers.

Although the benefits of the traditional one-on-one teaching approach are undeniable in applied instruction, there may be other, more effective ways to teach some requisite skills and concepts. In addition, the traditional studio approach can make it too easy for students to completely depend on the teacher. Ultimately, it is the teacher's responsibility to assist students in developing independent, thoughtful practice habits that will, in turn, enhance the acquisition of performance and pedagogy skills by the end of their college career. Graduates should be able to approach problems with a creative, systematic and organized process. It is as important for students to learn to make informed musical decisions as it is for them to become accomplished performers. Although both the class and individual settings help my students become accomplished musicians, the peer interaction in the class setting is well suited to develop diagnostic skills.

There are both positives and negatives in teaching performance concepts in a class environment. Some of the positives are 1) peers often encourage each other; It is not unusual for them to work together, 2) sight-reading can be practiced regularly by reading small ensemble music, 3) rhythm and pitch can be addressed through the ensemble, and 4) chamber music skills are developed. Some of the negatives are 1) an increase in teacher preparation time, 2) individual students can become intimidated or bored, 3) the need for a plan of individual assessment, and 4) the amount of space needed to accommodate a number of students with their instruments. Classes do take more preparation time and more space, but the results are worth the extra effort. My assessment solution was to develop a rubric to grade etudes weekly and another to provide feedback about technique and train a graduate assistant to use the rubrics.

In my studio system, there are four different group lesson settings. One group setting is designed to teach first-semester students how to practice. One of my earliest conclusions as a young professor was that most freshmen do not understand thoughtful practice; the successful seniors are those who figured it out in their first semesters. The goals of this class are to demonstrate thoughtful practice strategies, incorporate a common musical vocabulary into the analysis of each etude, practice methodical memorizing, and cultivate the habit of learning one etude each week. During this class, all students work on the same etude. Difficult passages are identified and practice procedures are recommended. For example, there is a well known memory and learning theory that emphasizes assimilating material in repeated, readable small chunks.<sup>2</sup> “Chunking” is only one of the suggested practice techniques demonstrated during this class. Students often identify innovative practice strategies on their own and share them with the class.

Another group lesson, technique class, involves every student in the studio. Two-credit students attend a thirty-minute weekly technique class, while performance majors attend a forty-five minute class. Technique class develops technical fundamentals and aural perception skills. Students start with fundamentals (fingers, tongue, tone/intonation), and work for objective goals such as playing all two-octave, major/minor scales under five minutes in the first semester. Concepts from theory, such as the circle of fifths, become relevant, and because everything is done without music in all keys, students begin to associate between what they hear and what happens with their fingers. It is consciously designed with Gordon’s steps of audiation in mind<sup>3</sup>. With few exceptions, the peer pressure in this class accounts for the success of students. Younger students learn quicker by standing next to the older students; the older students often assume the role of teacher/model.

Performance majors participate in an excerpt class. There are two main goals in this class; the first goal is for students to be exposed to more excerpts than they are able to individually learn, and the second is to perform the excerpts under pressure. There are mock auditions throughout the semester. In addition, all students participate in a studio class that is typical of many studios.

Even the one-on-one weekly lessons are structured in a partner system. The inspirations behind this structure are to provide a note-taker for each student, to expose students to twice as much literature as an individual could learn, and to build an internal support system within the studio. Because they take notes for each other, each student has a written record of every lesson which archives their progress over semesters. They learn to play in front of peers. Problems in rhythm and pitch can be addressed in duos. The most unanticipated benefit with lesson partners has been the important learning as an observer or note-taker. Students not only “learn” a piece of music by vicarious experience as their partner performs, but also they observe me teaching another student whose learning style may be different. There is much evidence that demonstrates the effectiveness of observational learning<sup>4</sup>.

Doubling up on lessons has the ancillary benefit of exposing students to twice as much literature and offers another forum for students to develop analytical and diagnostic skills. The partners often play etudes for comments from the others in the middle of their paired lesson. The “teaching student” identifies problems and offers solutions. I interfere only when the “teacher” cannot find anything to say, if obvious problems are missed, or if there is something that can be a learning situation for both of them. These sessions are videotaped, and we watch and analyze the process together.

There are several considerations in assigning lesson partners. The partners should be at approximately the same musical level, with similar music goals, and the teacher should consider personalities. Further, being flexible among semesters by changing partners frequently exposes students to different learning styles. Group lessons demand more space and advance preparation. It is probably not beneficial to assign the same piece to lesson partners. The rewards are that I am more organized and students do much less non-instructional talking when there is another student



present. Students come to lessons better prepared because they work together and feel peer pressure. One of the unforeseen results is that I have had fewer complaints about grades since assigning lesson partners.

It has been beneficial to students to incorporate outside listening assignments. Assignments are alternated each semester, but the goals are the same – to develop diagnostic skills. One assignment involves me recording a short original piece with a few wrong notes and rhythms and sporadic intonation problems. The recording and music score are posted on a secure website, and students identify the problems on the copy of the music and prescribe solutions. Another assignment involves every student performing the same piece with a pre-recorded MIDI (computer controlled) accompaniment. The selection can be interpreted a variety of ways although the accompaniment remains constant. A recording of their performance is submitted to this secure site with no identification. All students make comments on each performance; the entire studio sees all of the comments. Another example is to require students to compare multiple recordings of one musical phrase performed by a variety of performers with distinct interpretations, one after another. One of the most successful assignments came as a result of trying to continue teaching while I was absent. Students turned in a recording with thirty or forty-five minutes of music, depending on the number of their credits. I listened to the recording on the trip and sent comments by email. Outside of public performances, this was some of the best playing I heard. I attributed this to their process of listening and re-recording.

There are times when the most ingenious solutions come from unforeseen circumstances. When our Provost asked each instructor to submit plans to continue classes if the University were shut down because of an H1N1 outbreak in 2009, I learned to use Blackboard differently and experimented with SKYPE. Although the university did not enforce quarantine, I discovered the value of both Blackboard and SKYPE. I did use SKYPE one semester to continue lessons for a performance major who left for 6 weeks to care for an ill relative in an adjoining state. I have also used secure You-Tube channels and Facebook to share video recordings.

My students are usually well prepared for classes and lessons, which pays off in their performances. They practice regularly, often work together to solve problems, and offer helpful insights to each other without my prompting. I am supportive but have high standards. I challenge them to think, to discover, to explore, to analyze, to create, and to reach beyond the familiar and comfortable.

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### Endnotes

<sup>1</sup> Louis Menchaca, “What it takes to be a Music Major,” National Association for Music Education, accessed November 15, 2011, <http://www.menc.org/careers/view/what-it-takes-to-be-a-music-major>.

<sup>2</sup> George Miller, “The Magical Number Seven, Plus or Minus Two: Some Limits on our Capacity for Processing Information,” *Psychological Review* 63 (1956): 81-97.

<sup>3</sup> “Types and Stages of Audiation,” The Gordon Institute for Music Learning, accessed November 15, 2011, [http://www.giml.org/mlt\\_audiationdetails.php](http://www.giml.org/mlt_audiationdetails.php).

<sup>4</sup> Stephan Ramaekers, Hanno van Keulen, Wim Kremer, Albert Pilot, and Peter van Beukelen, “Effective Teaching in Case-based Education: Patterns in Teacher Behavior and Their Impact on the Students’ Clinical Problem Solving and Learning,” *International Journal of Teaching and Learning in Higher Education*, 2011, Volume 23, Number 3, pp. 303-313 <http://www.isetl.org/ijtlhe/>, ISSN 1812-9129.

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# ISSUES IN SACRED/CHURCH MUSIC

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## TOWARD PRAXIS MUSIC THEORY

JOHN D. KINCHEN, III  
*Liberty University*

### **Overview:**

As I began my time at Liberty University, an important need among the Music and Worship students became apparent; learning the foundational principles of Music Theory. I was tasked with tackling this challenge by my Chairman. Many of the students entered Liberty with a very different life experience than those that might enter other types of music programs. They developed their music skills playing chords in a praise and worship type band (garage band) or a worship orchestra. Their reading proficiency was not very good, but their concept of chords and playing by ear was somewhat developed. Because they did not have the normal experience of learning the rudiments of note reading, key signatures, scales and intervals, they seemed to lack the proficiency to perform well in a Music Theory class. The year before I arrived, students were discouraged in their music studies and there was an estimated 80% attrition based primarily on their experience in music theory.

So with this as a background, I set out to meet this challenge by addressing the essential issue related to music theory; that is, what is the purpose of music theory? As I contemplated this question, a seemingly more significant issue emerged regarding the student's ability to apply the music theory principles to their profession. Without getting overly philosophical, the result of this inquiry led me to conclude that students needed to learn the concepts of music practices related to their particular profession; in this case, that of being a musician in the church.

It was important to realize that these worship students would be taking professional positions in the church and needed to be equipped to succeed in that profession. As part of their training, music theory would be very important and could be designed to address music "function" in a practical sense. Emphasizing music "function" helped to establish a model that transcended style. This music theory core, that is typically based on common-practice concepts, would be further developed and articulated in real-life application. In other words, while learning the function of music, students would also have opportunity to make practical connection of the principles to their work in music ministry, particularly in the evangelical church. The result was not to change the curriculum for the sake of change, nor for the purpose of changing the western canon, but simply to meet the obvious need of training these musicians.

### **The Program:**

The curriculum is based on "adding" to" common-practice theory. Not only do students learn traditional four-part voice-leading procedures, but they also learn how to make immediate application of the principles to their profession. In other words, students are given opportunity to "practice" these concepts in real situations which reinforce the concepts in a practical, kinesthetic

pedagogical approach. This is what we have termed “praxis” where students literally bring their instruments to class and perform exercises each week as assigned groups based upon the theory concepts taught that week. The overall emphasis is to make Music Theory practical in every way making direct and immediate connection to their profession.

Praxis relates to a term used by David Elliot in *Music Matters* where he describes the process of “musicing.”<sup>1</sup> This is expressed by Elliot as a practice of active engagement by students in learning through making music, not just learning about music. Related to this, worship students deepen their understanding of music principles through practical experiences in group playing and improvisation which make the learning of music theory practical and personal. Precedence for this type of “praxis” experience is seen on the primary and secondary level in music education where leaders have sought practical ways of intersecting music and culture for those training to be music educators. Additionally, some experimentation on the college level in music theory has been conducted by Edward Sarath at The University of Michigan School of Music.<sup>2</sup> Teachers at other well-known universities with established jazz programs have found similar needs related to the practical training in music theory for jazz musicians. At Liberty, we are seeking to do the same kind of thing, just in the area of worship ministry.

In addition to written principles and praxis opportunities, students receive training in Aural concepts. Students not only experience the written and analytical elements of theory, but their aural perceptions are trained and refined through Musicianship classes. These classes are called Musicianship because they extend beyond the basic Aural Skills concepts. The same types of melodic and rhythmic drills (Ottman and Hall) are expected of students as in most music programs.<sup>3</sup> However, the entire musician is addressed through extended Harmonic, Melodic and Rhythmic “takedowns” similar to, but distinct from dictation. In this case, a recording of some hymn or praise and worship song, often fully orchestrated, is played in class for students. They are expected to take down the harmonic rhythm (harmonic changes) throughout the entire song and transcribe the melody line and/or certain accompanying instrumental lines.

### **Nashville Number and Jazz Systems:**

Teaching of common practice theory concepts is also an important focus in this praxis Music Theory. But since the music concepts and styles foundational to the four-part writing practices of the Baroque and early classical period are somewhat remote from the experience of the styles and practices these students will have in their ministry, it was decided that in addition to common-practice music principles, other more relevant concepts would be taught “side-by-side”, namely the Nashville Number system and Jazz theory. In addition to learning the discipline of the common practice theory principles and rules, students concurrently learn the context of those practices in the modern church music world. After all, music, is music, is music, although sometimes the style and context tends to change...

The following chart provides examples of chords expressed in the Nashville Number system with the Common-Practice Equivalent (Example 1). You will notice that there are some similarities between the Nashville system and the Common-Practice system (Arabic vs. Roman Numeral figures). One of the major differences between systems relates to the designation of chord inversions. In the Nashville system chord inversions are designated by placing the appropriate scale degree under the slash. Chords without slashes are assumed to be in root position. By contrast, chord inversions in Common-Practice are denoted by interval relationships (in reduction, i.e. 10ths are counted as 3rds) between each note and the bass.

Example 1

Nashville	Common Practice Equivalent
1, 2-, 3-, 4, 5, 6-, 7 <sup>o</sup>	I, ii, iii, IV, V, vi, vii <sup>o</sup>
1/3	I <sup>6</sup>
2-/4	ii <sup>6</sup>
3-/5	iii <sup>6</sup>
4/6	IV <sup>6</sup>
5/7	V <sup>6</sup>
2/#4	V <sup>6</sup> /V
3/#5	V <sup>6</sup> /vi
6-/1	vi <sup>6</sup>
1/5	I <sup>6</sup> <sub>4</sub>
2- <sup>7</sup> /6	ii <sup>4</sup> <sub>3</sub>
5 <sup>7</sup> /7	V <sup>6</sup> <sub>5</sub>
6 <sup>7</sup> /3	V <sup>4</sup> <sub>3</sub> /ii

Following is an example of a Nashville Number Chart (Example 2). Chord numbers are written above the corresponding melodic notes similar to a lead sheet.

Example 2

## Great Is Thy Faithfulness

Words by  
Thomas Obediah Chisholm

Music by  
William Marion Runyan

♩ = 75

17 5 4/1 1 6<sup>7</sup> 5-/2 2- 5<sup>7</sup> 1 6-7(b<sup>5</sup>)

Great is Thy faith - ful - ness! Great is Thy faith - ful - ness! Morn - ing by morn - ing new

23 5/2 1/2 2<sup>7</sup> 5 5<sup>7</sup> 1 1<sup>Δ</sup> 7-7(b<sup>5</sup>) 1 2- 1/3

mer - cies I see: All I have need - ed Thy hand hath pro -

28 4<sup>Δ</sup> 2-7/4 #4<sup>07</sup> 7/#4 #4<sup>07</sup> 1/5 5<sup>7</sup> 1

vid - ed - Great is Thy faith - ful - ness, Lord, un - to me.

Nashville charts can often be written without music notation (Example 3). This practice is one that is often used “on the fly” by rhythm players on the church platform or in the studio. An advantage to this system is the flexibility for transposition:

Example 3

5 | 4/1 1 | 6<sup>7</sup> | 5-/2 2- | 5<sup>7</sup> | 1 6-7(b<sup>5</sup>) |  
 5/2 1/2 2<sup>7</sup> | 5 | 5<sup>7</sup> | 1 1<sup>□</sup> 7-7(b<sup>5</sup>) | 1 2- 1/3 |  
 4 2-7/4 | #4<sup>07</sup> 7/#4 #4<sup>07</sup> | 1/5 | 5<sup>7</sup> | 1 ||



Here is an example of a rhythm chart (Example 5):

Example 5:

Continuo Chart: Baroque Rhythm Chart

The image shows a Baroque Continuo Chart with two staves of music. The first staff contains measures 1-8, and the second staff contains measures 9-12. Below the notes are figured bass symbols (numbers 1-7, #, b) indicating fingerings and chord changes for the continuo player.

Staff 1 (Measures 1-8):

- Measure 1: 6 4
- Measure 2: 7 #3
- Measure 3: #6 4
- Measure 4: 7 9 8
- Measure 5: 7 7
- Measure 6: 6 6 7 7
- Measure 7: 5 4 4 #3
- Measure 8: b 2

Staff 2 (Measures 9-12):

- Measure 9: 7 9 8
- Measure 10: 7 7
- Measure 11: 8 7 6
- Measure 12: #6 #6 #6 6
- Measure 13: 7
- Measure 14: 7 7
- Measure 15: 6 4
- Measure 16: 6 5 5
- Measure 17: #6 #6 #6 6
- Measure 18: 5 4 5 4
- Measure 19: 2

Well, in actuality, this was a “Rhythm Chart” of the time. In the Baroque practice of writing for continuo, composers used symbols written below the bass line to show the continuo player (often a harpsichordist) what changes were to be realized in the accompaniment of the composition. In performing the continuo part, the harpsichordist would often be accompanied by a bass viol, baroque bassoon or other bass-type instrument rounding out the “rhythm section.” In a similar manner, the Jazz or Nashville symbols communicate to members of the rhythm section which chords and chord types (major, minor, augmented or diminished) should be played. In both systems, there is some freedom in the performance of these chords based on certain stylistic improvisational patterns and procedures.

An example of a modern Rhythm Chart follows below (Example 6). Notice the absence of a written bass line normally found in a Baroque continuo part. The bass line, instead, is determined by following the chord symbols with the indicated inversions. Specificity of the arrangement (or original composition) regarding dynamics, style or scoring is provided through symbols similar (and often identical) to those used in historical music.



Example 6

Rhythm

# Great Is Thy Faithfulness

*Deliberately* ♩ = 77

Thomas O. Chisolm, William M. Runyan

17 D A<sup>11</sup> Chorus  
D

*mp* E.G. pattern, Synth Pad *mf* with more emotion  
"Great is Thy faithfulness..."

22 G/D D B7 Am/E Em A7 D B<sup>7(b9)</sup>/D

27 A/E D/E E7 A A7 D D<sup>Δ</sup> C<sup>Δ</sup>7(b9)/D D E- D/F<sup>Δ</sup>

32 G<sup>Δ</sup> E<sup>-7</sup>/G G<sup>Δ</sup>7 C<sup>Δ</sup>/G<sup>Δ</sup> G<sup>Δ</sup>7 D/A A7 D

**Suspension Chords:**

Suspensions represent another type of music function typical in music theory curriculum which is also covered in the praxis Music Theory class. In the common practice system, suspensions in vocal writing require 3 phases: 1) preparation, 2) suspension, and 3) resolution; all occurring in the same voice (Example 7).<sup>4</sup> In contemporary practices, *sus* chords often occur mimicking the common-practice procedure, although the three linear functions of preparation,

Example 7

[C: I V] [F: I ii6]

suspension and resolution may not necessarily occur in the same voice. There are also times in which *sus* chords are used simply for the “sound” or “texture” of the chord. These chords do not have “normal” resolutions and often are not prepared (see Example 8). In other words, a *sus* chord is sometimes used for the “quality” of the *sus* sound, not because it sets up a “normative” suspension by the common practice standards. There are times, however, where it is used in the traditional sense (see Example 9 for both uses). Rather than teaching this as a “wrong” concept, demonstration of both procedures is made within the modern contemporary music practices of the Church and students are then expected to perform these practices in groups (the praxis concept).

Example 8

**Here I Am to Worship**  
(Light of the World)

Words and Music by  
TIM HUGHES  
CCLI SONG # 3288032  
Bsus

1. Light of the World, You stepped down in-to dark ness, o - pened my eyes, let me...  
2. King of all days, oh so high - ly ex - al - ted, glo - rious in heav - en a -

Harmonically implied but without resolution

If pitch is retained, it creates an F#-7

## Example 9

**God of Wonders**

Words and Music by  
MARK BYRD and  
STEVE HINDALONG  
CCLI SONG # 3118757

1. Lord of all cre - a - tion, ter, earth and sky,  
2. Ear - ly in the morn - ing I will cel - e - brate the light.

the heav - ens are Your tab - er - na - cle; glo - ry to the Lord on high.  
When I stum - ble in the dark - ness I will call Your name by night.

God of won - ders be - yond our gal - ax - y, you are ho - ly, ho - ly; The

These are just a few of the concepts presented in a Praxis Music Theory approach. It is important to note that the common practice system is not eliminated from instruction; rather it is enhanced by the expansion of those concepts within the contemporary music practices of the church. These principles are further reinforced through practical, kinesthetic experiences in the music theory classroom involving praxis opportunities.

### Advantages:

The following articulate some advantages of using a Praxis Music Theory approach:

- a. Attrition: Since this form of music theory has been adopted at Liberty University's Department of Music and Worship Studies, attrition has decreased from 80% to roughly 15%. This is a remarkable trend that has helped students to realize their potential as musicians and worship leaders.
- b. Success: Our experience has revealed that students who would likely be unsuccessful in a traditionally based music theory program have found success because of the emphasis on music function, harmonically related and directly applied to the field.
- c. Confidence: Students are developing greater musicianship in reading, performance and music understanding.

- d. Application: Praxis music theory prepares students to use music in the “real world” by making direct application to what they do. They begin to understand the practicality of music theory.
- e. Research: Since there has been, to date, little Empirical research related to praxis, contemporary, or other alternative types of Music Theory Curricula, the anecdotal evidence presented above will need to be tested to determine if such an approach to music theory has validity within music programs that are training Church musicians. Some research that has been done has highlighted the need to address this area particularly in the area of Church Music (DeSanto, 2005; Brady, 2002; Cartwright 2004).

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### Endnotes

<sup>1</sup> David Elliot, *Music Matters: A New Philosophy of Music Education* (New York: Oxford University Press, 1995), 40.

<sup>2</sup> Edward Sarath, “Improvisation and Curriculum Reform,” in R. Colwell & C. Richardson (ed.), *The New Handbook of Research on Music Teaching and Learning* (New York: Oxford University Press, 2002), 188-198.

<sup>3</sup> Many music programs emphasize solfege and rhythm skills development through weekly drills performed by students. There are several books used for these type drills, but the books used in the Liberty program are: Robert Ottman and Nancy Rogers, *Music for Sight Singing*, 8<sup>th</sup> edition (Upper Saddle River, New Jersey: Prentice Hall, 2011) and Anne Hall, *Studying Rhythm*, 3<sup>rd</sup> edition (Upper Saddle River, New Jersey: Prentice Hall, 2004).

<sup>4</sup> Peter Spencer, *The Practice of Harmony*, 5<sup>th</sup> edition (Upper Saddle River, New Jersey: Prentice Hall, 2004), 173-174.

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# THE PLENARY SESSIONS

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## MINUTES OF THE PLENARY SESSIONS

THE WESTIN KIERLAND RESORT  
SCOTTSDALE, ARIZONA

**First General Session  
Plenary Business Meeting  
Saturday, November 20, 2011**

**Call to Order:** President Gibson called the Association to order at 9:05 a.m.

**Greetings from the European Association of Conservatoires:** At the invitation of President Gibson, Jeremy Cox, Chief Executive of the European Association of Conservatoires (AEC), presented greetings from the AEC.

**Report of the Commission on Community/Junior College Accreditation:** Neil E. Hansen, Chair, reported that the Commission on Community/Junior College Accreditation reviewed five applications in all categories during its meeting on Friday, November 18, 2011. Associate Membership was granted to one institution, and new Membership was granted to two institutions.

**Report of the Commission on Accreditation:** Sue Haug, Chair, reported that the Commission on Accreditation meets twice annually. In June 2011, the Commission reviewed 135 applications and 41 administrative matters, granting Associate Membership to two institutions and Membership to four new institutions. In November, the Commission reviewed 156 accreditation-related applications, granting Associate Membership to one institution and Membership to one new institution.

The following institutions were granted Associate Membership in June 2011:

Florida College (Temple Terrace, Florida)  
Indiana University – Purdue University, Indianapolis

The following institutions were granted Associate Membership in November 2011:

Community College of Rhode Island  
Villa Maria College of Buffalo

The following new institutions were granted Membership in June 2011:

Fayetteville State University  
Prairie View A&M University

The following new institution was granted Membership in November 2011:

Anoka-Ramsey Community College

The official report of both Commissions will be available online after all institutions have received formal notification.

**Introduction of New Accredited Member Institutions:** President Gibson recognized institutional representatives from newly accredited member institutions.

**Report of the Treasurer:** Douglas Lowry presented the Treasurer's Report.

**Motion:** (Lowry/King) to approve the Treasurer's Report. **Motion passed.**

**Report of the Committee on Ethics:** Jeff Cox, Chair, presented the Committee's report that indicated the filing of no institutional complaints. He urged Association members to ensure colleagues' awareness of the Code's specific policies and students' understanding of their responsibilities with respect to the acceptance of scholarships.

**Business from the Executive Director:** Mr. Hope introduced and thanked members of the NASM staff and representatives of organizations providing hospitality events throughout the meeting. Mr. Hope encouraged meeting attendees to complete and return their meeting questionnaires to the National Office and to submit proposals for future Annual Meeting sessions.

**Consideration of Proposed Handbook Amendments:** Mr. Hope introduced amendments to the Rules of Procedure, already approved by the Board, and Bylaws.

**Motion:** (Mercier/Merrill) to approve the proposed *Handbook* changes.

Following the motion, President Gibson opened the floor for discussion. At that time, Robert Cutietta raised concern about the legal liability of institutions with regard to the proposed amendment regarding health and safety, and on those grounds he urged the Membership to vote against the proposed changes. Mr. Gibson then asked if there was further discussion. There being none, President Gibson asked for a vote. **Motion passed.**

**Report of the Nominating Committee:** John Miller, Chair, introduced the slate of nominees for NASM office and announced that voting would occur at the next plenary session.

**Report of the President:** Don Gibson commented on several recent books focused upon the supposed decline of the American higher education system and the supposed numerous failures of today's university and college faculty. He countered the arguments of their authors by praising the work done by many in academia, notably that of music faculty. He emphasized the importance of NASM's advocacy discussions and resources, and he encouraged attendees to consider the positive roles that music students and community engagement events can play in the advocacy efforts of music units. He closed by summarizing the current and upcoming efforts of the Association as they relate to the undergraduate curriculum. Lastly, President Gibson reminded all present of the possibilities for institutional creativity within the framework of the NASM accreditation standards. The full text is found elsewhere in the Proceedings.

The plenary session adjourned at 10:15 a.m.

## **Second General Session Monday, November 21, 2011**

**Call to Order:** President Gibson called the meeting to order at 11:19 a.m.

**Procedural Question:** President Gibson announced that due to Membership concern about the comment offered yesterday in response to the Bylaws amendment on health and safety that passed along with other *Handbook* changes, he has placed the issue on the Executive Committee agenda for further consideration at its winter meeting.

**Report of the Executive Director:** In addition to his written Report of the Executive Director, Mr. Hope expressed thanks to the NASM Executive Committee, the Board of Directors, the Commissions, and the Membership for their day-to-day work on behalf of the Association and the field. He stated it is in the cultivation of gifts through hard work that art takes on meaning. The full text may be found elsewhere in the Proceedings.

**Election of Officers:** John Miller, Chair of the Nominating Committee, re-introduced the slate of nominees and, with the assistance of the other members of the Committee and National Office staff, conducted the Election of Officers.

**Address to the Association:** Christopher B. Nelson, President of St. John's College in Annapolis, Maryland, presented the keynote address to the Association. The full text may be found elsewhere in the Proceedings.

President Gibson adjourned the business meeting of the Second General Session at 11:43 a.m.

Respectfully submitted,

Catherine Jarjisian  
Secretary

**GREETINGS FROM THE  
EUROPEAN ASSOCIATION OF CONSERVATOIRES (AEC)**

*JEREMY COX, Chief Executive*

Mr. President, Members of the Association, Colleagues and—I'm happy already to be able to say of a growing number of you—Dear Friends,

It is a great pleasure and a considerable honour to be with you for your 87<sup>th</sup> Annual Meeting and to bring greetings to you from the European Association of Conservatoires, the AEC. In particular, I am delighted to convey the good wishes of our President, Pascale De Groote, and of our whole Council. The warm relationship that exists between our two associations means a great deal to us and we are very conscious of the ways in which we have benefited from the wider perspectives, experience and wisdom that colleagues from NASM have brought to our endeavours over recent years. Since both Pascale and I are in our first year of office, I am sure this is a resource on which we shall both continue to be very grateful to draw.

Shortly after I started as AEC Chief Executive last January, your Executive Director, Sam Hope, was kind enough to write to me welcoming me into my new post and offering whatever assistance I might feel I needed. This was a gesture which I very much appreciated and it was good across the following months to be able to conclude with Sam some updating to the Memorandum of Agreement between our two associations which, we both believe, strengthens still further the ways in which we can work together and benefit one another.

More recently—indeed, just over a week ago—it was our privilege to welcome your President and his wife to the AEC's Annual Congress in Valencia, Spain. Don, we were so pleased that you and Kyung-ae were able to be with us and we are very grateful for your well-chosen words at our opening ceremony, as well as for your good company at many points throughout the Congress. The fact that this 'return fixture' happens so soon afterwards is a nice way to reinforce the deep friendships that underlie the best kinds of cooperation, of which I believe ours to be an outstanding example.

I see that one of the themes of your Annual Meeting is 'Advocacy and Community'; for us in Valencia, the theme of the Congress was the closely-related one of 'The Musician in Society'. In my view, these issues are equally important as—and complementary to—questions concerning the ongoing review of what should be the components of our Core Music Curriculum—another theme, indeed the principal one, of this Meeting. Relevance, whether it be that of the curriculum to our students' evolving needs or that of the musical arts that they and we practise in the eyes of society at large, is something that we should constantly examine and revivify.

As funding for the arts—and Classical music perhaps particularly amongst them—comes under increasing pressure in a landscape where there often seem insufficient resources even for what might be regarded as life's basic essentials, the challenge to us rises correspondingly. We need to show ourselves to be realists in a world of austerity, but also passionate advocates for human endeavours which we know to be far more than mere luxuries to be enjoyed in times of plenty. As we all understand,



but may not yet be articulating adequately, when financial divisions begin to threaten social cohesion, the value to society that the arts can contribute may well prove to be a crucial part of the package of long-term solutions that we are so strenuously seeking to identify and implement.

All of this presents us with a dilemma: how do we make these arguments in a language of utilitarian benefit that will be widely understood while still remaining true to our belief in the intrinsic value of music? It is with this in mind that, for its Annual Congress in 2012 in St. Petersburg, the AEC will be pursuing its strategic theme of sustainability with an examination of the sustainability of artistic integrity amidst the pressures to engage with the commercial, marketing and financially-driven aspects of what we have come to describe as ‘the creative industries’.

As the President of the International Music Council, Frans de Ruiter, said at the World Forum on Music in Estonia in September, our challenge is not to pitch our case to those who understand us but, in his phrase, ‘to those who do not understand us *yet*’. To do this, we must adapt to some of the language and thought-processes of our interlocutors, but not to the extent of dampening the fire of our own convictions or of marginalising the core values that drive us.

This is a challenge which confronts music and its advocates at the global level and for which the solutions will be global, not regional. Europe and North America both have an important role to play in the debate but we, too, need to listen to our colleagues in other parts of the world where Classical music is growing in significance—not forgetting those where music takes very different forms but has profound lessons for us in terms of its centrality to the societies and cultures in which it functions.

I am determined that our European Association of Conservatoires should maintain and develop its outward-turned stance on these matters. With this in mind, I and colleagues this year finalised the revised version of the Association’s Credo. This document, newly adopted by the AEC membership at its General Assembly in Valencia, now articulates ten principles of belief of which the last two read as follows:

**9. Concerning the value of a strongly-rooted but outward-facing European musical heritage:**

...that, while the unique aspects of the musical heritage of Europe should be honoured, sustained, and transmitted, both to cultures outside the region and to future generations, musical traditions and approaches from outside the European historical mainstream, whether geographically, culturally or chronologically, should be practised, studied and celebrated with equal commitment within higher music education in Europe

**10. Concerning the need for that heritage to be constantly evolving:**

...that it is a strength for the future that we should continue to integrate new musical genres and traditions as these emerge within the European cultural space, recognising that safeguarding a

European musical heritage means championing the same spirit of innovation, adaptation, assimilation—and even subversion—which drove the creation of much of that heritage

For me these principles underline why it is so important, and so valuable, that the AEC and NASM maintain and grow their joint interactions, debates and initiatives. I am so grateful to be able to share these thoughts with you, and I wish you success in your discussions over these next few days and in your work across the coming year.

Thank you.

## REPORT OF THE PRESIDENT

DON GIBSON  
*Florida State University*

*Of all the threats to the institution, the most dangerous come from within. Not the least among them is the smugness that believes the institution's value is so self-evident that it no longer needs explication, its mission is so manifest that it no longer requires definition and articulation.* - A. Bartlett Giamatti, Former President of Yale University and Former U.S. Commissioner of Baseball

I believe that it is fair to say that NASM, with its extensive and ongoing efforts in the area of advocacy, has fully embraced the need to define and communicate effectively the importance and value of an education in music.

As we all know, though, during the past few years the need to communicate the value of our work has escalated significantly. Our budgets are down, our endowed funds seem under constant threat, the prospects for improvement in the foreseeable future are dim, and the national conversation about higher education is focused on escalating tuition costs and the dismal job market. To add to the drama, a number of books have appeared recently challenging the whole of higher education in fundamental ways. During the past couple of months, I took the occasion to read a few of the more prominent of these books in an effort to gain a sense of the place of music in this evolving national conversation. While much of the dialog in these books raises issues of major concern for all in higher education, at the end of the readings I found a renewed appreciation for our work as musicians in the academy. Allow me a moment to explain.

The first work I examined was *Higher Education: How Colleges Are Wasting Our Money and Failing Our Kids – And What We Can Do About It* by Andrew Hacker and Claudia Dreifus. The authors assert that “higher education has lost track of its original purpose: to challenge the minds and imaginations of this nation’s young people.” A central criticism is that the “Professorial Campus,” as they call it, has lost the “primacy of students and...and an appreciation for an activity as joyful and useful as teaching.” While Peter Brooks of the *New York Review of Books* considers this work “short on reason and long on animus,” the notion that professors are focused only on their research and profoundly disinterested in teaching students is very much out there, particularly among those in political power.

Another high profile voice belongs to Mark C. Taylor whose 2010 book *Crisis on Campus: A Bold Plan for Reforming Our Colleges and Universities* notes the extraordinary financial challenges faced by both students and institutions and considers the current system unsustainable. He too believes that institutions do not give appropriate priority attention to excellence in teaching.

A more recent work gaining considerable attention is *Academically Adrift: Limited Learning on College Campuses* by Arum and Roska. This work also raises doubts concerning the quality of undergraduate learning in the United States. It notes in particular the minimal exposure to rigorous coursework and the modest investment of effort by large numbers of students with the result that overall gains in learning are disturbingly low. The Collegiate Learning Assessment test is used to confirm the dismal outcomes described throughout the text. The authors also assert that the “over-reliance on student course evaluations creates perverse incentives for professors to

demand little and give out good grades.” While Peter Brooks is again somewhat critical, finding this work to be “an indiscriminate flailing about in criticism of the university, some of it justified, some of it misdirected, and some pernicious,” the evidence presented is disturbing and does not speak well of the work of higher education today.

So what about music? How are we doing? I believe very well indeed. Across the scope of my career in higher education, I have witnessed a most remarkable advance in the technical accomplishment and musical sophistication exhibited by our students. No one with the capacity to judge could assert that our programs are musically “adrift.” Furthermore, as leaders of these programs we have every reason not to accept these criticisms. Public performance provides nowhere to hide.

While the extraordinary advance in performance skill may be attributed to many things, including the ready access to near flawless recordings and the ongoing improvements to musical instruments, I would suggest that central to our success has been the fine work of music faculty members who have remained focused upon excellent teaching – the one-to-one model may be expensive, but it is also quite effective. Clearly, the welfare and education of students have remained top priorities in our music programs.

Rather than citing problems and challenges in higher education, Davis and Goldberg focus on ways to move the enterprise forward in *The Future of Learning in a Digital Age*. In this report, the authors discuss new opportunities for shared and interactive learning made possible by the Internet. Of particular interest is the notion of participatory learning, a mode of interaction where students use the new technologies to participate in virtual communities where they share ideas, and comment on each other’s work. Interestingly, the authors note that participatory learning at its best produces “learning ensembles” in which members both support and sustain each other’s efforts. The parallel to musical ensembles is not perfect, but it is quite interesting. Collaborations, both digital and musical in the traditional sense, can certainly be seen as activities leading to outcomes not available through individual effort.

A digital interaction of an entirely different sort occurred in the School of Music at Ohio State University on April 1, 1991, a little more than a year before I arrived on campus. A performance event titled “Live But Not In Person,” was broadcast on WOSU featuring a reproducing concert grand piano. This computer-controlled instrument might best be described as a midi-keyboard on steroids. The physical actions of the mechanism during a performance are represented by digital values that can be accessed by the attached computer to reproduce a performance with remarkable accuracy. During “Live But Not In Person,” the computer-controlled grand piano played back recorded performances in an empty hall – a fascinating, clever, and fun event, but certainly not a warm and fuzzy one.

Skip ahead a number of years and we encounter the Met Broadcasts. Called *Live in HD*, these broadcasts have gained great popularity in many communities. From the standpoint of the empty hall event at OSU, one might consider the Met HD series as an example of “Live and *Considerably More* in Person.” Though the contact with the artists is still at “digital-arms-length,” the overall presentation provides remarkable intimacy with the performers. With such compelling performance experiences available at local theatres, it is not difficult to understand why some in higher education might fear that future musical performances will eventually detach themselves completely from living, breathing musicians. A recent research report published by the National Endowment for the Arts, though, finds that “people who engage with the arts through media technologies attend live performances or arts exhibits at two to three times the rate

of non-media arts participants.” This is good news, particularly for those of us involved with the training of living and breathing musicians.

As I mentioned earlier, I believe that our work as music teachers has been and continues to be very successful. Our students are better at what they do than the students enrolled in our institutions 20 or 30 years ago, and our instructional model, with its emphasis on both individual achievement and the collaborative engagement of ensemble performance, feels particularly good during a time when higher education is under attack for failing to educate students.

While I clearly believe that our music programs are full of good news, the ongoing emphasis on advocacy by NASM underscores the challenge associated with the effective communication of that excellence. We can’t roll out scores from the “Collegiate Learning Assessment” test to demonstrate our excellence, and frankly, we wouldn’t want to do so in any case. Even though our many public performances provide ongoing evidence of the quality of our programs, it is essential that we continually seek other opportunities to present our excellence and affirm the importance of our work.

As I have observed music programs operating within their local constituencies during the past few years, I have come to believe that perhaps the greatest return on the effort to communicate excellence occurs in situations where our students are most directly involved. As a result, I believe it is both timely and very smart to seek new ways to connect our students and their good work directly with those in our campus and surrounding communities. I am advocating “Live and *Absolutely* In Person” enhancements to the many activities that music programs traditionally do on campus and in the community. When our students are performing in intimate settings – when they are interacting *directly* with donors and friends – such occasions provide perhaps the best opportunities for them to demonstrate their excellence and by extension, that of the programs that have educated them.

A number of years ago it occurred to me that one of the least effective annual events at my institution was actually the one designed to celebrate the accomplishments of our most gifted students – the annual spring semester Honors Awards Convocation. This event, as traditionally staged, involved a highly structured sequence of award presentations in the main performance venue. At the end of the event, I always felt that neither the audience members nor the excellent students were terribly well served.

We now host a new and to my mind, much improved event. Rather than a presentation in a performance hall, we host a luncheon. Approximately 200 people attend annually, comprising annual donors, major donors, scholarship recipients, and university administrators. The actual ceremony lasts no more than 10 minutes with presentations of awards and scholarships made only to the very top students. The other honored students are not left out, however, as their names as well as those of all donors and annual supporters are listed in the program. The remainder of the time, the donors enjoy lunch with the students and administrators. To the extent possible, major donors share tables with the students supported by the scholarships they have funded. Both donors and students are enriched by the opportunity to get to know each other on a more personal level with the result that each understands and values the other to a greater degree. A similar emphasis on donor/student *direct* interaction is used for each of the various events we host annually to thank our local community supporters for their presence at our performances and their generous gifts.

I have found that experiences like these leave very positive impressions in the minds of campus administrators and move new friends of the unit to enthusiastic annual supporters and even major

donors over time. This *in person* approach has generated only enthusiastic response and has helped sustain a positive buzz around the program, both on campus and in the community.

I offer these examples not because they are particularly innovative – many programs host similar activities – but rather to underscore the value of focusing on the core of our work – the highly effective education of our student musicians. It is not possible, nor is it even important for us, to influence everyone all the time. Rather, if each effort at such personal outreach and engagement reaches only a few, over time, the overall appreciation of the quality of the program and its important work will be significantly enhanced.

In addition to serving as a resource for live musical performances, our music units also have wonderful opportunities to serve the local community as educational resources. The importance of such engagement is evident in the new Community Engagement Classification by the Carnegie Foundation for the Advancement of Teaching. This designation is awarded to institutions that have demonstrated partnerships with the local community of a truly reciprocal nature where benefits accrue to both the institution and to the community partner. Such partnerships can involve music students in teaching and performing opportunities in local schools – another opportunity for direct, personal engagement by our gifted students.

In addition to developing and nurturing more direct interactions between our students and our donors and community partners, it is equally important to take every opportunity to demonstrate value and excellence to our faculty and administrative colleagues within our institutions.

A recent and ambitious effort is the initiative launched by Christopher Kendall and his colleagues at the University of Michigan. This initiative entered the national conversation through a meeting hosted on the Michigan Campus in May 2011 titled *The Role of Art-Making and the Arts in the Research University*. This meeting aimed to provide a showcase for arts-integration initiatives in universities across the U.S., to initiate a trans-disciplinary program on research, to begin a national effort to make a sophisticated case for integrating arts-making and the arts into the research university, and to build a network among leading U.S. research universities to support further efforts along these lines. Future issues include curricular strategies, co-curricular strategies, research efforts needed to support the enterprise, and methods for case-making and advocacy. The Michigan Initiative clearly has the potential to enhance the place of the arts in research institutions – perhaps its outcomes will also benefit institutions with other missions.

We will continue this discussion on Advocacy and the Community with two sessions scheduled for this meeting. The first of these sessions focuses on the relationship of the music unit to the larger institution, while the second considers opportunities for engagement with the surrounding community.

We also have sessions designed to continue our exploration of the undergraduate curriculum. In past years we have talked about this topic together as a whole. This year, we are looking at a number of the parts. We are honored to have specialists from the fields of musicianship and theory, ethnomusicology and musicology, and performance and ensemble. We are grateful for their work and that of the professional organizations in these fields, and we look forward to their perspectives on the undergraduate curriculum topics we have been discussing.

Also, our undergraduate curriculum work was greatly enhanced about five weeks ago with the NASM Web publication of *Question Sets for Undergraduate Programs* and *Sample Patterns for Music Education Degrees*. More about these important resources a bit later.

In a related area, we are offering a session devoted to a discussion of graduate entrance and diagnostic examinations – a topic of increasing importance, given our current emphasis on undergraduate studies. I believe that it is *essential* that graduate diagnostic examinations not be a barrier to curricular innovation.

This year we will also continue our work on multidisciplinary multimedia, initiate a discussion on hearing health, and provide three sessions on management issues of particular significance in these challenging times. I would like to extend special thanks to all who are presenting as well as the Regional Chairs for their work in developing programs.

Recognition also goes to the members of the NASM Working Group on Music Teacher Preparation that will complete its task at this meeting. Robert A. Cutietta, Betty Anne Younker, Leila Heil, Linda Thompson, Janet R. Barrett, William Fredrickson, and André de Quadros deserve our thanks for multiple contributions including the development of the just published *Question Sets and Curricular Patterns*, a pre-meeting workshop, and a session on synthesis.

NASM is grateful for the work that has been accomplished on hearing health, made possible in part through the new relationship between NASM and the Performing Arts Medicine Association. We look forward to future common efforts to support the work and health of musicians.

Another noteworthy achievement has been the Web publication of resources on creative multidisciplinary convergence and technologies. The CAAA Working Group has done an outstanding job in distilling information to assist administrators. We thank in particular Douglas Lowry for his work with this group, and also his colleagues from the other arts.

And of course, I must recognize our outstanding staff in Reston and our Executive Director, Sam Hope, for his truly extraordinary contributions to NASM and the other arts accrediting organizations. More than anything else, his wisdom, his skillful management, and his visionary leadership have shaped NASM over many years into an organization that has served and continues to serve our profession in remarkable ways.

Previously I spoke about community. We all recognize the importance of cultivating community. I want to speak briefly about another essential community, the community in this room including the institutions not personally represented this hour. Our continuing mutual cultivation of this community is critically important. Many challenges lie ahead, and any loss of community *here* would weaken the capabilities of music in higher education at the worst possible time. Our togetherness protects us in many ways, and enables us to meet local challenges with mutual support. Our interests are connected, as is our future.

It is essential that we face one issue head-on whenever it appears in our local efforts, and that is the notion that the NASM Commission will not approve new ideas or approaches. This is simply not the case and never has been. It would take another speech to review all the ways NASM has supported innovation over the years. Today, I simply ask each of you to join me in leading our colleagues on campus to a clear understanding of what NASM is doing now to promote local curricular reviews for the purpose of seeking better ways to teach and learn. It helps to point out that the traditional ways of delivering instruction are not the standards used by NASM. The *tradition* is *not* the standard. The texts of the standards are the standards. There are many ways to meet the competencies, some not yet discovered. Let's help everyone get away from the practice of saying "we can't do that because NASM won't let us" every time they are opposed to something.

While our current focus on the undergraduate curriculum was initiated for a number of reasons, one of the key reasons concerned the need to move our thinking from a “tradition-bound” model to one of flexibility. The *Question Sets and Sample Curricular Patterns* just posted on the Web site are ample current evidence that the Association is encouraging diverse approaches. NASM’s position is to think and explore.

And, if thinking, exploring and experience show that the standards need to be changed, NASM has a strong consultative procedure for finding a new consensus on issues large and small. Please do not assume NASM’s position on an idea. Contact the staff, and they will help you clarify quickly so that your campus discussion can proceed unencumbered by misperception or misinformation.

These matters of community, creativity, and clarity are more important than ever for another reason. As noted earlier, in his work *Crisis on Campus*, Mark Taylor makes the argument that higher education as we know it today is unsustainable. As events have unfolded in local, state, and national contexts over the past few years, it is not at all difficult to appreciate his point of view. Change will occur, and we all must adapt. While much in our future is clearly beyond our control, we can certainly prepare ourselves to be as flexible as possible in the manner that we respond to these challenges. If, to use Giamatti’s word, we *explicate* our strong programmatic outcomes and the student-centered, high quality work of our colleagues; if we continue to allow our students the creative space to exemplify the excellence in our programs; if we constantly seek ways to add value to our campus community and our surrounding communities; if we work together and support each other; and if we can approach any curricular or resource challenges we might encounter with a sense of flexibility and a belief in the core value of our efforts, I am confident that we will be in the best position to find a path forward that will enable us to preserve our excellence and continue to advance our profession whatever the times may bring.

Thank you.

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## **REPORT OF THE EXECUTIVE DIRECTOR**

The 2011-2012 academic year marks NASM's 87<sup>th</sup> season of service. Efforts to support and advance the music profession in the United States remain at the core of the Association's projects. Its work in various areas, including accreditation, professional development, research, and monitoring and analyzing policy surrounding higher education and the arts, is continually being improved and enhanced. As NASM serves an ever-growing and diverse membership, its projects in accreditation and beyond continue to evolve and intensify. The Association's principal activities during the past year are presented below.

### **Accreditation Standards and Procedures**

Much of the yearly work of NASM involves accreditation. This includes preparation for Commission meetings, arranging accreditation visits, providing consultations for member institutions, and development of standards and resources for the accreditation review process. NASM Commissioners, visiting evaluators, and staff members work to help make this a valuable component in the advancement of music programs for many institutions in higher education.

With the recent comprehensive standards review complete, NASM is now focusing on specific areas of standards review. This process will continue until the next comprehensive review. Institutional representatives should feel free to contact the office of the Executive Director at any time if they have any views on the Standards for Accreditation that they feel would assist in improving the work of NASM. The Membership is voting on several standards changes during the annual Plenary Business Meeting. A review of NASM sacred music standards will begin at the November 2011 meeting with an open hearing.

The 2008 edition of the NASM *Membership Procedures* documents is now in full use. Any Self-Studies from this point forward should be created based on the 2008 edition of these documents. Brief additions or amendments are added from time to time. Users beginning the process should use the December 2011 version of the 2008 *Procedures*. Improvements made throughout the revision process of these documents should help to make the review process more efficient and more flexible in order to adjust for local conditions. For assistance in using the *Membership Procedures*, please contact the NASM National Office staff. All documents are available for download from the Association's Web site at [nasm.arts-accredit.org](http://nasm.arts-accredit.org).

The Association continues to encourage the use of the NASM review process or materials in other accountability contexts. Many institutions are finding efficiency by combining the NASM review with internal reviews. The Association is gladly willing to work with institutions and programs to produce a NASM review that is thorough, efficient, and suitably connected with other internal and external efforts.

### **Projects**

NASM participates in the Council of Arts Accrediting Associations with NASAD (art and design), NASD (dance), and NAST (theatre). The Council is concerned with issues that affect all four disciplines and their accreditation efforts. NASM President Don Gibson and Vice President Mark Wait are the music Trustees of the Council. CAAA sponsors the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS), which reviews arts-focused schools at the K-12 level. This undertaking connects K-12 and higher education efforts. Michael Yaffe is the chair of the ACCPAS Commission, and Margaret Quackenbush is the music appointee.

The CAAA Commission on Multidisciplinary Multimedia is continuing its work gathering and analyzing information surrounding issues in this area. In March 2011, the commission released a set of concept papers for comment by the Membership and other interested parties. At its July 2011 meeting in Reston, the commission reviewed and revised its draft documents largely based upon this feedback. The final result is the resource document “Creative Multidisciplinary Convergence and Technologies: Basic Organizational Concepts for Higher Education Projects and Programs,” which, along with several related documents, was posted on the CAAA Web site in October 2011. Members of the commission include Chair Douglas Lowry from Eastman School of Music (NASM), George Brown from Bradley University (NAST), Daniel Lewis from the Limón Institute (NASD), and Jamy Sheridan from the Maryland Institute College of Art (NASAD). Information gathered during the NASM Annual Meeting at the session on multidisciplinary multimedia will be shared with the commission to be factored into future projects. Anyone interested in this topic, and especially those representing institutions that offer multidisciplinary or multimedia studies, is encouraged to share thoughts and ideas either at the Annual Meeting session or by contacting the office of the Executive Director.

The NASM Music Teacher Preparation Working Group met for the fourth and final time in the summer of 2011. Group members include Chair Robert Cutietta from University of Southern California, André de Quadros from Boston University, William Fredrickson from Florida State University, and Leila Heil from University of Colorado, Boulder, “of counsel” members Janet Barrett from Northwestern University and Linda Thompson from Lee University, and consultant Betty Anne Younker from the University of Western Ontario. Thanks in large part to the efforts of this group and the feedback of the Membership, NASM recently published a “tool kit” of documents focused on the undergraduate curriculum titled “Resources for Local Considerations of Music and Music Education Degrees.” At the 2011 NASM Annual Meeting, the Working Group will lead a pre-meeting workshop that explores new curricular patterns for undergraduate music teacher preparation. They will also facilitate the core curriculum session on synthesis.

This past summer, President Gibson appointed Cynthia Uitermarkt of Moody Bible Institute, Clark Measels of Carson Newman College, and John Paul of Marylhurt University to a Working Group on Sacred Music Standards. Members discussed the current state of sacred music and sacred music programs in higher education. The Working Group has drafted some possible changes and updates to the current sacred music standards. Group members will facilitate an open hearing on these standards at the 2011 Annual Meeting.

Over the past two years, the Executive and Associate Directors have been working with representatives from Performing Arts in Medicine (PAMA), focusing on the hearing issues of musicians. This past summer, NASM released several draft advisory documents on hearing health for comment by the Membership. Final versions of these documents have been posted on the NASM Web site. This project is part of a larger cooperative effort aimed at the development of studies and projects focused on the health and wellness of musicians. The NASM Annual Meeting includes an open forum on hearing health and related roles for music administrators.

The yearly Annual Meeting of NASM provides various opportunities for the discussion and dissemination of current information surrounding music study, higher education, administration, and other related fields. A large number of individuals work each year to produce outstanding sessions.

The 2011 Annual Meeting will include discussion of the following topics:

- (1) Core music curriculum components – musicianship, theory, composition/improvisation; history and repertory; performance and ensemble; and synthesis
- (2) Management – adjunct faculty, matters of time, and proactive leadership in an era of diminishing resources
- (3) Advocacy and community – within the institution and beyond the institution
- (4) Hearing health: an open forum on roles for administrators
- (5) Completing and submitting the HEADS Data Survey
- (6) Using HEADS statistical data for institutional planning and projections
- (7) NASM administrative support resources
- (8) Formats B and C Self-Studies
- (9) Specific procedures for NASM evaluation
- (10) Federal policy issues affecting the work of music schools
- (11) Open hearing on sacred music standards
- (12) Multidisciplinary multimedia: academic program quality and integrity
- (13) Graduate entrance and diagnostic examinations: potentials for reconsideration

Six separate pre-meeting development sessions for music executives will also be held immediately prior to the Annual Meeting including an extended pre-meeting workshop for new music administrators in higher education. This workshop will address issues that directly affect music administrators such as working with faculty and administration, financial management, and leadership issues. There will also be ample opportunity to discuss these topics and interact freely with other attendees. The Association is grateful for all those who developed specific agenda material for the Annual Meeting, as well as those who serve as moderators and lead discussion groups.

The Higher Education Arts Data Services (HEADS) project continues to be refined and improved over time. Participation by member and non-member institutions remains strong. Following the close of the 2010-2011 HEADS Survey, the resultant Data Summaries were published in March 2011. Additional capabilities and services will be added as time and financial resources permit. Comparative functions of HEADS Special Reports will be discussed during the second HEADS session.

### **Policy**

The Association continues to work with others on the education of children and youth. Tremendous challenges are appearing on the horizon as general agreement on the purposes of K–12 arts education fragments. In the next years, the federal Elementary and Secondary Education Act will be reauthorized—a major project for all concerned. At the same time, new technologies, social conditions, and the evolving public mood create new opportunities and challenges for music that are being met with the usual creativity and expertise.

Following reauthorization of the Higher Education Opportunity Act, negotiated rulemaking on the law began in the spring of 2009. HEOA rulemaking is the process by which regulations are created

that dictate how the U.S. Department of Education must carry out provisions of the Act. Various parties within the higher education communities, including leaders of accrediting groups, work diligently to develop and/or respond to regulations. NASM Executive and Associate Directors offered guidance and support throughout the rulemaking process to those involved in rulemaking negotiations, and they continue to participate in policy analysis efforts and responses to federal regulatory proposals.

For the past two years, NASM has been working with other higher education and accreditation organizations on three sets of regulations: accreditation, program integrity, and gainful employment. Since the subsequent finalization of regulations on program integrity and gainful employment, NASM has released several advisory issues on topics including misrepresentation, the federal definition of the credit hour, repeated courses, state authorization, and gainful employment. NASM is also monitoring legislative proposals and lawsuits related to these regulations.

More policy challenges are on the horizon on local, national, and international levels. Certain attitudes and efforts exist that purport to replace current systems based on trust of expert knowledge and experience, and independence of institutions regarding academic matters, with centralized systems focused almost solely on assessment techniques and accounting. There is much more work to be done to educate many about the dangers of this approach. The NASM Executive Director will keep you informed as issues and projects progress.

In addition to accreditation policy mentioned above, the Association is concerned about tax policy, intellectual property, growing disparity in educational opportunity at the K–12 level, and the cultural climate produced by technological advance and saturation. Many contextual issues that affect NASM schools grow out of large social forces that can be understood but not influenced significantly. Economic cycles and downturns have a profound effect, but no single person or entity controls them. NASM continues to join with others in seeking to preserve a policy approach that enables deductions for charitable contributions on federal income tax returns. Increasing personal philanthropy is a critically important element in future support for education and the arts, particularly in these harsh economic times. NASM continues to monitor with concern proposals that would bring increased federal involvement in the activities of and control over non-profit organizations and philanthropies.

### **National Office**

The NASM National Office is in Reston, one of the Virginia suburbs of Washington, D.C. We are always delighted to welcome visitors to the National Office. However, we ask that you call us in advance, particularly if you wish to visit with a specific staff member. The office is about eight miles east of Dulles International Airport, and a little over twenty miles from downtown Washington. Specific travel directions are available upon request.

The Association's outstanding corps of volunteers is joined by a dedicated and capable National Office staff. Samuel Hope, Karen P. Moynahan, Mark Marion, Tracy Maraney, Chira Kirkland, Willa J. Shaffer, Jenny Kuhlmann, Lisa A. Ostrich, Sarah Yount, Andrea Plybon, Teresa Ricciardi, Stacy A. McMahon continue to enhance NASM's reputation for effective administration of its responsibilities. The staff deeply appreciates the support, cooperation, and assistance of NASM members.

The primary purpose of the National Office is to operate the Association under rules and policies established by the Membership and the Board of Directors. The office has grown in its services to NASM over the years, and now is extremely busy carrying on the regular work of the Association, developing new systems and refinements to old ones, and assisting a growing number of institutions seeking Membership for the first time.

As a staff, we are able to see on a daily basis the great foundational strength of NASM. Fundamental to this foundation is wisdom about the need to cooperate in order to build music in higher education as a whole, as well as in each member and applicant institution. NASM has always been able to make commonality and individuality compatible. It has promoted no methodological doctrines; only concepts, conditions, and resources necessary for competence and creativity. This foundation will serve NASM well in the challenging times ahead.

NASM is blessed with the willingness of volunteers to donate time, expertise, and deep commitment to the accreditation process. As time becomes evermore precious, the value of this volunteerism continues to rise. The strength of NASM is peer governance and peer review. The work of our visiting evaluators and commissioners is a wonderful expression of commitment to the field and of faith in the future.

The entire staff joins me in expressing what a privilege it is to serve NASM and its member institutions. We hope you will always contact us immediately whenever you think we may provide assistance. We look forward to continuing our efforts together.

Best wishes for the forthcoming year.

Respectfully submitted,

Samuel Hope  
Executive Director

## ORAL REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

It is always an honor to address colleagues whose minds are engaged and racing continuously. However, let us all stop for a moment, take a deep breath, and create a clear space.

In that space, let us stand quietly before the magnificence of our art, the magnificence of music itself.

We are in a realm where the word “awesome” is truly appropriate—a universe of intellect, thought, and incredible, transcendent achievement over centuries.

Now, let us hold that magnificence in our minds as we add another dimension.

There is a wonderful story about a cleric who came to a rural village and found that his family was to live in a neglected rectory. While his wife started work on the interior, he turned to the grounds. After about two years, the house was welcoming, and the lawn and plantings a subject of local pride. One day a fellow clergyman from a distant province came by. He took one look and said, “Pastor, you and the Lord certainly have a beautiful garden here.” The pastor responded, “Yes, but you should have seen it when the Lord had it by Himself.”

The lesson of this story is one that musicians understand in the heart of their being. This lesson adds the second dimension: There is what we are given, and there is what we do with what we are given. Persons born with even the greatest musical gifts cannot bring them to fruition if they do not work constantly to develop and perfect their capabilities. Even the most beautiful garden will turn to weeds and briars if daily work ceases.

We all know gifts and work produce the ever-evolving magnificence of our art. Nothing can change this. Nothing ever has. We can be secure in our faith that nothing ever will.

This unbreakable connection is always there to nurture us, especially when we go through difficult times. Each of us has been given great gifts. Some are just mysteriously present in our own uniqueness as a human being. Some have been given to us through the efforts of previous generations, while others are current. Some are visible or traceable, while others are fully present but so remote from our immediate knowledge that we cannot know where our thanks should go.

Yes, the gifts are there in abundance. But so is the work: the daily intellectual, physical, organizational work of learning and doing music. We all experience the continuous struggle. After years in the field, we know that our standards for ourselves grow higher the more capable we become. Our cultivation is ceaseless. We are always manifesting our faith that gifts and work produce the magnificence that turns our art into meaning. Our students are doing the same.

Now of course, cultivation, records of achievement, and enormous potential are not unique to music. Cultivation of the various disciplines and professions and their relationships produces the fruits of civilization. Traditionally, higher education has been centered on cultivation—on continuous work with what has been given in terms of people and achievement, even up to the last second. At least to those with the most operational say about it, higher education in the United States was anchored in civilization-building, which meant continuing to nurture all areas

of human endeavor. When civilization is the underlying purpose, it is clear why music and the other arts and humanities have an unquestionable place.

But what happens when civilization-building is no longer the primary underlying purpose? When other agendas become the anchor? When a kind of shortsighted pragmatism starts to govern decision-making? Hear G. K. Chesterton: “Pragmatism is a matter of human needs; and one of the first human needs is to be more than a pragmatist.”

Today, we are facing many problems and unknowns. Three primary agendas proposed as the only viable basis for pragmatic solutions have all but eclipsed the civilization purpose in most public and legislative discourse about higher education. In a strategic sense, this eclipse is the biggest policy challenge of all, not just for us, but also for the nation.

What are these three primary agendas: the economic agenda—only money matters; the statist agenda—only government power matters; and the technocratic agenda—only technological advance and technical method matter. Of course, each of these primary agendas uses the other two in its justification arguments.

Clearly, the economy, governance, and technical advancements are critically important. But each is part of something larger. History shows us over and over again that when any or all of these agendas are no longer anchored in civilization and range free as myopic forces, terrible things begin to happen. The three agendas become tyrannical machines—instruments of destruction. People and societies lose their reason, their perspective, their money, their freedom, their time, their opportunities, and their potential. And, in the past century, life was lost on an unimaginable scale when certain combinations of these forces became uncoupled from civilization and civilizing principles.

There is no question that we are in an economic crisis. The aggregate annual operating budget of NASM member institutions is about \$2 billion per year, or about the amount of money that the federal government borrows every 10 hours and 40 minutes. We could spend days considering the difficulties of the present hour. But we don't have days, and besides, doing so would divert our attention from first things.

So instead, let us think about something we already know: in times good and bad, the work of music continues. The relationship between gift and work is cultivated even when civilization is temporarily eclipsed. Musicians' aggregate faith in the gift/work relationship transcends all temporary pragmatisms, all institutionalized myopia, and all economic disasters.

So what does all this mean for students and faculty members, for administrators, for schools of music, and for NASM? What should we do?

Each of us here, and each of our colleagues who cannot be here, will go to work after the holiday in local environments that are unquestionably difficult and where difficulties and unknowns may grow. The effects of vexing conditions none of us created may resonate in unaccustomed ways.

It seems to me that the most important things are to continue affirming our own civilization-building agenda and to help others sustain their faith—no matter how much the civilization purpose is abandoned elsewhere. We affirm first by continuing to cultivate the gift/work relationship in music and by supporting those in other disciplines who are doing the same. Let our pragmatism be connected to this foundation, and we will join Chesterton in being more than a pragmatist. We dare not doze when reason sleeps.

Here are some other things we might remember and affirm as we make our decisions. I paraphrase Mark Smith, top advisor to the brokerage house of Raymond Jones.

- It's not about running systems; it's about reaching goals. For us, those goals are in terms of artistry, education, scholarship, teaching, and so forth.
- Managing risk is more important than short-term success at the expense of long-term or permanent losses.
- Institutions, accreditors, and individuals associated with them cannot control the many large, external forces that create the conditions in which we work and make decisions. But each can control the principles, goals, and values that shape their decisions.
- Under a strong framework of principles, goals, and values, monitor everything constantly and revise as necessary. Keep moving toward fulfillment of fundamental content-based purposes.

The approach I am suggesting is not conservationist, but rather the basis for change that builds on and from the natures of things, rather than denying those natures and attempting to subordinate them to theory, system, planning, or just pure will. Remember the old French phrase: "Banish the natural, and it comes galloping back."

Today we have reminded ourselves of large concepts that enable us to put the recent work of NASM in a perspective that goes beyond a series of worthwhile projects. Our recent efforts regarding the undergraduate curriculum, teacher preparation, multidisciplinary multimedia, health and safety, advocacy, and accreditation reflect and affirm our engagement with our gifts of all kinds: our work to nurture and protect those gifts, our goals to carry on the civilizing purpose of music, and our constant effort to make the wisest decisions possible in the times that we are given. One of our greatest gifts is to have the honor of stewardship for a field that so directly and powerfully affirms, strengthens, and explains the human spirit to itself. In difficult times, our work is more important than ever. Best wishes to each of you as you continue that work this year.



## REPORTS OF THE REGIONS

### Meeting of Region 1

Call to Order at 8:17 AM, Sunday, November 20, 2011  
32 members present

The Chair welcomed new members to the Region.

Elections were held to replace officers that have moved out of NASM roles.

Elizabeth Sellers from California State University, Northridge was elected Vice Chair.  
Keith Bradshaw from Southern Utah University was elected Secretary.

Discussion of Issues and Concerns:

Issues centered on money (or lack thereof), executive fatigue and the language surrounding repeat credits.

Proposed sessions for next year:

After a wide variety of topics, including 120 hour degrees, Core fundamentals and first year remediation, relating Professional Group and Adjunct Faculty, repeating classes, and management, accreditation and assessment.

David Chase from University of the Pacific volunteered to organize a session on the Alignment of NASM and Regional Accreditation.

Region 1 co-sponsored the session: "Assessing Our Programs for Real Improvement" with Region 3. Special thanks to Gary Cobb of Pepperdine University and Keith Bradshaw of Southern Utah University for presenting.

Respectfully submitted,  
Andrew R. Glendening, Chair  
University of Redlands

### Meeting of Region 2

The Region 2 business meeting raised the following topics as possible presentations for 2012: challenges with a growing adjunct population, philanthropy in difficult economic times, and negotiating the relationship between music units and Department/School of Education programs (the perennial issue: we staff classes but do not receive the credit hours). In response to updates from the Board meeting, member of Region 2 expressed support for the association to continue exploring possibilities of electronic submission of the self-study. Two specific suggestions included developing a template-driven self-study format and exploring web-based ("cloud") options. There also was support for NASM to push back against regional accrediting agencies in their movement toward ongoing assessment processes (7-year cycles as opposed to 10-year events). No elections were held.

The sponsored program this year was "International Collaborations: Three Variations on a Theme." It was presented by Judith Kritzmire (University of Minnesota Duluth), David Myers

(University of Minnesota Twin Cities), and Todd Sullivan (Northern Arizona University). There were 40 attendees. Discussion was lively.

Respectfully submitted,  
Keith C. Ward, Chair  
University of Puget Sound

### **Meeting of Region 3**

Dave Brinkman, University of Wyoming, Chair  
Tim Shook, Southwestern College, Vice-Chair  
Calvin Hofer, Colorado Mesa University, Secretary

1. Introductions
2. List Serve - John Miller, NDSU
3. Reminder: Region 3 session, combined with Region 1
4. Board of Directors update

Next year's session ideas:

3 credit classes moving to 4 credit classes  
faculty load - three preps instead of 4  
4-4 load to a 3-3 load;

Faculty workload; scrutiny thereof; SCH production

Workload - service areas; sharing workload

Outside funding sources

Student fees; Program fees: Differential tuition;

Evaluation of part-time/adjunct faculty

Student retention at institutional level

Limits placed on the credit hours for degrees  
dealing with General Education Curriculum  
dealing with the Teacher Education Department

Addressing institutional mandates on credit limits & graduation in four years

Program review - institutional (Program Priority?); not related to NASM

Taking courses at a community college and transferring them in

What types of other funding resources do institutions have?

Respectfully submitted,  
David J. Brinkman, Chair  
University of Wyoming

## Meeting of Region 4

Mario J. Pelusi, Chair, called the meeting to order at 8:20 a.m. There were 46 representatives in attendance.

Agenda:

1. Election of officers. All three positions, Chair, Vice---Chair, and Secretary were open. In advance of the meeting, these nominations were received: Paul Bauer, for Chair; Clifford M. Wittstruck II, for Vice---chair; and Tony Jones, for Secretary. The floor was opened for additional nominees. Hearing none, by proclamation, all three candidates were elected their respective positions. Motion: Jeanine Wagner, second: Steve Parsons.

2. Introduction of new institutional representatives. Seven new members introduced themselves. All members were reminded to contact Jeanine Wagner <[jwagner@siu.edu](mailto:jwagner@siu.edu)> to update their contact information for the Region 4 list---serve.

3. Region 4 session. The members were encouraged to attend the Region 4 session tomorrow at 2:15 entitled “The Core Curriculum for Music: Strengths and Areas for Improvement.”

4. Topic proposals for next year. The following topics were suggested:

“Know When to Go” : How to ease the transition to retirement for faculty who should move on. How to make this a positive experience.

How do schools handle piano accompanying? What are policies? Pay? Expectations of time: rehearsal/performance? Juries/Recitals?

We need to include business skills for musicians in our curricula. Are there examples of this from any NASM schools? Not necessarily a full entrepreneurial course, but something that begins to address this. Janet Jensen at UW---Madison indicated that they did this. As a companion to business skills, advocacy for live music performances was also suggested.

In addition, it was suggested that some of this could be included in the first year seminar course or university college experience courses, thus providing an introduction into what it will take to be a successful music major. The recent publications by Rich Holly, *Majoring in Music* and *Majoring in Education* were given as possible textbooks sources.

Vernacular music and its omission from our curriculum!

Mobilizing your alumni network: As mentors for your students; as a way to inform your curriculum; as fundraising support.

5. Issues to be brought to the NASM Board of Directors:

NASM has spent some time looking at the core curriculum, and at structure in music education curricula. How does this apply to the pressures that are coming from NCATE/TEAC and from individual state higher education boards? What about the impact all this additional paperwork has on the music education faculty workload? How do/should we address these challenges?

The meeting was adjourned at 8:45.

Respectfully submitted,  
Mark Smith, Secretary  
Chicago State University

### **Meeting of Region 5**

Presiding: Michael Crist, Youngstown State University, Chair

Announcement: 70 new members/attendees to NASM, 7 in Region 5. Those who were new were asked to stand and introduce themselves

Following that, each person identified him/herself and the institution from which they came. The first order of business was elections. Dr. Crist announced that there was a desire to have three-year overlapping terms with the offices being Chair, Associate Chair and Secretary. Discussion was to how the election was to be held with a question as to whether the former system had worked. The report was that it had worked. The body requested that the current chairperson, Dr. Crist, remain in that position.

Elected next was the Associate Chair. The Chair asked for nominations or volunteers. Three people volunteered: John McIntyre, Saint Mary of the Woods College in Terre Haute, IN, Mark Lochstampfor, Capitol University in Columbus, OH, and Ulli Brinskmeier, College of Mt. St. Joseph, Cincinnati, OH. Ballots were distributed and the election was held. Ulli Brinksmeier was elected as Associate Chair.

The next item of business was suggestions for Region 5 presentations in 2012. The following were ideas:

- 1) Ohio State is moving to a semester system; discussion of transfer situation
- 2) How various universities are handling the requirement that some states are making to reduce degrees to 120 credit hours.
- 3) Solutions workshop: how people resolved various issues in their institutions.
- 4) The importance of integration of technology into music curriculum. "Our students come to college and are technologically savvy, but many of us are not equipped to handle having them in our programs.
- 5) What does a 21<sup>st</sup> Century Music student look like? (It was mentioned that there was a presentation this year already addressing this?)

Fred Rees, Indiana University-Purdue University in Indianapolis, volunteered to be a partner in the presentation of number 4. Peter Landgren, Cincinnati Conservatory and Mark Lockstampfor volunteered to work with him. By consensus it was agreed that this would be the presentation for Region 5 in 2012.

Finally, the floor was opened for mentioning of concerns.

- 1) States continuing to look at lower credit hour degrees. It was mentioned that in Ohio, a mandate was coming that would require 10% of all degrees to be three-year degrees.
- 2) Questions were asked about advising models: how many people have one person advising and how many still have advising across the board by faculty. Ohio State: had been taken over at the College level but when there was a personnel change, there were problems; it was taken back by the School of Music. University of Indianapolis: high level of training of the students in their freshman seminar where they develop a plan. Ball State U: Advising allows for merit points for faculty. Faculty who want to advise get substantial training each year and they are given points toward merit salary increases. Students cannot register without seeing advisors.

Following this discussion, the meeting was adjourned.

Respectfully submitted,  
 Nancy Cobb Lippens  
 Indiana State University  
 Standing in for Sunny Zank

### **Meeting of Region 6**

The meeting was called to order by Region 6 Chair Chris Royal (Howard University). All present introduced themselves and a contact list was circulated.

The first order of business was to solicit nominations for a new chair, vice-chair, and secretary, since the terms of Chris Royal, vice-chair Ben King (Houghton College), and secretary Patti Crossman (Community College of Baltimore County) are all expiring.

The following nominations were put forth:

Chair – Dan Goble (Western Connecticut State)  
 Vice-chair – Keith Jackson (West Virginia University)  
 Secretary – Gary Fienberg (The College of New Jersey)

A vote was taken, and the three were elected unanimously.

An announcement of the Region 6 Presentation, *Preparing the 21<sup>st</sup> Century Musician: Adding Breadth Without Sacrificing Depth*, was made. Panelists for the presentation are Keith Jackson and Patti Crossman. The panel will be moderated by Chris Royal.

A discussion of possible presentation topics for the 2012 meeting ensued. Possible topics are:

- Budget cuts
- How do individual institutions define excellence for the B.A. in music?
- Development of entrepreneurial musicianship
- The Liberal Arts music degree of the future
- Managing/Teaching copyright laws and use
- Academic assessment – how do we marry what we do (NASM standards) to specific things that regional accrediting organizations (i.e. Middle States) Should we look at different models?

A vote was taken. The top two topics were

- How do individual institutions define excellence for the B.A. in music? – 25 votes
- Academic assessment – 19 votes

The topic will be:

**“How Do Individual Institutions define excellence for the B.A. in Music?”**

It is noted that there was great discussion of this issue, with possibilities of gathering information on how those in the arts succeed so well in other types of jobs.

Respectfully submitted,  
Patti Crossman, Secretary  
The Community College of Baltimore  
County

### **Meeting of Region 7**

68 Attendees

Harry E. Price, Chair Elect from Kennesaw State University opened the meeting at 8:15 by introducing himself and Richard Mercier, Secretary. Attending members were then asked to introduce themselves to the group.

Harry Price then introduced three candidates on a ballot to fill the vacant chair position. Voting followed. During the vote tabulation Harry announced the Region 7 session *The Search is On: effective practices in hiring full and part time faculty* scheduled for November 21.

Immediate past Chair, Angela Morgan, Augusta State University tabulated the votes and announced that the newly elected Chair to complete the current term was Richard Mercier from Georgia Southern University.

Mercier took over the meeting with a call for nominations for the Secretary position that he had just vacated. Jean O. West, Stetson University, the only candidate to come forward was unanimously elected. Region 7 members were then asked to submit to the Chair recommendations for Regional and General meeting topics for future discussion.

Kathleen L. Wilson, Florida International University, then opened what developed into a lively discussion on attacks from special interest groups and the government on higher education in general and on the costs of low-enrollment classes and one-on-one lessons in particular. The discussion had to be suspended so members could get to the General Meeting. Since much remained to be said on this topic, it was suggested that a ListServe be set up so the Region could continue this and other discussions.

The meeting was adjourned five minutes late.

Respectfully submitted,  
Richard Mercier, Georgia Southern  
University and  
Jean O. West, Stetson University

### **Meeting of Region 8**

VICE CHAIR: Barbara Buck, Kentucky State University

SECRETARY: Sara Lynn Baird, Auburn University

- 37 members present
- Review and approval of Agenda: Motion for approval by Don Bowyer, University of Alabama-Huntsville; seconded by Skip Snead, University of Alabama

- Review and approval of Minutes from 2010 Region 8 meeting: Motion for approval by Chris Doane, University of Louisville; seconded by Mitzi Groom, Western Kentucky University
- Introduction of Officers
- Introduction of Music Executives New to Region 8:
  - *William Green, Lee University*
  - *Howard Irving, University of Alabama-Birmingham*
  - *Patricia Reeves, Tennessee State University*
  - *Paul Hammond, Morehead State University*
  - *Russell Thomas, Jackson State University*
  - *Martin Camacho-Zavaleta, Alabama State University*
- Announcement of Future Meetings
  - NASM'S 88th Annual Meeting, November 17 – 21, 2012, San Diego, CA
- Nominating Committee Report (Mitzi Groom {chair}, Western Kentucky University; Skip Snead, University of Alabama; Lee Harris, University of Tennessee at Chattanooga) Committee's Nominees for Special Election
  - Chair: Barbara Buck, Kentucky State University
  - Vice-Chair: Randall Rushing, University of Memphis
- Solicitation of Nominations from the Floor – none; Motion to adopt the slate of nominations made by Mitzi Groom, Western Kentucky University; seconded by Rob James, Eastern Kentucky University
- Election of Officers by Voice Vote (36 yes, 0 no, 0 abstentions):
  - Chair: Barbara Buck, Kentucky State University
  - Vice-Chair: Randall Rushing, University of Memphis
- Reminder to Membership: **REGION 8 SESSION: Monday, November 21, 2:15 – 3:45 pm**  
 Session Title: “Problem-Based Learning: Mandates and Opportunities in Teacher Preparation and Music Education”  
 Presenters: Glenda Goodin, Terry Goodin; George T. Riordan, Middle Tennessee State University
- Discussion on Topics for Future Meetings
  - Assessment of music teachers or assessment of learning within programs (Lee Harris, University of Tennessee-Chattanooga)
  - Additional support for the issue of assessment as a topic (George Riordan, Middle Tennessee State University)
- Introduction of executives in attendance
- George Riordan announced meeting of Tennessee universities at the Mon. am Pi Kappa Lambda breakfast and invited others to attend.
- Several institutions announced faculty openings:
  - Jackson State University seeking a Director of Bands and Department of Music Chair position open
  - Kentucky State University seeking piano/music theory faculty member, position in voice with Director of Opera/Music Theatre workshop (soprano, alto, tenor)
  - Murray State University – Music theory with electronic music position
- Don Bowyer, University of Alabama-Huntsville announced the CMS summit in January which will focus on curricula issues and ways of getting music and music business programs more aligned with music industry: 2012 CMS Summit-*Untapped Collaborations: Synergies between the Music Products Industry and the Education of*

- the Next Generation of Musicians*, January 20–21, 2012, Anaheim, California; in collaboration with the National Association of Music Merchants (NAMM)
- Motion to adjourn made by Randy Rushing, University of Memphis; seconded by Lee Harris, University of Tennessee-Chattanooga
  - Adjournment at 8:40 am

After the meeting – Distance learning was suggested (David McCullough, University of North Alabama) as another possible topic for a session

Respectfully submitted,  
Sara Lynn Baird, Secretary  
Auburn University

### **Meeting of Region 9**

Meeting convened at 8:19am with 61 attendees

Officers introduced

Chair:	Mark Parker, Oklahoma City University
Vice-Chair:	Gale J. Odom, Centenary College of Louisiana
Secretary:	Ronda M. Mains, University of Arkansas

Recognition of Richard Gipson – Texas Christian University

### **Recognition of new, relocated and retiring music executives in Region 9**

14 new and 1 retiring

### **State Reports**

*Arkansas: Jeff Jarvis, University of Central Arkansas*

Music executives in Arkansas continue to work the kinks out of the new Lottery scholarship. All Arkansas schools seem to be on the same accreditation schedule, all went through accreditation. All are in some stages of the self-study process. There is a new state law to cap credits at 120. The state is in reasonable financial health and the music programs are thriving.

*Louisiana: Randall Sorenson, Louisiana Tech University*

Louisiana had a rough year last year but this one promises to be better. Louisiana is also wrestling with 120 hours, but many music programs applied for and got exceptions. Many music programs are consolidating degree programs to single BA or BM. Music programs thrive despite budget cuts.

*Oklahoma: James South, Southwestern Oklahoma State University*

Oklahoma has an active association of music schools. Most music programs have survived reasonable intact despite state budget cuts. The Oklahoma association has developed policies for musical advocacy, including a web site that is sent to school counselors with information about how to contact Schools of Music within the state.

*Texas: Ann B Stutes, Wayland Baptist University*

Texas is restructuring the organization; they recently approved three new commissions, *Advocacy and Governmental Affairs*, *Music and General Education*, and *Research and Communication*. The Advocacy Commission is



important in dealing with Texas State legislature as well as the Federal. The Clara F. Nelson Scholarship program is entering its 4<sup>th</sup> year. There are currently 31 students on this scholarship who are enrolled in a two-year, four-year private or four-year state Texas institution. The Texas January 26-28, 2012 meeting will feature Sam Hope at a banquet on Thursday. His address on Thursday is *Advocacy as Game Design*. On Saturday he will present a session entitled, *Big Ideas, Multiple Choices and High Stakes Consequences*. Information can be found at [www.txams.org](http://www.txams.org).

Invitation to Region 9 program at Herberger 2, Monday 4:00-5:30  
First in a series of years to be presented by Region 9 presenters

### **New Business**

#### *NASM Board Items of Concern:*

1. Curriculum and curriculum changes as a result of the annual meetings
  - Misconception that NASM dictates our courses
  - Dictates Standards—up to Institution to meet the standards
2. Discussion about teacher education related to possible federal changes
3. From members of Commission on accreditation
  - Sections on “Planning” in Self-Studies seem to be a weakness
  - NASM intends to help to build more planning cultures
  - Note the differences between practical planning and superficial planning for university personnel
  - There are plans to change the section on planning in the NASM Handbook for more clarity
4. There are new guidelines about distance learning. Some considerations are:
  - How to guarantee the student’s identity
  - Is there a budget to support online learning?
  - Regulations about teaching students in another state—fees from state to state
5. What is a credit hour? There must be a definition of a credit hour.

#### *Ideas from Region 9 to be brought to the board*

None noted.

#### *Topics for 2012 Region 9 Session*

Mainly presented by music executives—no money for presenters

1. Health and wellness from Richard’s leadership
  - Presenter from North Texas—practical ideas
  - Hearing, Acoustic treatment, compliance with OSHA, etc.
2. NASM standards can be useful for states that face credit reduction
3. Fund raising for music units
4. The pressure on music curriculum from General Education requirement
5. Audience development at universities
  - How we present concerts; the length of the concerts

6. Affinity groups, (i.e. *Friends of Music*)  
What makes one more successful than another?
7. Legal—The Music unit’s relationship with the general counsel  
Structuring open documentation—  
How to write a letters for grievance process
8. Online learning success stories
9. Webinar meetings

Other items of business

Meeting was adjourned at 8:54

Respectfully submitted,  
Ronda M. Mains, Secretary  
University of Arkansas

## **REPORT OF THE COMMITTEE ON ETHICS**

JEFF COX, CHAIR

Thank you, Mr. President.

No complaints were brought before the Committee in 2010-2011.

As your institution's representative to NASM, please make your faculty and staff aware of all provisions in the Association's Code of Ethics.

Let us all use these provisions as we develop our programs. Questions about the Code of Ethics or its interpretation, or suggestions for change, should be referred to the Executive Director. He will contact the Committee on Ethics as necessary.

### **Supplemental Remarks: Report of the Committee on Ethics**

In addition to our formal report, I wish to speak for a moment about the importance of the NASM Code of Ethics to the well-being of every institutional member of NASM, and indeed, to music in higher education.

For 87 years, NASM members have maintained a Code of Ethics. Every word has been approved, either by us or by our predecessors. The Code is ours collectively, and we have it to protect the public, each other, and the field as a whole.

In music, healthy competition is essential. Mobility of faculty and students is also essential. But competition and mobility can become destructive if we fail to agree on the ground rules. In the NASM Code of Ethics we have an agreement to agree.

The deadlines in the Code of Ethics regarding student and faculty recruitment are extremely important as the basis for the kinds of competition and mobility that build up the field. May 1st and April 15th are the dates that we have agreed to respect. Admission with a music scholarship based on merit or faculty hiring after the applicable date carries important responsibilities for music executives.

It is important that all NASM institutional representatives do the following with regard to this issue:

First, inform appropriate administrators, faculty, and staff of the specifics of the Code regarding recruitment deadlines and policies, and explain why these policies are important for all to follow.

Second, inform prospective students of their responsibilities regarding scholarship offers. Use their application or recruitment as an opportunity to broaden their sense of good citizenship in the music community as a whole. The NASM Web site has an excellent piece on this topic written especially for students. It can be found under the section titled "Frequently Asked Questions: Students, Parents, Public."

Third, in situations where the deadlines have passed, follow the Code and consult with the music executive of any other institution that may be affected before making an offer. Beyond the courtesy of good practice, these provisions of the Code help all of us maintain an orderly process in faculty and student recruitment.

Thank you for your participation in and oversight of the hard work accomplished in our institutions each year to recruit and enroll students and hire faculty, and for your continuing good record in abiding by the Code we have set.



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## ACTIONS OF THE ACCREDITING COMMISSIONS

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### NEW MEMBERS

Following action by the Commission on Community/Junior College Accreditation and the Commission on Accreditation at their meetings in November 2011, NASM is pleased to welcome the following institutions as new Members or Associate Members:

**Anoka-Ramsey Community College**  
**Community College of Rhode Island**  
**Hillsborough Community College\***  
**Villa Maria College of Buffalo**

*[\*institution previously granted Associate Membership]*

### REPORT OF THE COMMISSION ON COMMUNITY/JUNIOR COLLEGE ACCREDITATION

NEIL E. HANSEN, CHAIR

After positive action by the Commission on Community/Junior College Accreditation, the following institution was granted Associate Membership:

**Community College of Rhode Island**

After positive action by the Commission on Community/Junior College Accreditation, the following institutions were granted Membership:

**Anoka-Ramsey Community College**  
**Hillsborough Community College**

Action was deferred on one (1) institution applying for Membership.

A progress report was accepted from one (1) institution recently granted Membership.

Action was deferred on one (1) institution applying for renewal of Membership.

Progress reports were accepted from four (4) institutions recently continued in good standing.

One (1) program was granted Plan Approval.

Two (2) programs were granted Final Approval for Listing.

Action was deferred on one (1) program submitted for Final Approval for Listing.

One (1) application for Substantive Change was approved.

## REPORT OF THE COMMISSION ON ACCREDITATION

**SUE HAUG, CHAIR**  
**DAN DRESSEN, ASSOCIATE CHAIR**

After positive action by the Commission on Accreditation, the following institution was granted Associate Membership:

**Villa Maria College of Buffalo**

A progress report was accepted from one (1) institution recently granted Associate Membership.

Action was deferred on eight (8) institutions applying for Membership.

Progress reports were accepted from one (1) institution and acknowledged from one (1) institution recently granted Membership.

After positive action by the Commission on Accreditation, the following institutions were continued in good standing:

**Alma College**  
**Anderson University (Indiana)**  
**Baldwin-Wallace College**  
**Black Hills State University**  
**California State University, Chico**  
**California State University, Northridge**  
**College of Saint Rose**  
**Elizabethtown College**  
**Greensboro College**  
**Mercer University**  
**Montana State University Billings**  
**Moravian College**  
**Northwest Nazarene University**  
**Stetson University**  
**University of Alabama in Huntsville**  
**University of Connecticut**  
**University of Montevallo**  
**University of North Texas**  
**University of Northern Iowa**  
**VanderCook College of Music**  
**William Carey University**  
**Winona State University**  
**Winston-Salem State University**  
**Yale University**

Action was deferred on forty-six (46) institutions applying for renewal of Membership.

Progress reports were accepted from twelve (12) institutions and acknowledged from three (3) institutions recently continued in good standing.

Thirty-three (33) programs were granted Plan Approval.

Action was deferred on thirty-eight (38) programs submitted for Plan Approval.

Progress reports were accepted from five (5) institutions recently granted Plan Approval.

Twenty-eight (28) programs were granted Final Approval for Listing.

Action was deferred on seven (7) programs submitted for Final Approval for Listing.

Six (6) institutions were granted second-year postponements for reevaluation.

One institution was notified regarding failure to submit notice of intention to apply for reaccreditation.

Atlantic Union College, Huntington University, and the University of Washington voluntarily withdrew from Membership during the Fall of 2011.

**NASM OFFICERS, BOARD, COMMISSIONS, COMMITTEES, AND STAFF**  
**November 2011**

***President***

- \*\* Don Gibson (2012)  
Florida State University

***Vice President***

- \*\* Mark Wait (2012)  
Vanderbilt University

***Treasurer***

- \*\* Douglas Lowry (2013)  
Eastman School of Music

***Secretary***

- \*\* Catherine Jarjisian (2011)  
University of Connecticut

***Executive Director***

- \*\* Samuel Hope

***Past President***

- \* Daniel P. Sher (2012)  
University of Colorado, Boulder

**Non-Degree-Granting Member, Board of Directors**

- \* Margaret Quackenbush (2011)  
David Hochstein Memorial Music School

**Commission on Community/Junior College Accreditation**

- \* Neil E. Hansen, *Chair* (2011)  
Northwest College
- Kevin J. Dobreff (2013)  
Grand Rapids Community College
- Robert Ruckman (2012)  
Sinclair Community College

**Commission on Accreditation**

- \*\* Sue Haug, *Chair* (2013)  
Pennsylvania State University
- \*\* Dan Dressen, *Associate Chair* (2013)  
Saint Olaf College
- George Arasimowicz (2012)  
California State University, Dominguez Hills
- Steven Block (2011)  
University of New Mexico

**Commission on Accreditation (continued)**

- B. Glenn Chandler (2013)  
University of Texas at Austin
- Christopher P. Doane (2013)  
University of Louisville
- Maria del Carmen Gil (2011)  
Puerto Rico Conservatory of Music
- Mitzi D. Groom (2012)  
Western Kentucky University
- Tayloe Harding (2012)  
University of South Carolina
- Ramona Holmes (2012)  
Seattle Pacific University
- Craig Johnson (2013)  
Otterbein University
- Edward Kocher (2011)  
Duquesne University
- Lawrence R. Mallett (2011)  
University of Oklahoma
- Mary Ellen Poole (2012)  
San Francisco Conservatory of Music
- Willis M. Rapp (2013)  
Kutztown University of Pennsylvania
- John W. Richmond (2011)  
University of Nebraska – Lincoln
- Jeffrey Showell (2013)  
Bowling Green State University
- Michael D. Wilder (2011)  
Wheaton College

**Public Members of the Commissions  
and Board of Directors**

- \* Mary E. Farley  
Mount Kisco, New York
- \* Karen Hutcheon  
Towson, Maryland
- \* Ann C. McLaughlin  
Severna Park, Maryland

- \* Board of Directors
- \*\* Executive Committee



## REGIONAL CHAIRS

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- \* Andrew R. Glendening (2012)  
University of Redlands  
*Arizona, California, Hawaii, Nevada, New Mexico, Utah*

### **Region 2**

- \* Keith C. Ward (2012)  
University of Puget Sound  
*Alaska, Idaho, Montana, Oregon, Washington*

### **Region 3**

- \* David J. Brinkman (2012)  
University of Wyoming  
*Colorado, Kansas, Missouri, Nebraska, North Dakota, South Dakota, Wyoming*

### **Region 4**

- \* Mario J. Pelusi (2011)  
Illinois Wesleyan University  
*Illinois, Iowa, Minnesota, Wisconsin*

### **Region 5**

- \* Michael R. Crist (2011)  
Youngstown State University  
*Indiana, Michigan, Ohio*

### **Region 6**

- \* Chris Royal (2011)  
Howard University  
*Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, West Virginia*

### **Region 7**

- \* Harry Price (2011)  
Kennesaw State University  
*Florida, Georgia, North Carolina, Puerto Rico, South Carolina, Virginia*

### **Region 8**

- \* Barbara Buck (2011)  
Kentucky State University  
*Alabama, Kentucky, Mississippi, Tennessee*

### **Region 9**

- \* Mark Edward Parker (2013)  
Oklahoma City University  
*Arkansas, Louisiana, Oklahoma, Texas*

## COMMITTEES

### **Committee on Ethics**

- Jeff Cox, *Chair* (2011)  
University of Massachusetts Amherst
- Micheal Houlahan (2012)  
Millersville University of Pennsylvania
- Peter T. Witte (2013)  
University of Missouri, Kansas City

### **Nominating Committee**

- John Miller, *Chair* (2011)  
North Dakota State University
- William L. Ballenger (2011)  
Texas Tech University
- Fred Cohen (2011)  
Columbus State University
- Jeffery W. Jarvis (2011)  
University of Central Arkansas
- Nancy Jo Snider (2011)  
American University

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### **National Office Staff**

#### Full-Time

- \*\* Samuel Hope, *Executive Director*
- Karen P. Moynahan, *Associate Director*
- Mark Marion, *Management Associate for Accreditation*
- Tracy Maraney, *Management Associate for Finance and Operations*
- Willa Shaffer, *Projects Associate and Webmaster*
- Chira Kirkland, *Programming and Editorial Associate*
- Jenny Kuhlmann, *Data and Records Associate*
- Lisa Ostrich, *Executive Assistant to the Associate Director and Meetings Associate*
- Sarah Yount, *Assistant to the Executive Director*
- Andrea Plybon, *Accreditation and Research Assistant*

#### Part-Time

- Teresa Ricciardi, *Accreditation Coordinator*
- Stacy McMahon, *Office Manager*