

PROCEEDINGS
The 71st Annual Meeting
1995

NATIONAL
ASSOCIATION OF
SCHOOLS OF
MUSIC

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PREFACE

The Seventy-First Annual Meeting of the National Association of Schools of Music was held November 18–21, 1995, at the Fairmont Hotel in Chicago, Illinois. 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 three plenary sessions.

Papers published herein have been lightly edited for certain stylistic consistencies but otherwise appear largely as the authors presented them at the meeting.

COMPOSITION, IMPROVISATION, AND THE UNDERGRADUATE PREPARATION OF MUSICIANS

IMPROVISATION AND COMPOSITION: THINKING IN MUSIC

GERALD J. LLOYD

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In his book titled *The Third Ear, On Listening to the World*, Joachim-Ernst Berendt offers, and develops at some length, the thesis that our aural senses have fallen victim to suppression by our visual senses. Systematically, he makes the case for this victimization in a set of sometimes exaggerated, but nevertheless persuasive, polemics almost reaching the intensity of Jacques Attali's *Noise, The Political Economy of Music*. Berendt dramatically offers support for his premise of the visual sense dominating the aural with examples and quotations from Aristotle to the present, and embracing acoustics, linguistics, the visual arts, psychology, the entertainment industry, and electronic media.

From a quote by Aristotle that "the human soul can also become diffused by way of the eye whereas what is heard results in focus and concentration" to Marius Schneider's observation that "one of the most remarkable manifestations of the degeneration of modern man is an increasing weakening of his acoustic sense,"¹ the author takes the reader on a virtuoso performance through chapters with such titles as "Thinking Through the Ear: Suite on Essentials" with such section headings as "Two Themes," "Duos on the Second Theme," "Fuga Cononica," "Mozartean Variation," and "Finale with T. S. Eliot."

Berendt suggests there is no question about our visual senses having suppressed the aural for centuries, but believes it is important now to recognize and develop the potential for hearing to the "same degree as the possibilities inherent in seeing have been developed in our culture for centuries—up to the point of hypertrophy in the television age."²

And, in ways similar to Attali's *Noise, The Political Economy of Music*, Berendt develops the case for "noise" as being equated with "power," stating that "Noise is garbage perceptible to the ear," and goes on to make that, by now, rather shopworn connection between alarm, aggression, and today's youth, which he refers to as *sound junkies*. He proclaims,

Decibel power becomes theirs. Like the horsepower of their Yamahas—and Yamaha manufactures both speed and sound machines. They talk about "Full

Power,” and it is uncertain whether they are referring to their sounds, motor-cycles, or simply to—power. Those are their means of gaining the power they otherwise lack.³

Some among us may recall comments by Karlheinz Stockhausen during an interview in 1971 where he *also* spoke about the visual stimuli that affect us. He said,

Our whole tradition is visual: our intellect, our senses, are trained to respond to visual information. Our concepts are visual, the words we use to describe them are visual. We haven't even words to describe sounds, or very few, that are not *visual* in what they express. People speak of sounds as going up or going down, talk about a high sound, describe tone colors as bright or dark. We are no longer, have long ceased to be in fact, an aural society, one which communicates mainly by hearing. . . . If the visual world were as full of garbage as the acoustic world is full of acoustic garbage, the public would be protesting all the time. It obviously goes to show that most people are acoustically deaf, incapable of noticing the acoustic pollution of the world, which is far more critical than the visual pollution.⁴

But, you may say, what does all of this have to do with composition or improvisation? Or, for that matter, what does all of this have to do with the preparation of professional musicians?

In a chapter titled *Listening Is Improvising*, Berendt states, “The supremacy of the visual is an everyday experience for every musician and musicologist. It is so much simpler—and quicker—to look in the score than to listen.”⁵ In discussing the relationship between improvising and composing, and the world of listening and seeing, he says, “There is initially no doubt that both activities result in the creation of music and [are] therefore more closely related to hearing than to looking.”⁶ Therefore, it is just this linkage of listening, improvising, and creating or, if you will, composing that we seek to strengthen in the musicianship components of our curricula for the preparation of the professional musician.

The ability to listen to other performers in a group of musicians improvising poses the necessity of listening to the other players more than to oneself. And while listening and reacting creatively to others combines the acts of listening and composing, there remain numerous curiosities about this creative process called improvising.

Over twenty years ago, Stockhausen, in a lecture titled *Intuitive Music*, said, “I try to avoid the word improvisation because it always means there are certain rules: of style, of rhythm, of harmony, of melody, of the order of sections, and so on.”⁷ Derek Bailey, in his book *Improvisation: Its Nature and Practice in Music*, says, “Improvisation enjoys the curious distinction of being both the most widely practiced of all music activities and the least acknowledged and understood. While it is today present in almost every area of music, there is an almost total absence of information about it.”⁸

Further on, Bailey reminds us that improvising musicians tend not to use the word improvisation in talking about their music. He says, "They know that there is no musical activity which requires greater skill and devotion, preparation, training, and commitment." He points out that "improvisers in all fields of music often speak of 'my music'—a personal identification with the music they play."⁹

Whether in Indian music, where the *raga* is a framework for improvisation, or with flamenco, improvisation is not a separate activity, but rather an integrated creative process carrying the personal stamp of the improviser. In Indian music, the techniques of improvisation are so much a part of the performer's psyche that it becomes a composite of habit, impulse, tradition, and instinct applied to the *raga* controlled by the *tala*. In the Baroque era, as we know, improvisation was a totally integrated part of the musical fabric and was a natural part of the performing musician's so-called realization of the composition. Improvisation was simply part of the performance.

Since the 1950s, numerous composers have made overt efforts to reintegrate improvisation and composition. Stockhausen introduced the term "intuitive music." In describing intuitive music he says, "For example, music played freely without a score is sometimes called free improvisation, like let's say free jazz, though making free jazz has its own rules: as the word says, it should still sound like jazz, otherwise people would just call it free music."¹⁰

Additionally, Earle Brown's "time notation," described by Morton Feldman as having a two-fold effect, was an early effort to "loosen the stranglehold of notation" on music. According to Feldman, "When the performer is made more intensely aware of time, he also becomes more intensely aware of the action or sound he is about to play."¹¹

Whether called indeterminacy; the "box" technique; free, open, or total improvisation; or some other term; improvisation implies creativity. Derek Bailey tells the story of a group of seven musicians associated with improvisation taking part in a public discussion following a series of concerts they had presented in 1987. Early in the discussion, someone raised the issue of the relationship between improvisation and composition. After a number of dead ends in the discussion, it would seem they all concluded by agreeing that there really is no difference between composition and improvisation. Bailey reports, "Having established that, there didn't seem to be anything else to discuss and the group dispersed, gratefully returning to playing music: improvising, in fact."¹²

Frederic Rzewski, characterized by some as a composer-improviser, is said to have met Steve Lacy, characterized by some as an improviser-composer, on the street one day. Rzewski took a small tape recorder from his pocket and asked Lacy to describe in fifteen seconds the difference between composition and improvisation. He answered: "In fifteen seconds the difference between composition and improvisation is that in composition you have all the time you want to decide what to say in fifteen seconds, while in improvisation you have fifteen seconds."¹³

On a more serious note, Bailey does point out, since improvisation exists to some degree in so many of today's musical activities, as some wag once said—both occidental and accidental—it would seem logical that ability to improvise would be part of every player's *musicianship*. He points out the nonimproviser is most often found in the classical musician and notes that there is no correlation between great instrumental or vocal facility and the ability to improvise. Or to quote Bailey, "The art of thinking and performing music simultaneously seems by implication rather unkind to the nonimproviser."¹⁴ Bailey reminds us that the role of many musicians as a highly skilled executant is one that has its rewards, but the musician trained solely for that particular role is probably the least well prepared for improvisation and, further, is likely to have a deeply reverential attitude toward the creation of music, thus accepting and perpetuating the separation of playing and creating.

With so many cultural and historical precedents for composition and improvisation as key components of the musician's competence and creativity, it's equally true there are also precedents for the separation of these components by musicians and educators who somehow believe that approaching composition, improvisation, performance, and aural perception as various kinds of "sub-disciplines," will better accomplish both skill and understanding. In practice, this approach denies the very linkage of those elements so necessary for "thinking in music." Indeed, if "thinking in music" can be described as the linkage of the aural, visual, tactile, and creative senses and skills into a synthesis, a reevaluation of how our music curricula identify and develop approaches to these linkages has become both imperative and, at the same time, far more complex.

With the experience of today's music majors ranging from acoustic to electronic, from formal instruction to self-taught, secondary school ensemble playing to new wave or heavy-metal jamming, our task is sometimes a bit more complicated than some of our electronically privileged students might care to accept. One of my students recently paraphrased Sid Vicious of the Sex Pistols as having said, "Nothing to it! You just pick a chord, go twang, and you've got music."

And yet, with the riches of the musics of other cultures and the facility of interactive technologies making available to us the engagement of compositional processes with immediate performance feedback, the road to "thinking in music" offers us the promise of unlimited, exciting journeys!

ENDNOTES

¹Joachim-Ernst Berendt, *The Third Ear, On Listening to the World* (New York: An Owl Book, Henry Holt and Company, 1992): 9.

²Berendt, 31.

³Berendt, 79.

⁴Karlheinz Stockhausen, *Stockhausen on Music, Lectures and Interviews* compiled by Robin Maconie (London: Marion Boyars, 1989): 26.

⁵Berendt, 173.

⁶Berendt, 170.

⁷Stockhausen, 113.

⁸Derek Bailey, *Improvisation: Its Nature and Practice in Music* (New York: Da Capo Press, 1992): Introduction, ix.

⁹Bailey, xii.

¹⁰Stockhausen, 112.

¹¹Bailey, 60.

¹²Bailey, 140.

¹³Bailey, 141.

¹⁴Bailey, 66.

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Attali, Jacques. *Noise, The Political Economy of Music*. Minneapolis: University of Minnesota Press, 1985.

Crofton, Ian and Fraser, Donald. *A Dictionary of Musical Quotations*. New York: Schirmer Books, A Division of Macmillan, Inc., 1985.

COMPOSITION AND IMPROVISATION IN THE CORE MUSIC CURRICULUM

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I am delighted to have been asked to participate in this session, and to share with you some cherished beliefs and heresies, as well as some newfound wisdom on the topic. My qualifications as a presenter are primarily found, I suspect, in my history as a keyboard person who has taught courses in keyboard improvisation from the admittedly specialized standpoint of a long-time church organist—one who, believe it or not, used to play for ballet and tap classes (before being able to read a note of music) for money. This is *big* money we are talking about—seventy-five cents an hour! Our charge for this session, however, is not “how to,” but “why,” and this is the aspect that I wish to explore, drawing liberally on the wisdom of others, as is my wont.

My preliminary exploration began with the excellent article on “Improvisation” in the *New Groves Dictionary*, and I would recommend it to you. It is thorough, entertaining, and enlightening with regard to the historical evolution of this elusive craft. I would note, however, that even this extensively documented article admits that the topic of improvisation is one of those least amenable to research. It concludes that perhaps the last functional manifestations of improvisations take place in the organ loft or in the dance studio.¹ This observation does not, of course, take into account the broad field of jazz. In today’s climate of musical pluralism, we also recognize the improvisatory nature of many world musics, and the enticing opportunity they provide (if affordable) to pursue this intriguing art in an exotic, and therefore perhaps less threatening, setting.

What is it about the “I” word that causes many of us (and I surely include myself here) to feel uneasy, inept, and somehow as if we are participants in the watering down of the most cherished tenets of our cultural heritage? I think there are a number of reasons — some of them essentially semantic.

For one thing, many of us tend to associate the word “improvisation” exclusively with “jazz.” We should, of course, keep in mind the fact that our “jazzers” tend to be the strongest students in ear training, and that they develop their improvisatory skills through painstakingly transcribing recorded improvisations by renowned jazz artists and using these as a springboard for their own creative efforts. This technique is also a time-honored practice of those engaged in so-called “legit” improvisation. Gerre Hancock, the organist at St. Thomas Church in New York City, and one of the all-time great improvisers, recently published a book titled *Improvising: How to Master the Art*. He discusses the importance of studying model pieces by favorite composers, writing out a personal adaptation in both musical and nonmusical outlines, and then practicing, at the keyboard, what you have written down. He makes this observation:

If you perceive that your improvised music making is trite (what, in fact, is “trite” music, anyway?) or that it sounds like another composer, then rejoice: you are launched as an improviser, you have made the all-important first step, and your dissatisfaction will spur you on to search for and discover your own distinct and unique musical personality.... Just as we first learn our native language as infants by imitation, so, too, do we learn our musical language by imitation, however unconscious the process may be. In fact, a deliberate effort to mimic another composer can be a surprisingly instructive experience.

Hancock goes on to say: “In the end, improvisation cannot really be taught, but only suggested. The musician becomes her or his own teacher using the processes suggested in this book.”²

Another obstacle may be found in the fact that most of us come from a background of strict training in the classics. Derek Bailey, whose book *Improvisation: Its Nature and Practice in Music* was cited earlier during this presentation by Dr. Lloyd, observes:

Any sort of strict classical training does seem to be the biggest single handicap to improvising ... In the straight world the performer approaches music on tiptoe. Music is precious and performance constitutes a threat to its existence. So, of course, he has to be careful. Also, the music doesn't belong to him. He's allowed to handle it but then only under the strictest supervision. Somebody, somewhere, has gone through a lot of trouble to create this thing, this composition, and the performer's primary responsibility is to preserve it from damage. At its highest, music is a divine ideal conceived by a super-mortal. In which case, performance becomes a kind of genuflection From this stems the view of improvisation as a frivolous or even a sacrilegious activity.³

As performers (and for that matter as human beings!), we are, of course, loath to expose ourselves to the possibility of failure and the ensuing embarrassment thereof. Many of you may be familiar with the book *A Soprano on Her Head* by Eloise Ristad. Her work is viewed by many as a guide not only to enlightened music teaching, but also to enlightened living as well. She addresses this fear of failure in the following words:

Our minds are tricky and complex and full of surprises. I'm a great advocate of approaching life with a strong, positive attitude, but a positive attitude itself never produced a fine performer. There is a whole choreography leading to that fine performance, and it involves a lot of plain old hard work. Somewhere along with the hard work must be the permission to blow it. With that permission, we can afford to be a little more reckless in what we dare. As we become more reckless, we also become more committed, for we know we are stretching ourselves. Think of the times in your life when you have dared the most. Were those the times you blew it? Or were you more apt to crash when you were overly cautious with your talents? When we withhold the fullness of our capabilities, we diminish those capabilities. When we explore beyond where we feel safe and secure, we discover abilities beyond our expectations.⁴

Much of her book deals specifically with nontraditional approaches to improvisation, for which she offers the following rationale:

Improvisation, whether it be on bongo drums, in movement, in gibberish, with instruments, or whatever, has a profound effect upon us. We live our lives within narrow boundaries, often unaware of the characters waiting to peek out from behind the curtains and be recognized. The characters are not phony—they are real parts of ourselves wanting expression. Each time we give birth to one of these unsuspected parts, our lives become richer, and we open doors to a mystic level of creativity within us.... I use improvisation for many reasons. It can spark rich ideas for composition, for it gives us a more intimate sense of the raw materials of sound. It provides an astonishing physical and emotional release, and helps develop the kind of spontaneity that can transform the way we play Bach or Mozart or Bartok. It creates a more direct personal relationship with an instrument that can melt square-shouldered bravado into keen-eared listening.⁵

Yet another obstacle to recognize in approaching the task of improvisation, and one to which Dr. Lloyd has alluded, is that much of what we do in the theory classroom is essentially visual and inextricably bound up with notation. Edwin Gordon's book, *Learning Sequences in Music*, addresses this issue at some length and summarizes it as follows:

Having acquired skill at all lower levels of learning, but lacking skill at the theoretical understanding level, a musician might nevertheless still intelligently listen to, audiate, perform, create, improvise, read, and write music. For example, if an instrumentalist can audiate, he will be able to transpose without ever being taught music theory. The theory of music is to a practical musician what the theory of electricity is to a competent electrician. Neither the musician nor the electrician necessarily needs to know or use the information that theory provides. If that is so, why then do many music teachers stress the theory of music at an early stage of students' music achievement. They do so through necessity, because what is actually being taught is the theory of music notation and not the theory of music. Because their students did not learn how to audiate and thus they cannot create or improvise, the students need to be taught how to take whatever meaning they can from notation in order to learn to perform on an instrument.⁶

Much of the work on this topic may be found, in fact, in the literature of music education. For example, the May 1990 issue of the *Music Educators Journal* (Vol. 76, No. 9) contains a fine article by Peter Webster, who also serves as guest editor, along with a number of pieces by other recognized educators dealing with creative thinking in music in the public schools. "Aha!" you say, "But we are college teachers. We do not deal with children." True perhaps, but is it not also true that the musical sophistication of today's typical entering freshman is more at the level of an entering sixth grader of twenty years ago? We err grievously if we fail to recognize a need for the most basic skills training for many if not most of these students. It behooves us to seek relevant and helpful ideas wherever they may be found, and adapt them for our own use. Surely the incorporation of improvisation

into the traditional curriculum holds great promise for bridging the gap between the Western classical canon and the musical preferences of some of our brightest students, to say nothing of expanding our own horizons.

The seminal work of Emile-Jaques Dalcroze, along with his pioneering use of rhythm and improvisation—both physical and musical—as a means of developing the full potential of a musician, should be carefully considered. According to its originator, Dalcroze Eurhythmics has this aim: “To enable pupils to say not ‘I know’ but ‘I have experienced’ and so create in them the desire to express themselves; for the deep impression of an emotion inspires a longing to communicate it to others.”⁷ I for one am pleased that there appears to be a renewal of interest in his theories and their application, and suggest that you seek an opportunity to browse (if only briefly) through his major work, *Eurhythmics, Art, and Education*.⁸

I was truly captivated by a delightful, little book titled *Dalcroze Today* by Marie-Laure Bachmann, which not only synthesizes many of the principles of Dalcroze Eurhythmics, but relates them to the comprehensive training process by means of a thoughtful comparison with the writings of Alvin Toffler (author of *Future Shock*) and Jean Piaget whose work on the theory of conservation wielded a powerful influence on the development of Eurhythmic training. A few quotes may be in order:

In Dalcroze’s day the most striking aspect of Eurhythmics must have been its liberating character. What was then the novel practice of encouraging pupils to work with bare feet and arms was a particularly concrete manifestation of such a liberty, and one vigorously condemned by many a right-thinking person! Today the word *liberating* figures prominently in courses, methods, claims, and publicity slogans: one might almost be led to believe that it responds to some innate public desire that is really never far below the surface. As a Dalcrozian colleague of mine once said: “It used to be outrageous to go barefoot; we’ve got over that problem now, and people go around in bikinis.... But their minds are just as skimpy as they ever were before.”⁹

Later in the book, Bachmann notes that this method of laying the groundwork for the arts and for the development of the aesthetic sensibilities may be viewed almost as a bonus, in light of the overall goals which Eurhythmics sets out to achieve:

ability to act rapidly, as well as to refrain from acting too rapidly;
ability to act slowly, as well as to refrain from acting too slowly;
ability to pick up a habit fast, and to drop it again with equal rapidity;
ability to make a rapid response to a question;
ability to concentrate at length.¹⁰

Improvisation seems to flourish primarily as a collaborative art. Its role in jazz music making, in the art of the great silent-film pianists and organists, in the craft of the great Baroque continuo players, in the ritual ceremonies of other cultures, and, yes, in the dance studio reveals music as a response to other people, other

artistic pursuits and creative energies. Thus, it is an expression that transcends the boundaries of a single creative imagination.

One of the problems that both Dr. Lloyd and I encountered in preparing for this presentation was the vast range of literature and fields of study to which exploration of this topic could logically lead. Its implications for further investigation are virtually overwhelming. I urge you to look up the splendid article by Harold Best titled “Musical Perception and Music Education.” It may be found in the March/April edition of *Arts Education Policy Review*. In this article, Harold, at his most poetic, discusses “high” and “low” culture, their essentially symbiotic relationship, and the growing danger of a third culture now taking place in this country (“Kitsch” culture) that he refers to as the “*kitchifying* of the entire continuum.”¹ I would have liked to have included a few quotes from this timely piece of work, but the writing is so seamless that I would have been obliged to excerpt pages rather than paragraphs. I decided you would be far better served by exploring the entire article at your leisure.

The rationale for finding ways to develop the skill of original creative expression in today’s students is a compelling one. It can lead not only to enhanced musicianship, but also to the enhancement of all of life’s experiences. I hope that you will plan to participate in the second and third presentations on this timely topic. Some very thoughtful musician-pedagogues are serving as presenters, and I know that you will come away with a number of practical suggestions.

In my opening remarks, I referred to the work of Gerre Hancock, who happens to be one of my all-time musical heroes. Although it is somewhat tangential, I cannot resist sharing an anecdote that Gerre tells on himself:

I well recall a Sunday service many years ago on a warm July morning during which we were scheduled to sing “The Star-Spangled Banner.” I alerted the choir that I would be giving that piece the “treatment” (a term that I rather liked and had learned from a young chorister, and which refers to reharmonizing or improvising a “free” hymn accompaniment). The great moment arrived and, after a brief interlude that included an unsophisticated fanfare, we launched into the patriotic piece. After the octaves of the opening phrase, I began to elaborate: “by the dawn’s early light” found a deceptive cadence; “the twilight’s last gleaming” revealed passing tones and a few neighboring notes. Stops were added “through the perilous fight”; there were “gallantly streaming” alternate chords. A full swell’s “red glare” led to “the bombs bursting in air.” More passing tones, chromatic this time, led to resulting alternate chords and “our flag was still there.” “That star-spangled” seventh chord (or was it a ninth chord?) did indeed “yet wave” beneath the descant of an added fifth voice; a marching bass with full pedal propelled us “o’er the land of the free.” Surprising—if not shocking—harmonies, with full organ, were resolved as, at last, we were back to the tonic of “the home of the brave.” The congregation’s singing increased in volume commensurate with all the goings-on at the console. We all ended together, despite all the music distractions that I, carried away, had so generously provided.

My dear mother-in-law, visiting us at the time, was a very musical person and a very gentle lady. At lunch after the service, she leaned toward me and said happily, "Gerre, it was so wonderful to sing our national anthem in church today."

Expecting to be stroked, I responded eagerly, "Well, it really was fun, wasn't it?"

Warmly and sincerely she replied, "Yes, it was." There was a pause, and then, more serious, she asked with genuine curiosity, "By the way, what were you playing?"¹²

ENDNOTES

¹ The New Groves Dictionary (London: Macmillan Press Limited, 1984), 285–309.

² Gerre Hancock, *Improvising: How to Master the Art* (New York: Oxford University Press, 1994), viii.

³ Derek Bailey, *Improvisation: Its Nature and Practice in Music* (New York: Da Capo Press, 1992), 85.

⁴ Eloise Ristad, *A Soprano on Her Head* (Moab, Utah: Real People Press, 1982), 174.

⁵ Ristad, 189–190.

⁶ Edwin Gordon, *Learning Sequences in Music* (Chicago: GIA Publications, Inc., 1993), 101.

⁷ Jo Pennington, *The Importance of Being Rhythmic* (New York: G. P. Putnam's Sons, 1925), 7.

⁸ E. Jaques-Dalcroze, *Eurhythmics, Art, and Education* (New York: Arno Press, 1976).

⁹ Marie-Laure Bachmann, *Dalcroze Today* (Oxford: Clarendon Press, 1991), 19.

¹⁰ Bachmann, 87.

¹¹ Harold Best, "Musical Perception and Music Education," *Arts Education Policy Review*, Vol. 96, No. 4 (March/April 1995): 2–9.

¹² Hancock, 159–160.

WHAT IS IMPROVISATION?

ANN COLLINS

Western Illinois University

Improvisation seems to mean different things to different people. Most agree that it is something other than reading from the score or playing from a memorized score. Some music faculty think of improvisation as relating only to Baroque ornamentation, and others cannot separate improvisation from jazz improvisation. Although there is a very thin line between composition and improvisation, most music faculty seem able to understand and support expanded student composition experiences but have only vague ideas of where and how improvisation belongs in the curriculum. So, what *is* improvisation? I checked a few sources that happened to be in my office.

A popular general dictionary maintains that “to improvise is to compose, or simultaneously compose and perform, on the spur of the moment and without any preparation.” (Without any preparation?)

From Arthur Frackenpohl’s *Harmonization at the Piano*,

Improvisation can also be called “instant composition” and may be done on motives, chord patterns, or as variations on composed pieces. Four obvious examples are to be found in realizing figured basses, improvising on chords and scales in a jazz or rock style, embellishing popular tunes with added melody notes and arpeggios, and in organ service playing.

(Why just a jazz or rock style? Can’t this statement apply equally to all styles of music?)

From Lawn and Hellmer’s *Jazz Theory and Practice*,

Jazz improvisation is not then simply the result of some divine inspiration but rather a learned language through which musicians and audiences communicate much in the same way a composer communicates with performers and listeners.

(If you leave off the first word, “jazz,” is not this statement still true?)

From the little Webster paperback dictionary I keep beside my computer:

im’pro-vice. *v.i.* make or do hastily or without previous preparation; extemporize, esp. in music.

I take major exception to the phrase “without previous preparation” because all the musical materials used in improvisation must be understood, heard, practiced, and put away in a storehouse for use when needed later. When improvisers give the impression that what they do is the result of “divine inspiration” and that a lot of “dues paying” had no part in the process, they are either deliberately misleading the listener or have long since forgotten the listening, analyzing, and prac-

ting that filled their storehouse with the huge variety of musical materials that allows them to be prepared when “divine inspiration” strikes.

From Duke Ellington,

Jazz improvisation is an acquired or learned art of creative expression, spontaneous only from the standpoint of assembling previously played or familiar material in different ways.

Now we’re getting somewhere! If we leave off the “J” word again, this is a definition we can work with—at least for the duration of my part of this presentation.

GETTING PAST THE FEAR: DISPELLING THE IMPROVISATION MYTH

I wonder how many in the room feel comfortable piloting an airplane? How many in the room feel comfortable improvising music? How much instruction in doing either have you had? How much practice time have you put in? Surely there is there a relationship between the fear of improvising (or piloting) and the experience in doing so.

A recent Music Teachers National Association conference featured a pianist who was a spectacular improviser and could improvise on stage in a variety of classical styles. Following the performance, I heard a listener say: “Oh, I couldn’t begin to do that!” Of course not—*that’s not the beginning*, it’s the end!

We can’t expect to be successful starting something new and then hoping to immediately get to the result. We must babble before we can speak, and practice speaking long before we can deliver inspiring addresses to large crowds. We must crawl before we can walk, and it’s a long time (if ever) before we’re ready to run a four-minute mile. We must be able to read music before we can analyze an orchestral score. And we must be able to manipulate simple musical materials before we can improvise a public concert. Too many students and faculty think that if they don’t automatically improvise like a “pro,” they can’t improvise.

The first problem is they didn’t begin to improvise when they were beginning musicians, and now they’re afraid to try. When we teach college freshmen music majors to improvise, we are playing catch-up for the eight to twelve years when most of their creativity was stifled due to the teaching approach.

Let’s explore some ways of thinking about improvisation that might help break down student (and faculty) improv-phobias. Unless you took a solitary walk along the lake at noon, you were probably actively (and successfully) improvising over lunch. You were improvising speech patterns. Did you create any new words? Or did you merely put already learned and practiced sounds and words into phrases to express thoughts? Did you really express any thoughts you have never expressed before? On the basis of your speech improvisation over lunch, did you expect to receive acclaim as a speaker? Just because you were not a great

speaker at lunch, did you not enjoy speaking? And in some small way, did you further the development of your understanding of language and your skill in using language to communicate?

Improvising musical materials is, in many ways, similar to improvising speech patterns. When we speak in normal conversation, we draw upon sounds, words, phrases, and sentences that we have “practiced” over and over and over again, and stored away for later retrieval. We have used these materials in a huge variety of ways, and, even though we may not have ever previously put them together in *exactly* that way, we certainly did not depend upon divine inspiration to get us through lunch.

Moreover, I think we *learn* to improvise music in a manner similar to learning to speak. As babies, we babbled incoherent sounds that we later began to organize into words and sentences based on what we heard and practiced. Beginning improvisers must be allowed a significant babbling stage; they must purposefully listen, imitate, and practice materials; they must fill their storehouse with lots and lots of ideas that they can draw upon as needed. Then, they must have structured experiences that will help them build a vocabulary; they must practice articulating ideas; they shouldn't be expected to achieve artistically high-level results.

Students don't have to be wonderful improvisers in order to learn a great deal about music through the improvisation experience. Just as there is a difference between the communication of average people and truly inspiring speeches by great orators, so is there a difference between students who improvise as part of the learning process and those that inspire audiences of listeners.

Too many musicians expect themselves to start with the result, and they are unwilling to put in the time and effort that starting at the beginning requires. They are unwilling (and sometimes unable) to really hear the music they listen to. There is an extremely close tie between listening and improvising. If students cannot listen analytically, how will they fill their “storehouses”?

WHY IS IMPROVISATION IMPORTANT?

Like many others, I improvised at an early age due to a variety of circumstances—a good ear, lots of time on my hands, and musical curiosity—I don't honestly remember why. But I do remember spending many, many hours noodling around at the piano. When I got to freshman theory class, I gradually realized that I had unknowingly given myself a valuable, aural education, and when I became a teacher, I vowed to help my students enjoy music in a similar manner. The key is starting at a very early age when we have no fear or preconceived notions, and when we have time for listening and an abundance of trial and error practice. But it's never too late!

Improvisation is as important a musicianship development tool as listening, reading, practicing, performing, analyzing, and composing. It is the final proof of the understanding of each musical concept. When you want to know if a child

really understands a story he has read, you ask him to tell it to you “in his own words.” If you want to know if a music student really understands the concept of “sequence,” ask him to improvise a melody using sequence. If he can demonstrate sequence through improvisation, there is no doubt about the presence of true understanding.

I think the principal benefit of improvisation is related to expressing an understanding of musical concepts. I am not necessarily trying to develop concert improvisers. To quote one of my favorite Harold Best lines: “Students should be able to think in music, and to think up in music.” Music should be more to students than reading and recreating the page. Improvisation is a natural part of the process of listening, reading, analyzing, writing, and performing. It is a way for students to demonstrate understanding by “putting it in their own words.” And in the process, they will awaken the creative juices and enjoy making music in an entirely different way.

WHERE AND WHEN IN THE CURRICULUM?

Improvisation is the creation of music at the moment it is performed. In order to improvise, a musician must

- Hear analytically
- Exercise control over the instrument
- Understand basic procedures of improvisation
- Acquire a vocabulary of musical materials
- Be willing to take chances and think out loud in music

Some of you have already determined how to expand improvisation experiences for all music-major students, and some institutions are to be congratulated on having improvisation integrated throughout the curriculum for quite some time. I hope that they will share your successes with the rest of us during the discussion portion. However, I imagine that many of you are where we are in the process—trying to figure out how to best implement a broad-based program of improvisation with faculty that are mostly classically trained and totally inexperienced in guiding improvisation activities.

Most of our curricula require some kind of functional piano skills classes. And most of these classes, if taught by trained group piano teachers, include improvisation experiences. Theory classes, techniques classes, and music education classes that deal with classroom instruments also commonly include improvisation experiences. This is great. However, in most of these settings, we are asking students to improvise on their secondary instruments. Wouldn't it be better to guide improvisation on the principal instrument—the one that they feel most comfortable with and can therefore get past mechanics and concentrate on what they are improvising. I'd like to see a few minutes of every private applied lesson devoted to impro-

visation *every week*. By taking very small steps each week, much progress can be made over four years.

Before such a program can be implemented, however, the fears of faculty members who themselves have never improvised will have to be conquered, and they will need guidance in how to structure improvisation experiences. Some may need to start at the beginning and grow with their students.

In addition to (or instead of) improvisation experiences in the applied studio, special sections of improvisation can be appended to the basic theory sequence in much the same manner as are sight-singing and dictation classes. Students, in groups of ten to fifteen, could bring principal instruments to a weekly session, and improvisation exercises could be outlined to correlate with the musical materials they are currently reading, analyzing, and writing.

Such a course would develop the competencies mentioned earlier, which we could call the “craft of improvisation.” Students would be introduced to improvisation at its most basic level and gradually increase the sophistication of their playing, using the musical materials they are currently studying in theory class. The goal of the course would be to enable students to improvise confidently on their principal instruments on a basic level, and it would *not* be aimed at any particular style of improvisation, such as jazz. The course outline might include

- Listening analytically
- Controlling the instrument by improvising with basic parameters
- Basic procedures of improvisation
 - building a melody
 - ornamenting a melody
 - developing melodic ideas
 - improvising on a single chord
 - improvising on a short chord progression
 - improvising on a rhythm
 - calling and responding
- Building a vocabulary for improvising
- Beginning to improvise in a particular style

This outline could, of course, also be adapted for use in the applied studio.

Or, it might be interesting to link improvisation with another curricular concern, that of broadening the curriculum beyond European art music. In many, many music cultures of the world, improvisation is a central part of the creative process.

BUT WILL THE FACULTY BUY INTO IT?

I recently gave a survey to my faculty regarding each course that they teach: applied, ensemble, techniques, and classroom. I asked only four questions:

1. Do you currently make assignments involving composition experiences in this course? If so, please briefly describe those experiences.
2. If you were requested to include composition experiences in this course, how could student composition be included in your course outline?
3. Do you currently make assignments involving improvisation experiences in this course? If so, please briefly describe these experiences.
4. If you were requested to include improvisation experiences in this course, how could student improvisation be included in your course outline?

Here are a few of the responses to question 4 that likely reflect typical faculty attitudes toward improvisation:

“I don’t see how I could fit anything else in.”

“Not sure how.”

“I do not teach jazz clarinet because I really can’t do it myself.” (*Did I mention jazz in the question?*)

“Not sure how. If we could get them to open up and sing in class, we could teach them to scat sing around a given chord progression.” (*How did scat get in there?*)

“I don’t see how we could possibly find any extra time in this (theory) class.”

“Why?” (*’nuff said*)

“Aural development through singing and improvising on specific tunes, keys, ideas.” (*All right!*)

“Why? The class (techniques) admits to this already. It is not the major focus. They are beginners. It is not necessary.”

“I could assign improvising an ABA melody, for example, then harmonize it. I definitely feel that learning the literature for the instrument and necessary technique to go with it should be far more important.”

“It is mentioned.” (*Mentioned?*)

“Not applicable.” (*applied*)

“Maybe an assignment to improvise in a fundamental, stylistically appropriate way to gain a higher ‘comfort level’ on the instrument.”

“Ability to improvise within the chord structures could be taught at a basic level.” (*It’s a start!*)

“See question 3. We already do a lot.” (*There’s at least one instructor that doesn’t need to be convinced!*)

CONCLUSION

I am personally dedicated to the value of improvisation as a tool for developing musicianship, and the previous survey is the first step in initiating a broad-based program. Fortunately, my Undergraduate Studies Committee is supportive, and together we are addressing the most effective and efficient ways to increase

improvisation skill throughout the student body. However, an extensive program of faculty training will be a necessary prelude to implement this program as few faculty members have an understanding of the purpose and goals of improvisation, and most of them do not know how to guide such activity.

To implement increased improvisation experiences in the curriculum, it seems to me that

1. Teaching materials need to be developed.
2. Faculty and student fears must be put to rest.
3. Objectives need to be outlined and agreed upon by the faculty.
4. The value of improvisation skill must be acknowledged and understood by all.

Can all of this be done when 80 percent of the faculty have never improvised? If we are concerned about the basic musicianship of all our students, I think it must be done!

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IMPROVISATION AND COMPOSITION— SYNTHESIS AND INTEGRATION INTO THE MUSIC CURRICULUM

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INTRODUCTION—REMEMBERING TO RETURN TO FIRST PRINCIPLES

The history of Western society has been typified, it seems, by ever increasing fragmentation of disciplines and specialization in practice. In contrast to nearly all the rest of music making on Earth and throughout the history of mankind, the past few centuries of Western European art music have witnessed a growing, rigid separation of composers from performers, performers from composers, and audiences—that is, listeners—from both? The reintegration of composition with performance produces improvisation. The reintegration of these with audiences invigorates the creative act of listening and points out the subtle differences in individual listeners' experiences. As we emerge from this recent past and our cultural thinking becomes increasingly global, it is appropriate that we now search for such reintegration within our music curricula.

In most cultures, improvisation is intimately related to the development of an aural tradition, a collective musical literature to which all practitioners contribute. The most prominent examples in our immediate awareness may be those of Indian classical music and African American music, some of the most vital music on the globe. Yet, in our version of academe, we cannot seem to stop ourselves from fragmenting our study of these disciplines as well. Witness what is, in my opinion, the tragic direction jazz studies have taken in some institutions that seem to be in a stampede (1) to rigidify and codify the tradition, (2) to concretize a notion of standard practice, and (3) to ostracize those who would be innovative and experimental, whose approaches are so necessary for keeping this precious, collective literature in a healthy state of evolution and adaptation. This is done in spite of the nearly synonymous meanings of the words *jazz* and *freedom*. One fact is certain: academic jazz produces boring players. If we are to enfold an art form into our institutions, we must also accept the responsibility to help maintain its vitality.

Musical societies in the coming decades will require our young musicians to be increasingly flexible, to be original, and to have an ever-broadening set of skills. Each and every young musician today should be focusing on developing her or his original musical voice as a total musician for the emerging world.

When contemplating issues of such importance, I always believe it is useful—maybe even essential—to return to first principles. I often remind my composition students of the importance of self-analysis—periodically asking the questions, “What am I doing? What are the ideas connecting concepts in all my work? What

are the larger concepts that can embrace all my individual ideas? and How can I identify my own, emerging, musical language?"—all this, along with a periodic return to first principles of composition.

Definitions

My definitions for composition and improvisation are quite simple:

A composer is simply, a *creative music maker*.

Improvisation is simply, *composition that is immediately heard, rather than subsequently heard*.

Any mixture of these is perfectly feasible. Creative music makers may include creative performers, composers, analysts, historians, philosophers, writers, thinkers, producers, technicians, programmers, designers, and listeners—and maybe, most importantly, listeners. It may be that we are entering an era that is characterized by a fundamental shift in emphasis regarding composition, away from the one-way transmission of musical experiences to listeners and toward a focus on listeners', creative experience. To the extent that music is a shared experience, audiences must understand that it cannot take place in a meaningful way without their active participation. This requires a view of listening as composition. Listeners are part of the compositional process. They must take an active role in creating the musical experience. ^{1,2}

Compositional Method

A composer's license includes the opportunity to construct, or propose, entire universes. I refer to this as *propositional* music, composition involving constructing complete, cognitive models of music as a part of the act of composition. ^{1,3} It may be useful to consider some fundamental steps in constructing a compositional method. These may be unique for each individual and may apply to single works or bodies of work. Much music is made without considering these steps, of course. However, certain basic assumptions will have been adopted, whether or not through conscious choice:

- Choose your universe. What is the universal set for a work? The universal set will describe a domain of *compositional attention* and the kinds of distinctions that will be made as a result of compositional thought and choice. What are the elements of formal concern? This may include naming the parameters that will carry information-articulating forms. Note that these are *generative* parameters, not necessarily *analytical* ones. How will composer(s), performer(s), and listener(s) act as ordering agents in the musical experience? Note that *musical attention* may be directed toward things outside the realm of formal processes, particularly in listening. Compositional attention may also be directed toward things not traditionally considered to be musical.

- How will the universe be ordered? (Not, how *is* it ordered?) List the potential, *generative relationships* in this universe, along with the elements and procedures necessary for constructing the relationships.
- What are the scales of measure for parametric values to be used? How will parametric values be compared? For example, will *measurement scales* be used? What will be the language and means for making comparisons among compositional elements?
- What are the levels of significant difference for each parameter? Establish the criteria by which things are to be considered the same or different.

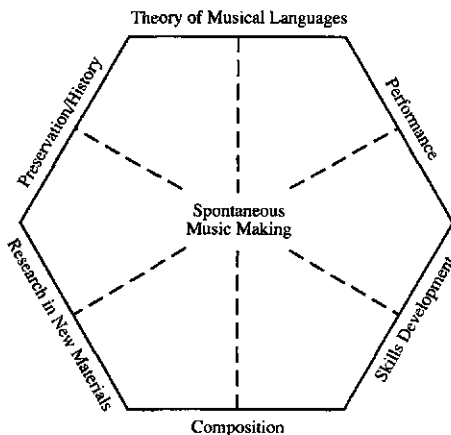
All these considerations apply to how improvisers develop their individual musical languages as well. In what follows, I've constructed a kind of check-list containing ideas to consider as we attempt to create healthy, productive learning environments for the young musicians to achieve these ends in our schools.

QUESTIONS AND ISSUES TO PONDER IN IMPLEMENTING THE GOAL OF INTEGRATING IMPROVISATION AND COMPOSITION INTO THE MUSIC CURRICULUM

Essential Elements for Musical Evolution

A music school must be a healthy environment for the evolution of music as well as for the teaching of music. In this way, those who study in our schools will be most prepared to participate in what is sure to be the multi-dimensional musical environment of the coming decades. Improvisation is, perhaps, the central focal point of this interdisciplinary matrix, at least as far as the practice of music goes. Does your school have these essential elements in place? Here is one view (mine) of such a school design:

Hexagonal View of a Music School



(Note that I've consciously left teacher preparation out. Like spontaneous music making, it also lies at the center. Virtually all of our graduates will teach at some time in their lives, and any teacher, particularly those intent on a career in teaching, *must* have substantive experience in all of these areas.)

Means to Educate the Total Musician

Note this important fact: spontaneous music making, of necessity, draws on *all* areas in this matrix. To become skilled in this discipline—and it is a discipline—students must be informed in all of them. Do you have the means in place to educate the *total* musician?

Faculty Resources

The success of any endeavor like this will only be as great as the people in your programs are prepared to make it. No administrative or curricular structure will be effective if the expertise to put it into practice is lacking among the faculty. Who do you have among your faculty who have already demonstrated expertise or a strong interest in this area? To begin, form a coalition among these faculty members, deputize them to articulate new initiatives that they can carry out with existing resources, and support them to put these initiatives in place. Do not require other faculty members to participate, at least at the outset. Then, provide faculty development incentives, such as release time or course development grants to enable other faculty to begin exploring how they may participate as well. Finally, look for hiring opportunities to bring in new faculty members that can help in this evolution. Note that it must be an evolutionary, not a revolutionary process. Otherwise, your initiatives may backfire.

Remember that, to some degree, our institutions must be reactive organizations, responding to new developments in our culture. As music executives, we must steer our institutions through this evolution, while hoping to be full participants in it as well. But if we simply and consistently put our support behind the things we believe in, with a little patience, nature will tend to take care of the rest.

Improvisation and Musicianship Training

Do you have a plan to incorporate spontaneous music making into fundamental musicianship training? All students should develop comfort and confidence in manipulating sonic imagery of any kind. (Notice that I am using the term *sonic imagery* that is broader than something like *musical materials* or, even worse, *standard musical materials*.) To succeed in the future, musicians must have what I like to refer to as *big ears*. This means the ability to remain open to all sound experiences, to spontaneously analyze and parse these experiences into their constituent parts, and to imagine recombinations and transformations of them. Students must gain an understanding of how forms and structures emerge in musical languages—that is, how they *emerge*, not how they have been codified in retrospective analysis.

Developing a good understanding of musical forms depends on constructing mental models for representing musical information in a manner that is appropriate for the forms in question. Also, the components of formal analysis must be understood as *action terms*, entities that can stimulate the formation of sometimes unpredictable relationships and provide tools for exploring musical environments. For example, a *chord* should be thought of as a *musical verb*, not a noun. It is a channel of action, a temporary marker for movement, a signpost with arrows on a road leading to somewhere on the continuously stretching, rubber sheet of musical space-time. Subtle ideas, such as implication, expression by omission, feeling, and context, will also weigh in with their individual idiosyncrasies.

Develop Musical Invention in Parallel with Musical Discipline

I recommend reconsidering the ordering of the learning exercises we consider fundamental for gaining what we call *musical competence*. Fragmentation seems to be the *modus operandi* of Western culture. In education, we seem to have developed a method of shattering each student's individual makeup into shards of themselves—when we first get them—in the hope that we, in our great wisdom, know how to put them back together in a form that will be better than when we first met. This often causes them to become inert, because in the interest of praxis, we force them to obtain high theoretical or skill-based competence before they are allowed to practice their craft in a way that encourages them to develop individual voices. As a result, most never do. We often operate under the misconception that a steady accretion of inert knowledge is forever prerequisite to gaining an understanding of our discipline. This often produces the embarrassing situation that talented but unschooled practitioners may become more accomplished than the graduates of our schools.

Students should be encouraged to be freely inventive in their musical expressions from the beginning of their life in music. This can develop in parallel with the acquisition of discipline and the intelligent choice making that comes with maturity gained through study and practice. The elements of a student's creative language should grow out of this free expression, not from prescribed formulations. This is not to say that the prescribed formulations of the past are not valuable; rather they are essential for study as examples of well-developed organization, but they do not have to come before a student is allowed creative freedom.

A number of approaches to this idea have been explored with computer software. Jeanne Bamberger of Massachusetts Institute of Technology has reported on ways to take advantage of what students bring from their life experiences to the study of music and to capitalize on their natural tendencies to identify familiar structural units. This knowledge is used to increase the effectiveness of their studies in theory and ear training.⁴ She and her team have developed an innovative computer program called *Impromptu*, which is based on these ideas. Morton Subotnick's *Making Music* CD-ROM, originally developed at the Center for Experiments in Art, Information, and Technology at the California Institute of the

Arts (Cal Arts), makes it possible for anyone to create musical gestures without prior knowledge. Through subtle introduction of techniques for building combinations and variations, the CD-ROM leads them to a deeper understanding of musical structure.⁵ As the user becomes more involved with the fine details of these gestures, perhaps for editing or transforming, she or he is eventually led to the need for notation. My own software, *Hierarchical Form Generator (HFG)*, makes use of a model of musical perception to parse, or segment, improvised musical gestures into their subphrases. *HFG* also provides the user with a repertoire of techniques for transforming and recombining them into large-scale forms that can be interactively recalled while the performer continues playing.⁶ The parsing algorithm is based on principles of perception, and it is often instructive to compare the way that the computer identifies phrases with how the musician plays, interprets, and hears them. By practicing and performing with *HFG*, the improviser can develop skill in constructing original, musical forms spontaneously.

Teachers Performing with Students

Teachers should perform alongside their students. Imitation and musical follow-the-leader exercises are useful teaching methods for improvisation. How is it that we evolved a teaching model in which the piano teacher sits beside the student, but rarely plays music, and usually refers only to notation, style, and hand position? Teacher-student communication should take place partly *through* playing music together. This is the norm in other cultures. We should consider changing the music lesson and basic training models.

Teach Improvisation at the Beginning of Training

Teach potential teachers to encourage spontaneous music making and to understand the importance of improvisation from the *beginning* of musical training. We have ample, clear evidence of how creativity can be restricted by our educational system. It has frequently been noted by professionals that artworks created by children in the younger elementary grades are often more in touch with aesthetic vision than artworks created by children in the upper grades. Improvisation must be thought of as normal, comfortable, and acceptable from the beginning of a child's musical experience. A CalArts pianist has noted, "Artistic children are inquisitive by nature, and they often exhibit a strong need for self-expression.... Improvisation is a musical experience that is at once expressive and connected to discovery. Discovery is the essence. Trying to play by ear songs that one has heard elsewhere is another. Beginning pianists should be encouraged to do both from the start."⁷

Individual Variation in Creative Development

It is important to have some sense of standards with which to judge quality, but remember that no two students will come out of our programs with exactly the same knowledge set and competency base. If they do, there is something terribly

wrong with our institutions. Does your program have room for individual variation in creative development? Students without any sense of what their own original voice is will be dysfunctional in the future.

Collaboration as a Stimulating Vehicle for Learning

Establish a mechanism to support emerging, collaborative projects involving spontaneous music making that emerge from your student body and faculty. Much of the learning and cross-fertilization associated with this discipline can be gleaned from projects. In fact, much of the pedagogy can even be project based. Assign composers to work with performers or performing groups to develop new works. Insist that composers play, regardless of their level of competency on an instrument or with the voice. Composers' ensembles can be good vehicles to draw in musicians who are interested in spontaneous music making. Interdisciplinary art making, often involving improvisation, can be a potent and stimulating vehicle.

Support Course Development Ideas from Group Projects

Always be on the lookout for new course development ideas that can spring from collaborative, group projects.

Development Through a Variety of Mediums

Goals for student development should include exposure to original, creative production in a broad range of application areas, including writing, new media, spontaneous music, nonlinear structure, interactivity, networking, and collaborative group strategies. These will all be required in the future. Graduating students should have experienced *free, artistic vision*. We are familiar with the large-scale cultural shifts, migration, and evolution taking place, but often don't know what to do about them. It is certain, however, that multiple skills, ability to be spontaneous and adaptable, and awareness of radically changing methods for the distribution of music will be enormous factors in our students' lives.

Improvisation Requires Practice

Improvisation is a discipline requiring a great deal of practice. Is adequate time and guidance for this available in your programs? Improvisation can be taught in private lessons, and the teacher does not necessarily need to play the same instrument as the student. So, in our curricula, we could offer improvisation lessons taught by experts, whatever their performance medium may be.

Improvisation and Standard Practice

Be careful about falling into the trap of believing that improvisation is about reproduction of *learned patterns*. That job can be performed nicely these days by computers. The key for humans is *listening*—deep listening and parsing of newly presented material is essential for bringing coherence to subsequent, real-time performance through restructuring or reforming what has been perceived. This is the

skill that must be learned. We must also be careful to understand the limitations of theoretical languages. We in music are guilty of a misnomer. What we call *theory* is not at all similar to what the word *theory* refers to in the sciences. Our retrospectively derived *theories* are highly limited in their stylistic referents. Even the explosive growth in music cognition research of the past ten or fifteen years has not been very broad in its perspective on musical styles and cultures. Cognitive models that are applicable to many directions of twentieth-century or world music are few, but there are some interesting examples. I have written about some of these elsewhere.^{1,3} I am strongly opposed to the view that students should first acquire a firm grounding in standard practice before they should be allowed to gingerly approach techniques heard in the music of our own time. In fact, I believe this is a sure-fire way to choke the life out of music making and condemn our institutions to inevitable obsolescence.

Composing Methods for Practicing

One way to focus on individual development in improvisation is to use compositional design strategies to structure one's practicing system. I encourage my students to think deeply about how to actually *compose* their practicing materials. In this way, they develop original methods and structure their own musical tool kit to serve their ends. They will ultimately have instant access to many ways of getting from A to B in live performance situations, but I hope they will be original ways.

Make Room in the Curriculum for Creative Projects

The most effective forum for synthesizing knowledge and skills acquired in the many areas of music learning is to be found in creative projects. Leave lots of room in the curriculum for such endeavors and provide a supportive environment with ample critiques. We can learn much from schools of visual art in this regard. Critical feedback in seminars with perceptive faculty can often provide the best forum for synthesis among broad areas of knowledge and skill. In these projects, the synthesis achieved by students must be demonstrated by doing, and then assessed by faculty, albeit with a good measure of subjectivity.

Teach Musicianship Skills with Students' Instruments

Musicianship skills training should be conducted with the student's primary instrument in addition to the voice. This facilitates including improvisation, because the students are more comfortable and can relate what they are learning to their primary performance vehicle. Nevertheless, I still believe in students singing—it's the most physically immediate, sound-making experience we have access to.

One of CalArts' experienced skills instructors reports, "In working with scales and, particularly, modes, emphasis is placed on improvisation for pedagogical purposes. Singing improves in various modes and using scale degree numbers

strengthens tonal memory. This leads to earlier success in sight-singing. The by-product is becoming freer to improvise creatively in a given mode.”⁸

Play What Is Learned in Theory Exercises

Students should play what they learn in theory classes. Then they should improvise with the lesson materials as well. This is the *modus operandi*, of course, in jazz and many areas of world music, where it has been so for thousands of years over 90 percent of the globe. Only in the Western European tradition, do we need to be reminded of this.

Jazz students often perform on the highest levels in these courses, but they often have the greatest difficulty understanding why they need to study the material. They understand the practice, but not the abstractions of theoretical, musical languages. This is because we have not done an adequate job of bridging our highly specialized codification schemes.

Go back to first principles again. What do you study first? Harmony begins with acoustics and psychoacoustics. Many students only learn the significance of this at the graduate or post-graduate level. In the beginning, there was the harmonic series, born out of first principles in physics. Then came the simultaneous sounding of different tones. Much later came the desire to modulate—(note the highly ethnocentric concepts of consonance and dissonance in what composer Lou Harrison is fond of calling *Northwest Asia*)—and that strange anomaly of Western music, the equal tempered scale. Then our insatiable desire to modulate stretched and warped the diatonic matrix as if it were on a rubber sheet, much like the warping of space-time we now understand from Einstein. Thus, we gave birth to chromaticism. We continued to stretch and warp the original matrix until it became indecipherable, giving rise to the revolutions and reactions of the twentieth century. Another branch of this chromatic evolution became known as jazz. Now we can address that jazz student sitting in the corner of the theory class, bored to tears, and say, “A suspension is a suspension is a suspension,” and of the resulting serialism, “there is no harmonic there, there.”

Once again, the solution to this problem lies in course development, and this requires faculty release time, money, and carefully articulated goals and assignments for the developers. There is plenty of material out there now, with which to develop a theory curriculum that can provide students with analytical tools more applicable to all music than those we currently use. So, we should be about the task. But we must return to first principles, and that means starting with how we hear and parse sonic experiences.

We must recognize that in the context of providing a general music education for undergraduates, we cannot cover the immensely intricate detail and nuance contained in musical languages that have taken hundreds or, perhaps, thousands of years to develop. But we must recognize the pluralism in global musical experience and do some important spadework in unearthing basic, broadly applicable tools. The only alternative is to clearly declare that we will not maintain a global

viewpoint and label our schools as academies of Western European art music. This is perfectly legitimate, of course, and there is a place in society for it. Our students, however, with better knowledge of what we are doing, can make their own decisions about whether to enroll.

Scheduling Problems Inhibit Curriculum Integration

One of our biggest problems—and one most resistant to administrative solutions—is integrating skills, theory, literature, and repertoire studies with spontaneous music making. We all know that we need to do this, but we've fragmented our course scheduling process to such a degree that we have a great deal of difficulty putting this notion together effectively. We have to solve it, but I'm not sure how best to get around the scheduling problems.

Practice Time for Improvisation and Musicianship Skills

Also related to scheduling problems is the issue that improvisation and musicianship skills require lots of time and practice. The best way to learn to play in tune, for example, is to play chordal drones against pitch references for at least an hour a day. Tuning accuracy is a function of time. The longer one listens, the more finely discriminating she or he can be. How can we fit this into institutional life?

Improvisation in Historical Studies

An interesting approach to improvisation in historical music through the study of ornamentation is practiced by one CalArts instructor as follows:

The study of ornamentation in historical music is taught [by me] as follows. The student takes a written-out piece that obviously reflects a codification of an improvisatory practice (e.g., a melismatic passage in Bach) and extracts the basic, unornamented musical text. She or he then learns to perform the piece using the unornamented version. This leads toward spontaneity in performance, as well as the building of a vocabulary of stylistic devices that can be applied to other more planned works, which cry out for elaboration and improvisation.*

Performance students should also be encouraged to make original cadenzas, even if the result is not always perfectly authentic from a historical standpoint.

Improvisation and Graphic Notation

Another CalArts instructor reports,

I have had good success in introducing classical players to improvisation using graphic music. Modern musical notation is still merely a graphic way of representing sound that has only a moderate degree of precision. Classical players are already used to *improvising* the precise expressive modifications of this notation that make it work in performance.

By gradually removing the precision of the notation, the players are invited to participate more and more in the compositional process. Proportional notation introduces greater choice in rhythm. Spatial notation forces them to deal with

pitch. There is a great variety of pieces using this type of notation, running the gamut from fairly precise to very free. They can then move on with greater confidence to pieces using symbolic notation and, ultimately, to free graphics with no rules.

The use of specific graphic pieces that have been well thought-out as musical compositions helps teach the students that improvisation, to be successful, must be subject to the same rules of structure and form that apply to all composition. It also allows them to improvise in musical styles that are familiar and similar to the music they play from notes.⁹

Remember—back to first principles again—that the musical score is a *dynamic object*. Elsewhere, I have described an image of the correct relationship between score and interpreter as being like that of the observational astronomer involved in searching for extraterrestrial intelligence (SETI). “The SETI astronomer looks for a message without any knowledge of what the sender’s conception of a message may be. This seems an ideal state of mind for the creative performer to be in. It provides composers with the opportunity to create notation objects, anticipating the dynamics of discovery for the musician. It reminds the performer to continuously ask such questions as: ‘What is musical intelligence?’ ‘How can it be discovered inside a work?’ ‘How is its order deciphered?’ ‘How does its existence drive the ontological evolution of the work?’”¹⁰

There is a wealth of musical literature offering performers opportunities to make creative choices. These opportunities require an ability to recognize the language and structural units of compositional styles and work with them. Performance students need to learn to enjoy this musical freedom free and not be afraid when a score calls for such input, broad interpretation, or improvised material.

Use of Technology

Of course, technology can be employed to serve our efforts in these regards. Because modern computers deal with integrated media objects as abstract data, these can be input, manipulated, restructured, synthesized, and output in almost any form we desire. Computer-based tools can also serve, for the time being at least, as convenient catalysts for collaboration and exchange, bringing together people with diverse interests. Students can use these media to try out ideas with some form of nearly immediate feedback. The key elements to solve now in order to take advantage of these tools are these:

1. Access—Students need convenient, user-friendly access to a distributed technology base on campus with a rich software environment in which to realize ideas.
2. Orientation and technical training must be made available. Realizing that whatever method is used to provide it—I believe it should be workshop based in order not to confuse it with artistic training—this method must respond to the nearly light-speed evolution of technology. Students in many

elementary schools are already using software tools that many of our faculty members can't even conceptualize. The potential exists here for an ever widening and possibly disastrous knowledge gap. We need creative solutions.

3. For musical purposes, access to appropriate *listening environments* is necessary. Computers can be used to assist in *music theory*, *skills practice*, keyboard learning, composition, and many other areas, but quality facilities for hearing the results are often missing. Listening to pitches over earphones is just not as effective as being immersed in an acoustic environment in which the air around your body is the transmitting medium for the sound. You can react physically. One idea might be to provide computers as regular equipment in music practice rooms, just like pianos, rather than clustering them in laboratories where speakers only intrude on other people working in the same lab. We should think about that.
4. Without my ever mentioning or suggesting it, my own composition students now routinely bring MIDI realizations of sketches to their lessons. This has turned the teaching of orchestration or instrumentation on its head, of course, and sometimes a good part of the lesson must be focused on how the intended ensemble configuration will sound differently from the computer version. Nevertheless, given the severely limited resources we have to provide composers with ensembles for readings and performances, the computer has proved to be an invaluable tool. In the outside world, the increasing costs of mounting performances of contemporary music tragically limit professional possibilities, anyway.

Computer software can be used very effectively to build acuity in recognizing the structural units of musical forms and working with them. With the *HFG* program, individuals can explore their own creative tendencies in structuring improvisational language.⁶ Subotnick's *Making Music* CD-ROM also takes us back to first principles again—start with the gestures, the expressions, and the intuitively created forms—and then work toward a greater understanding of musical languages.⁵ Again, Bamberger's work underscores using familiar musical objects as starting points in teaching theory and ear training.⁴

CLOSING

Now, we all understand the socioeconomic realities of music schools. We have the problem of convincing our trustees, boards, and regents that the teaching of music requires what is for them an unreasonably low student-faculty ratio. Many are faced with the problem of running huge numbers of students through departments and, to do so, relying on large-population vehicles, like lecture classes and large ensembles, big bands, orchestras, and choruses. But we must remember our first principles and push for forward evolution.

There is the nagging question, "Can large musical groups improvise?" Well, to date, I'm afraid the answer is, not very well. However, there are large-group models we can study in the music of Africa, Asia, Latin America, Eastern Europe, and many other places, along with interesting, experimental approaches from contemporary music.

What kind of society would we have if everybody was a composer? Just think of it for a minute. Well, we would have a vast landscape of mediocre music with a few gems of literature rising to the top and being remembered. We would also have lots of people making music on the side while making a living in other professions. Gee whiz! This sounds a lot like what we already have now. However, we would also have a society of people who have had in-depth exposure to creative processes and have reached out and touched artistic vision, at least a bit. We might have a more sensitive, perceptive, and insightful society.

Improvisation—or spontaneous music making—is the vehicle that transports the full spectrum of musical realization from the realm of abstraction to that of actualization—with the full engagement of intellect, intuition, imagination, proprioception, and physical and psychological being. The total human becomes the total musician. That's how we learn.

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⁴Jeanne Bamberger, "Turning Music Theory on Its Ear, Do We Hear What We See; Do We See What We Say?" manuscript, (Cambridge, Massachusetts: MIT, 1995).

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⁷Bryan Pezzone, "The Bright Side," *Piano & Keyboard* (March/April 1996): 17–20.

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MANAGEMENT AND LEADERSHIP

STRATEGIC TIME MANAGEMENT FOR SAVVY ARTS EXECUTIVES

JIM VOLZ

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Listen, everyone is entitled to my opinion.

—Madonna

Time management is really life management, people management, money management, and, for many of you, stress management. Recent studies indicate that executives waste an average of 288 hours a year attending unnecessary meetings—let’s make sure this isn’t one of them! It is up to you! I’ll provide the tools but you have to decide to use them. I have three-year-old and six-year-old children and we spent some time at a YMCA camp this summer. One of the first things we learned in terms of survival skills is “If it is to be, it’s up to me.”

There are some tough questions that only you can answer and these questions are crucial to your use of time management as a strategic tool. Time management calls for deciding who you are, where you want to be, how you want to get there, and then tackling your agenda with ferocity.

For example, let’s ask ourselves: Where do I want to be at the end of this semester? (in terms of personal relationships? financial planning? work projects?)... At the end of the year? In five years? At retirement? If you choose to plunge into time management as a strategic planning tool, these questions are your homework for the next week.

Next, it is important to set goals and plot out how to achieve these goals. My suggestion is that you organize your strategy on your calendar. The big joke among our faculty is “I don’t have time to get so organized!”

It’s like that guy who was going to buy a copy of *The Power of Positive Thinking*, and then thought, “What the hell good would that do?” (Self-defeating behavior, yes?)

Goal setting is freeing. It can improve your personal relationships, enhance your business relationships, and wildly increase your productivity. Time management can change your life!

Aldous Huxley said, “Ye shall know the truth and the truth shall make you mad!” Mad that you didn’t get organized sooner.

Time management is also life management and sometimes it takes a different way of looking at yourself and the world. I’m not going to get into the “Zen of

Time Management,” but suffice it to say that is important that you know yourself and, as Shakespeare would say, “To thine own self be true.”

Time management is often values clarification—knowing what is most important to you and why! For the harried arts executive, time management involves assertiveness training, interpersonal skills, and organizational savvy. I like to think of it as finding a graceful approach to the *ruthless* pursuit of one’s goals.

There are many different approaches to time management—I’m going to share just one. It’s the system I use and it’s a combination of many systems and starts with setting aside part of one day—you could pick any day (perhaps on the plane home or next Saturday)—the important point is that you hide away, do some soul searching, and spell out your short- and long-range goals and how you plan to achieve them. The results don’t have to be profound—but they should be specific, should be in priority order, and should be attainable. Mine are on my “To Do List”:

1. nurture family
2. exercise
3. publish
4. generate income
5. position for retirement
6. excel as a teacher-administrator

These may or may not relate in an obvious and direct way to my “Highest Priority Tasks” (the top of the left column on the same page). One way or the other, they represent the most important things in my life, remind me that my “Career” is not my entire life, and inspire me to do my best at work and at home.

Let’s review this tool. At the top of the list are my “Priority Projects”—“Complete Strategic Marketing Plan,” etc. At the bottom of the list are my “To Do Today” tasks, which acknowledge the need to accomplish smaller timely tasks but don’t allow me to stray too far from my first priority.

In the middle of this “To Do” sheet are the telephone, account numbers, or other numbers I use most frequently and those I may need for an emergency. This saves me tons of time searching through phonebooks, calling a secretary for purchase order numbers, etc.

Most importantly, this list is all on one sheet, corresponds to my working calendar and file system, is in priority order in regards to “Major Tasks/Minor Tasks,” and can be updated on a daily basis in 30-45 seconds. This master list and my organizational planning calms me down, keeps me from worrying, and propels me into each day (and, ironically, allows me to be spontaneous)!

Let’s look at the working calendar (inside back cover). I prefer a “Week at a Glance Professional Appointment Book” for three major reasons:

1. It allows you to break up the day into fifteen-minute segments.
2. It is large enough to accommodate 8½” x 11” papers, the going size for academic correspondence.

3. It is large enough to be easily found, yet small enough to carry around discreetly.

Finally, to complete the “Time Management Ensemble,” I heartily suggest the “Mead Five-Star Binder,” a compact binder that can hold a half-dozen computer disks, pens, pencils, a wallet, a calendar, a checkbook, and, most importantly, key files related to your “Priority To Do List”, and a “Distribution Folder.” It totally zips up (better than a sleeping bag!), which protects you from losing things and allows you to toss it in the back seat of your car with confidence!

Ok, enough of the tools you can hold in your hand to make you feel better—let’s talk strategies that use the tools you work with between your ears.

TEN TIMELY TIPS FOR SURVIVING ACADEMIA

I don't know the key to success, but the key to failure is trying to please everybody.

—Bill Cosby

1. Schedule the time it takes to prepare for an appointment, to go to an appointment, and to follow up on an appointment.

My experience is that this will cut your hurried, crisis-oriented scrambling in half. It will save you from running late for meetings, allow you to show respect for others by keeping your appointments on time, and enable you to complete projects at a time that is best for you—preferably when conversations and meetings are fresh in your mind!

Decide exactly what you want to achieve.

Do you want to help people, or do you want to be powerful?

—Mario Cuomo

2. Authorize, empower, and delegate partners to facilitate your time management.

Don’t complain, don’t blame, don’t shame—simply explain the importance of your time to your assistant, your staff, your faculty, and/or your family. Make it personal and let them know you will respect their time and their thoughts on how to maximize productivity. Enlist their support, understanding, and help—and use it.

For example, in a conversation with your assistant, you might say:

John, I have an incredibly busy winter semester and I really need your help. I find I’m working eight hours in the office, going home, and working another eight hours at home. I used to be able to catch up on weekends, but now I find that attending fund-raising receptions, nurturing alumni, doing community networking, and catching up on my “must reading” has me drowning. I really don’t mind the work and enjoy the progress we’re all making, but I need to work smarter—not harder. I would really like to spend more time with the students, faculty, and staff, but it seems I’m spending too much time each day, dealing with nuts-and-bolts

questions or problems that should or could be handled by someone else. I look at it this way: every moment of time I spend on these tasks is time I could be spending more productively with the faculty, staff, and students or is precious time taken away from the few moments I have with my family. Can you help?

Progress may have been all right once, but it has gone on too long.

—Ogden Nash

3. Be proactive and maintain control over your schedule.

Publish your goals, objectives, meetings, and remarkably tight schedule, and put your goals on your calendar. Schedule ten to twenty 15-minute blocks of time each week when you are accessible to visit faculty or staff in *their* office or a neutral spot (longer blocks of time may be scheduled if *absolutely* necessary). Make appointments with yourself! Schedule 1½ hours of “do not disturb” time each day to tackle priority goals. “Punch a hole” in tough projects by committing to a ten-minute outline that will get you started.

For example, allow your assistant to show an identical copy of your schedule to others and consider posting your schedule when you are out of the office most of the day. This sharing process lets colleagues know you are in pursuit of larger goals (that even *they* may agree takes priority over their spur-of-the-moment “last-minute” crisis). It also alleviates suspicions that you are really out golfing and may make you feel better about “being away.” Some people are simply oblivious, some won’t care, but most will respect your time if you show leadership.

By scheduling a time when you are accessible each week, you allow individuals to save up agenda items, maximize time spent one on one, and eliminate many concerns that magically work themselves out without your participation. By meeting in their office or in a neutral spot, you ameliorate territorial concerns and can easily exit without having to push someone out of your office.

If you need to get a haircut, put air in the tire of your car, pick up the children from day care, or hide behind a *USA Today* and drink a cafe mocha—put it on your calendar! Make an appointment with an important person in your life—you!

*Beware of the danger signals that flag problems: silence,
secretiveness, or sudden outburst.*

—Sylvia Porter

4. Hall Walk.

By increasing visibility, you often serve as the director of crisis intervention versus the crisis manager! You can head off many problems, inspire loyalty, show personal interest, and gain people’s confidence through visibility and outreach versus surprise, uncontrolled, and, usually, uncontrollable bouts of frenetic finger-pointing meetings, bitch sessions, and bouts of competition. Using “Hall Walks” to communicate allows you to touch lives in a positive way, and people appreciate

it. Plus you can always retreat back to your office, thus managing your time and emotions.

Always put off until tomorrow what you shouldn't do at all.

—Anonymous

5. Instruct your assistant to schedule appointments during previously agreed to “Meeting Times” only.

Explain to callers that “Dr. Volz is out of the office on business” or “unavailable to take your call”...“but I will make sure he receives your message.” Specifically instruct them not to say: “I will have him call you.” This implies control and commits you to a call you could potentially delegate.

Ask your assistant to take a clear message with the full name, telephone number, date, time, and purpose of the call or personal visit.

Plan on interruptions. Emergencies happen—just expect them and manage them. Don’t let them derail your plans—the rule of “the worst-case scenario” should be planned for and greeted with a calm sense of inevitability.

There is never enough time, unless you're serving it.

—Malcolm Forbes

6. Screen all calls and return phone calls en masse at specified times each day at times that are convenient for *you*.

This will eliminate one of the major time wasters for most executives and put you in control of your “phone life.” This allows you to prepare and be ready for negotiations, concerns, and problems, and to gather the necessary data so that it is in front of you when you place the call. It also prevents ongoing disturbance of your work on priority goals and saves a lot of time (since it is more appropriate for you to quickly end a call that you initiated). If you don’t have a secretary, a good voice-mail system or excellent answering machine is worth its weight in gold. If you have a secretary who can’t grasp telephone etiquette, find one who can.

A man with one watch knows what time it is.

A man with two watches is never sure.

—John Peer

7. Write it down! Don’t rely on your memory.

Discipline yourself to jot down notes on important commitments or carry a small tape recorder that may be transcribed later. Ask your assistant to insist that individuals commit requests in writing so that you have a record of the requests and don’t forget about them.

I don't say we all ought to misbehave, but we ought to look as if we could.

—Orson Welles

8. Clarify and disseminate your expectations in regards to agendas and meetings that you run and are required to attend.

Suggestions:

- Deliver agendas to participants twenty-four hours in advance of meetings.
- Put important agenda items first to encourage promptness.
- Don't waste anyone's time. Only individuals actively involved in the particular agenda items should be required to attend.
- Schedule meetings (or your participation in meetings) for fifty to sixty minutes, unless otherwise stated.
- Begin meetings on time.
- Have no surprises. The president of Avon used to say something to the effect of "Bring me your problems early and you have a partner in solving the problems; bring them to me late (or surprise me with them), and you have a judge!"
- Close the door when the meeting begins to focus attention on latecomers.
- Speak privately to offending parties.

You're never too old to do goofy stuff.
—Ward Cleaver, "Leave It to Beaver"

9. Get to know yourself.

Goethe says, "He who seizes the right moment is the right man." When are you at your best? When are your writing skills ready for peak performance? When are your analytical skills clearly accessible? When do your creative skills tend to blossom? Matching your goals and tasks to your highs and lows will keep you from spinning your wheels and help you make the most of your time. How do you procrastinate? (When I reach for my fourth cup of coffee and it's not yet 9 A.M.—I know I'm avoiding the day. And when I rearrange my "To Do List" more than once a day—I know I'm in serious trouble!)

What one has to do usually can be done.
—Anna Eleanor Roosevelt

Not to decide is to decide.
—Author unknown

10. The future is now.

Choose to spend time doing what you will remember ten years from now and what you want other people to remember you doing. Learn to "Just Say No" on the basis of your own priorities and the priorities of the institution you represent.

For example, I am often called by the faculty senate, my dean, or my chair to sit on yet one more committee with a half-dozen to a dozen other university colleagues. Generally speaking, I usually sit down with the requesting party and

review the “Priority Projects” I have selected or been previously assigned. We don’t fight—Kafka reminds us that “In a fight between you and the world, bet on the world.” *Together*, we explore options and usually tend to agree that my time is much better spent on previously assigned fund-raising, community outreach, audience development, and arts critic responsibilities than on an already well-organized committee dealing with an ad hoc concern.

*You must remember this ...
The fundamental things apply,
as time goes by.*
—Herman Hupfeld, 1931, for *Casablanca*

TWENTY TERRIBLE DISTRACTIONS

We haven’t the time to take our time.
—Eugene Ionesco

1. Procrastination.

Solution: Force yourself to get the job done and reward yourself for completing priority tasks.

2. Overcommitment/Poor Delegation Skills.

Solution: “Just Say No” or if you feel it’s impossible to say no, review institutional or personal priorities with those closest to you and seek their help in establishing a reasonable schedule. Hire people you respect and trust, and give them the opportunity to shine by delegating responsibility.

3. Perfectionist Tendencies.

Solution: Give each task your best shot for the amount of time you have to work on it and move on knowing you did your best under the circumstances.

4. Schedule Deviation.

Solution: Plan for normal interruptions, deal with them quickly, and get back to work. Always finish thoughts before dealing with interruptions and quickly outline where you plan to go with a report, letter, or plan before you leave it.

5. Lack of Flexibility.

Solution: Don’t be so wed to your schedule that you are unable to perceive and grab hold of opportunities that relate to your key life and career goals. Realize that change is inevitable and that, as Charles Kettering once said, “If you have always done it that way, it is probably wrong.”

6. Lack of Preparation.

Richard Nixon used to say, “Always be prepared to negotiate but never negotiate without being prepared.”

Solution: Bring to the table all the tools you need to finish the product so you can avoid straying from your work and other distractions.

7. Poor Work Space or Time.

Solution: Do easy tasks during high interruption times in your office and do “Priority Difficult Tasks” at a site during minimal interruption times.

8. Poor Staff Training, Supervision, and Follow-Up.

Solution: If your current assistant is top-notch, ask him or her to prepare an overview for work in your office, a realistic job description, a day-to-day breakdown of responsibilities and activities, and a “Handbook to Organizing, Cooperating With, and Surviving Work [with your name here].” If your assistant is generally useless, put this handbook on *your* priority list, complete it, and use it for future orientation, training, and evaluation. Update and revise as necessary.

9. Open Door Policies.

An open door says, “I am available to you and I’m not working on a ‘Priority Project.’” An open door for a short and consistent time per day may work for you and employees who know they can catch you between 2–3 P.M. daily.

Solution: The aforementioned “Hall Walks” tackle accessibility issues while allowing you to control the use of your office.

10. Waiting in Line/Sitting in Useless Meetings.

Solution: With your organizational binder, you have a myriad of projects just waiting for you! Have your assistant take your mail out of the envelopes and save it to read during boring meetings.

11. Searching for Addresses, Telephone Numbers, etc.

Solution: Have your assistant type in all your important numbers onto your computer and reduce the type so they can easily fit and be found in your notebook. This should include birthdays, anniversaries, holidays, etc. Important note: Code any financial numbers to prevent theft!

12. Instant Gratification Syndrome.

Solution: Reward yourself only when “Priority Projects” are completed and chastise yourself for dealing with little tasks just to get them off your list.

13. Listening and Reacting to the Squeaky Wheel.

Solution: Reward individuals who respect your time and work plan, and penalize individuals who waste your time by assigning them a less than desirable task every time they needlessly distract you.

14. Bad Attitude/Fear of Failure/Jealousy/Anger/Depression.

Solution: Let go of the past, look to the future, forgive, forget, and seize the joy that is available to you. Inventory your strengths and blessings, and be grateful for all you have accomplished. Consider seeking assistance and outside support for persistent emotional problems.

15. Elongated Morning, Lunch, or Dinner Meetings.

So often your prime time for working on “Priority Projects” is preempted by long, unproductive meetings that don’t engage or involve you for more than a few minutes.

Solution: Consider setting a fifty-minute limit on all morning meetings

- (including your own meetings and your participation in outside meetings). Avoid lunch dates and meal meetings that can drag on unproductively for hours without any graceful means of escape. Delegate!
16. Proofreading, Signing Checks, and Signing Letters.
Solution: Hire reliable assistants who can proofread, write, and edit materials. Save check and letter signings that you can't delegate for quiet TV-vegetation times, for times you are waiting for meetings to begin, for waiting in line, etc.
 17. Handling the Same Projects, Papers, and Memos Over and Over and Over and Over and Over and Over and ...
Solution: Put #1 at the top of each new piece of paper that crosses your desk and add #2, #3, etc., each time you rehandle this paper. Resolve to complete the project, delegate the project, or toss the project the third time you handle it.
 18. Handling Correspondence on a Piece-Meal Basis.
Solution: Resolve to save minor correspondence and respond to it all during pre-set times during the week. Use the fastest means of dispensing with bureaucratic correspondence (fax, phone call, letter, e-mail, etc.) and don't waiver. Delegate whenever possible.
 19. The Black Hole of TV.
Solution: Use the time you must spend in front of a television to grade papers, do push-ups, clean up your "To Do List", compose or dictate basic correspondence, and delegate smaller projects to subordinates.
 20. Reading Junk Mail.
Solution: Don't do it.

THIRTY WONDERFUL WAYS TO GAIN CONTROL OF YOUR LIFE

1. Never fret, worry, or fume about "waiting" for anything. Consider the extra minutes an absolute gift that may be used to pursue activities you enjoy (such as reading a newspaper, sipping a cup of coffee, or working on your "To Do List").
2. Make a list of every birthday, anniversary, graduation date, holiday, and special event that is important to you and put them on one computer list that may be easily updated. Write each date on your calendar the week you buy your new calendar (or ask your assistant to do it). If you plan to send a gift, also schedule the time on your calendar to buy the gift and mail the gift.
3. Take advantage of computer "mail-merge" capabilities to keep in contact with friends and colleagues. Personalize letters but use a consistent body of text as appropriate.
4. Send thank-you notes and congratulations notes as a way of showing appreciation, nurturing subordinates, encouraging cooperation, and sharing credit. "It's amazing how much may be accomplished when we don't care who gets the credit" (author unknown). Richard Nixon would say it in a different way:

“Always do as much for our friends as our adversaries would do for our enemies.”

5. When assembling committees, consider a strategist, a creative thinker, a financial wizard, and a “can do” facilitator to get things done.
6. Avoid stressful situations prior to important meetings or work sessions. Schedule aggravating situations and people at times that are best for you (and schedule time after the session to unwind and regain perspective). For example, don’t review budget cuts, sexual harassment litigation, and workers compensation claims just prior to a faculty meeting or a speech to the Rotary Club.
7. Reduce stress by exercising regularly, playing soothing music to drown out office distractions, dressing comfortably, and taking a break from the grind.
8. Ask yourself: What will matter most to me, my family, and/or my colleagues a week from now? At the end of the semester? Next year?
9. Consider ethical “codes” when scheduling on your calendar. For example, “Stress Reduction Management” could serve as a calendar listing for a basketball game, a picnic on the beach, a mid-afternoon nap, or a time to finish Grisham’s latest thriller. “Professional Development Hour” could be a code for listening to your favorite symphony or watching an important opera on video. “Curriculum Planning” provides the time and opportunity to read the latest journals and articles that shape your classes and the learning process. The strategy is that an individual perusing your calendar will be more likely to barge in on your reading or attempt to usurp your picnic than bother your “Stress Reduction Management” or “Curriculum Planning” sessions.
10. Lead by example. Demand ethical standards and make sure you set the pace in the way you treat students, staff, and faculty. In a recent column, Ann Landers suggested that “the standard by which you will be judged is how you treat the people who can’t do anything for you.”
11. When faced with a difficult dilemma or a confusing ethical decision, ask yourself: (a) Is it legal? (b) Is it balanced? (c) Does it fall within the guidelines of the university? (d) How would I feel if my decision were printed on the front page of my hometown newspaper tomorrow morning?
12. Surround yourself with positive-thinking, competent people. *Here’s a test:* Call your office during the break. How many rings before someone picks up? Does the individual who answers represent the professional image you want for your office? Does the person take careful messages? Is anyone even answering the phones, or do you have an oftentimes frustrating voice-mail system or poorly functioning answering machine? How can you be well organized if those individuals who represent you aren’t well trained and organized?
13. A leadership and team-building tip: Help your faculty and staff build their personnel files and feel better about their work by sending short notes of congratulations or a thank you on behalf of the university. Put good news in writing ... deliver bad news in person!

14. A leadership and community-outreach tip. Scan (or ask your assistant to scan) university publications and local newspapers, and send notes of congratulations to people who have been promoted, honored, or otherwise recognized. One never knows when you will be sitting on a university committee or community board with another leader from your city. How does this save time and help you control your life? It's amazing how outreach creates and solidifies allies that can help you cut red tape and save valuable time in planning and committee work. It's also a very small world, and someone you congratulate today will most likely be on your fund-raising list next year.
15. Instead of asking yourself, "Is it fair or okay for me to assertively end this non-productive meeting or cut off these rambling, inconsiderate individuals who pushed their way into my office?" You should ask yourself, "Is it fair for me to deprive my children of their mother or father, my spouse of my companionship, or my department of this crucial planning time because of an individual's lack of foresight or planning?"
16. Let those closest to you (spouse, children, faculty, staff, etc.) know that you need key tasks and requests in writing—even scribbled on a Post-it® note. This saves you from forgetting, from dealing with guilt, and from the wrath of others when you forget hasty requests screamed over balconies, on your way to class, in the hallways, when pulling out of the driveway, etc.
17. Remind individuals who "grab you in hallways" that personal matters and personnel issues should be discussed behind closed doors and not in front of students and the world at large.
18. Begin your morning the evening before. Pack up everything you need to take to work and put it in the same place each night. Pull out your clothes the night before and consider a programmable coffeemaker.
19. Trash the clutter. Experts insist we spend 20-30 percent of our time looking for things. Toss out clothes you haven't worn in the past year, store everything in your desk that you haven't used in the past year, and sift out files that are no longer necessary and move them out of your office (preferably into a garbage can)!
20. Work smarter, not harder. Remember that results count—not the time you spend on a project.
21. When interrupted in the office, do a half-standing, uncomfortable-looking crouch in front of your desk, and ask, "What can I do for you?" Don't remain seated with a friendly smile—it's an invitation for the other party to sit down.
22. When you inadvertently end up on the phone with someone you have no interest in talking to, let the caller speak for a moment and quickly say you are "in the middle of a project" or "surrounded by people." Ask for a number so someone may return the call. Then delegate it. A ruthless approach recently suggested by *Working Woman*: "Let the person talk for a minute or two. Then, when *you're* in midsentence, hit the disconnect button. No one thinks you

- would hang up on him when you are talking. If the person calls back, have your assistant say you have just taken another call.”
23. When writing memos, place your main point before your rationale, unless you feel your reader will disagree with you, or your reader lacks understanding of the issue and you need to offer an explanation first. If you desire a response or a course of action, be specific and set a deadline. Never commit to letter or memo form what should be discussed face to face.
 24. Letters and memos should be used to confirm policy, not to set policy or announce a new policy. Consider the consequences of the letters you write and understand that they may come back to haunt you.
 25. Use an annual report to list your department or school’s success stories, achievements, and progress. Being proactive enhances your image and saves valuable time defending your programs later. It also allows your staff and faculty members an opportunity to share their accomplishments and communicate their ideas and concerns with you. Keep it simple—short paragraphs and lists—or few people will ever read it. A personal annual report detailing your own achievements for your direct supervisor positions you more effectively for merit increases and future contract negotiations.
 26. Always approach your supervisor with solutions, as well as the problems. Ask those that report to you to do the same. As Richard Moran explains in *Never Confuse a Memo with Reality*, “You are getting paid to think, not to whine.” Moran also advises, “Don’t get drunk at the company holiday party,” never in your life say, “It’s not my job,” and always have an answer to the question “What would I do if I lost my job tomorrow?”
 27. Educators who bring out the best in people treat their students and employees with respect and dignity while communicating clear-cut expectations.
 28. Take a world view and plan ahead. Stockpile birthday and Christmas presents in an empty closet, have generic greeting cards on hand, call stores and businesses before driving across town to find out they are closed, and stock up on groceries and office items you use a lot to save seemingly endless shopping trips. Use your assistant or a mail house to wrap and to send mail and packages.
 29. Listen carefully! Time, energy, and massive frustration (for you and others) may be saved if you pay attention the first time. For example, have a pencil in hand when listening to telephone messages so you don’t have to listen to the entire message just to retrieve the phone number. Writing down travel instructions will save you from missing appointment times or having to stop and call for new directions.
 30. Put a sign on your door that says “In Conference,” “Timely Work Session,” or “Available 1–2 P.M. Today” to discourage interruptions.

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DEVELOPING INTELLECTUAL SKILLS AT THE GRADUATE LEVEL

OPENING REMARKS

TERRY L. APPLEBAUM

University of Missouri–Kansas City

In contrast to the undergraduate program, which typically provides our students with a serious study of music within the context of a liberal arts education, graduate study is a time to pursue intensive work in a highly focused area of music. Intellectual skills or processes, such as creativity, discovery, integration, and synthesis, have an important place in the graduate music curriculum, but their role has often been a supportive one to our more disciplinary-based, vertical-growth model.

This model has served us well. Our graduate programs have produced some of the world's finest performers, teachers, composers, and researchers. So why, in this forum, do we need to consider the role of developing intellectual skills at the graduate level?

Let us look for a moment where we stand vis-à-vis the academic environment at universities today. It is an environment where taxpayers question the value received from higher education. They expect us to do more with less. It is an environment where the boundaries of individual disciplines no longer are distinct; an environment where interest is focused on the connections among disciplines, searching for possible synergies; an environment where newer scholarship in physical sciences gravitates toward integrated science studies; an environment where books and articles by scholars from departments of English, sociology, anthropology, and economics often find a comfortable fit under the wider umbrella of cultural studies; and an environment where the discourse among many of our colleagues speaks to political context, argument, and the social construction of reality.

Challenges to our credibility and financial pressures will be with us for the foreseeable future. Time will tell whether the academic environment reflects intellectual innovation or fad. Nonetheless, a powerful influence is in place—this environment sets creativity, discovery, integration, and synthesis in the forefront of graduate curricula.

Given the new ideas arising, what questions can we expect to surface? Several occur to me. What is the future place of our graduate programs, D.M.A. programs in particular, in the university of the not-too-distant future? How well will traditional departments and schools of music fare in relation to the setting of academic

priorities and allocation of financial resources within the university? Finally, as presently structured, will our graduate programs adequately prepare those graduate students who aspire to careers in academe?

This afternoon, our discussion of issues surrounding intellectual skills and graduate curricula begins with the points of view of our three distinguished panelists. They will share their insights and experiences in an effort to help us frame the questions and deal with issues from proactive and responsible perspectives. Following their remarks, we encourage you to pose questions from the floor for what we hope will be a lively and productive exchange of ideas.

DEVELOPING INTELLECTUAL SKILLS AT THE GRADUATE LEVEL

PAUL C. BOYLAN
University of Michigan

When I was invited to participate in this session, I declined at first. The prospectus was confusing to me; I did not understand exactly what was being proposed; and I certainly could not fathom ways in which my participation might be useful, since I believe that the “intellectual skills” required in this new information age demand reforms, principally in undergraduate education.

My concerns were graciously acknowledged, and I was urged to join the discussion regardless of my reservations about the specific topic. I suppose it comes with being among the senior members of this organization that one’s eccentricities are tolerated, and so I am here to share some of my current thoughts on expanding the scope of graduate education in music. I hope that my suggestions will at least illuminate the session topic if not address it directly.

I will describe five issues that seem to me to offer significant opportunities to those of us who guide programs of study for graduate students who will pursue their professional work in the next century.

Issue number one pertains to music in popular culture. We all know that among college students there is extraordinary interest in many genres of music, including blues, rock and roll, jazz, folk music of our own and other cultures, musical theater—the list could go on and on. I believe that these genres could well benefit from the serious attention of scholars, and that we should be preparing graduate students to effectively teach courses that address such musics. Beyond the inherent value of much of this music and beyond the intense interest among students to discuss and learn more about it, such courses can be important avenues, leading students subsequently to investigate what we call “art music.”

Musicians should note that there is already important research among sociologists and social historians that focuses upon popular music as a manifestation and reflection of cultural values—particularly among the young and minority groups within our society. There are significant opportunities for music scholars to collaborate in these studies. Largely as a result of the dissemination of American popular music through increased, worldwide communications, there is increasing corruption and dissolution of native and folk musics in most cultures around the world. There is ample opportunity here for ethnomusicologists and anthropologists to collaborate in meaningful ways and to encourage and enable their graduate students to do the same.

(In the era of new budgeting plans in which credit hours generated are increasingly important in the financing of our schools, I acknowledge that my championing of popular musics as worthy subjects of serious study may seem opportunistic or even cynical to some of you. While I am more likely in my spare time to

play a recording of the singing of Jessye Norman than that of Ray Charles, I do sometimes choose the latter. While such may not be everyone's cup of tea, I assure you that my support for the inclusion of so-called popular musics among the repertoires in which graduate students might delve deeply is both genuine and sincere.)

Issue number two pertains to technology and the arts. During recent years, there has been an astonishing growth among courses and degree programs in music and media technology—largely at the undergraduate level. Now we need to get serious about preparing qualified graduate students for teaching posts in those courses and programs. (At Michigan, we have five faculty members guiding students doing major work in technology. Three of these colleagues have D.M.A.s in composition, one holds a Ph.D. in music theory, and another a Ph.D. in music education.) We need to structure masters and doctoral degrees in music technology to prepare the faculty of the future. The challenges will be formidable. There will be resistance from die-hard traditionalists among the faculty. Graduate students will have to cross boundaries into areas not previously deemed proper for advanced work: For example, they will need training in the visual arts (including video art, computer animation, etc.). We will surely have to revisit that which constitutes “scholarly” and “creative” work as we have defined it when we evaluate the progress of such students, whose portfolios may likely include CD-ROMs and other works in mixed media.

(The same can, of course, be said of our evaluation of faculty colleagues in this emerging field. I am already confronting major issues in considering tenure for technology faculty members at the University of Michigan. One faculty member regards scholarly exchanges carried on internationally through e-mail and on the Internet to be a significant portion of her professional “output.”)

The third issue upon which I want to comment pertains to the realignment of expertise among music historians and theorists. Most of our larger schools and departments have developed a musicology faculty to include specialists covering the major periods of the history of Western European art music. This music is typically from the Middle Ages through the Romantic Period, with scant attention given to the twentieth century. Replacing a retiring faculty specialist in Renaissance music with a specialist in American music, or music of Southeast Asia, or popular music, or even a specialist in the avant garde music following World War II is a challenge to administrators, but it is an absolutely necessary change in our staffing models. I am not proposing changes at the margin, but rather major, profound redeployment of faculty expertise. Obviously, if the focus of faculty expertise changes, then the intellectual pursuits of graduate students will soon follow.

These days, much is being written and discussed about cross-disciplinary and multidisciplinary work. I believe that music administrators should be listening carefully to these discussions. Cognitive psychologists are interested in collaborations with music theorists in exploring the syntactical organization of music and how this relates to perception and learning. Anthropologists, cultural historians,

and sociologists are eager to explore music and rituals, musical texts as illuminations of social attitudes at particular points in history, and cultural attitudes concerning race and ethnicity. I believe that cross-disciplinary work should be fostered, and that faculty members who guide graduate students must take initiatives to reach out to other disciplines on behalf of their students. The vitality of graduate studies in music will surely depend in considerable measure on our willingness to contribute meaningfully in such creative collaborations.

A fourth issue concerns our responsibility to prepare graduate student performers to be knowledgeable and—dare I say it—inspired performers of contemporary music, conversant with the special techniques required to perform convincingly much of the music composed since World War II. Being conversant with MIDI techniques seems to me an inevitable requirement in this regard.

Many current faculty members came to us from posts in orchestras or opera companies. Most of them secured their training in very traditional conservatory programs. I have been deeply troubled by the lack of knowledge and interest among them with regard to the music of our time. (We all recognize that ours is the first era in which performers exhibit such disdain for the work of their contemporary composers.) For the good of our art, we must somehow change this situation. It seems to me unconscionable that our institutions graduate students who are, by faculty default, largely ignorant of the music of their time. We are less than fifty months from the twenty-first century; I think we have a lot of catching up to do.

The fifth and final issue is a reminder of what the “information revolution” enabled by technology has to offer us, and the changes and challenges that it brings. Almost overwhelming amounts of information, including visual images, are now stored digitally with access available from practically anywhere. Libraries are now connected electronically and share their holdings, including highly specialized collections, worldwide. Many of these holdings are also being digitized for access via the Internet. The electronic highway is abuzz with intellectual exchange. This information revolution is both dazzling and daunting, and it certainly has an impact on the developing of intellectual skills.

Given the vast amount of information readily available, students must be able to retrieve, verify, interpret, integrate, analyze, evaluate, synthesize, and organize it—all the foregoing verbs having been suggested as desirable intellectual skills in the prospectus for today’s session. However, we should expect graduate students to bring an already formidable array of such abilities to their advanced academic work, and certainly graduate education must hone and refine those skills. But, of course, such intellectual skills are fundamental tools beginning their development practically from birth and flourishing throughout a lifetime, particularly in this fast-changing information age. At the University of Michigan, for example, we are seriously considering what the nature might be of life-long contracts with our graduates to provide access to information on campus that they will need for the rest of their professional lives.

As conclusion to these remarks, I want to share with you my genuine optimism about intellectual vitality in graduate music study and the inviting opportunities we have to strengthen it even more. Those opportunities I have noted are

- Greater inclusiveness in the repertoires deemed by us to be worthy of serious study;
- The intellectual empowerment enabled by technology, including music technology, and the almost unlimited availability of information;
- Our opportunity to reach out to other disciplines to strengthen and give context to the importance of music in our teaching institutions, our lives, and our culture; and
- All that these issues imply in reorganizing our faculties and curriculums.

I look forward to our exchange on these and other important topics this afternoon. Thank you for your attention.

OPEN FORUMS

EMPOWERING AFRICAN-AMERICAN MUSICIANS FOR THE TWENTY-FIRST CENTURY: THE ROLE OF THE UNIVERSITY, COMMUNITY, AND CHURCH

JIMMIE JAMES, JR.
Jackson State University

The twenty-first century is going to be an important era for the African-American musician on all levels. All facets will be needed to ensure the success of students. When we think of empowering, we think of giving legal or moral power, or authority: authorizing and licensing. The university, church, and community will need to work together to make sure that students are successful. We are faced with the realities of dwindling budgets, lack of scholarships for recruitment and retention, and other factors that have an impact on music units in many of our institutions. Maintaining traditions of strong, musical leadership in the African-American community is important if we are to survive.

It is important that we (music units) maintain a balance between meeting the requirements of the traditional music curriculum while addressing the concerns of relevancy, new technologies, and challenges currently emerging. Historically Black colleges and universities (HBCUs) must meet the needs and expectations of students whose musical experiences will be shaped by many forces, including the quality of music in the schools, the church, the home, and the media.

Empowerment comes as a result of a feeling of security. A feeling of security comes with knowing that you are prepared to cope with any and all situations. Musical empowerment is no different. The certainty that you can cope with any musical situation—be it traditional gospel, contemporary gospel, hymns, anthems, or classical repertory—develops as a result of the students' having studied music thoroughly and of their absolute certainty that their knowledge of music and skills and their abilities in performance have prepared them to work successfully in any music genre.

The issue of cutbacks in school music programs is presently one of the most perplexing dilemmas ever faced by music educators. It is a national problem that affects school districts of all sizes in all parts of the country. The problem stems from a taxpayer revolt coupled with the unwillingness of many state legislatures to adequately fund education. When these two conditions exist, something in the school curriculum has to go, and it is usually the arts.

THE UNIVERSITY

The HBCU Music Project was helpful at Jackson State University and at other institutions. It brought together five historically Black colleges and universities that endeavored to improve the quality of music education for all students in K-12 in Nashville, Tennessee; Greensboro, North Carolina; Atlanta, Georgia; Montgomery, Alabama; and Jackson, Mississippi. The participating schools were Tennessee State University, Bennett College, Clark-Atlanta University, Alabama State University, and Jackson State University. The program was funded by a \$100,000 grant from the National Endowment for the Arts. Representatives from each of these institutions' music and teacher education units joined representatives from state and local departments of education. At least one classroom teacher from each of the cities designed and implemented a plan of action to foster partnerships between the involved HBCUs and local K-12 schools. A pilot program to implement and evaluate the suggested actions has been established. A series of site conferences were held that provided dialogue among designees from the various institutions, music consultants, administrators, and parents. The culminating phase of the program provided funds for student tuition for teachers and university students to enroll in university-related seminars, for university students to serve as tutors for instrumental music students from high schools, and for tuition support of the G. P. Norris Piano Festival to assist young pianists in developing and strengthening musicianship skills. Ralph Simpson of Tennessee State University served as director of the project.

For the preparation of the African-American music student, the MIDI Recording/Computer Laboratory was organized during the 1994 spring semester as an integral part of the Department of Music at Jackson State University to provide experience in the latest technology. The laboratory, which was designed to expose students to the current technological advancements in music as well as to assist in the exploration, use, and application of computers and synthesizers in studio production and engineering, was funded by a Title III grant.

From a university perspective, we must use the advice of constituencies as we develop a plan geared toward growth and development and as we anticipate new fields in music, update our curricula as traditional fields change, and encourage high standards of academic and musical achievement. In order to help students, the department has launched a campaign for alumni and friends to contribute endowments and other scholarships to honor outstanding previous faculty members and graduates. The William Brown Scholarship, named for the outstanding tenor graduate, and the William W. Davis Scholarship, named for the late band director, are both endowed scholarships. The Brown and Davis scholarships are full-tuition awards and are presented to a vocal and instrumental music education major, respectively, during the university's honors convocation. The Frank Williams Scholarship, named for the late gospel singer, is a \$2,500 award sponsored by the Mississippi Mass Choir and Malaco Records. It is presented annually to a music

major who is a native Mississippian. Presented in 1994 to outstanding students were six book scholarships made possible by contributions from the African Methodist Episcopal Church's Eighth Episcopal District and two university graduates. These awards serve to motivate students to make better averages. We use *Encore*, our newsletter, to promote this aspect of giving. For the next newsletter, we have fifteen pledges each of \$200 or more. Students have to apply for these book awards.

THE CHURCH

The church is an important entity as we strive to aid the young and the more advanced African-American musician. Many musicians leave the profession because of getting burned out. This happens even in our churches. We have to work very diligently to keep them. If this was not a problem, then churches would not be suffering for good musicians. An organized church music program certainly is a good aid. Programs that sponsor private lessons for young people in order to have a qualified church musician later are certainly needed. Also, there are some programs that supplement what is being learned in the public schools. I certainly advocate such a program.

The university and the Eighth Episcopal District of the African Methodist Episcopal Church combine each year to sponsor a church music workshop that is attended by persons from throughout the country, including music educators, church musicians, ministers, and others seeking improvement for their local church programs. The workshop includes approximately 150 children, ages five to thirteen, who are from Jackson and surrounding areas and who have some vocal and instrumental experience. The 1996 workshop will be the twentieth one. Each annual event is the setting for workshops and seminars during an intensive week-long ecumenical course, integrating music performance skills with liturgical and theological study. Scheduled sessions balance classroom lecture and discussion with participants and hands-on activities featuring a 150-voice children's choir and a 100-voice adult choir that culminates with a live recording. Other annual performances include church and community choirs, instrumental ensembles, an Orff ensemble, and a handbell choir. The Connectional Music Committee of the African Methodist Episcopal Church, of which I serve as director, has implemented a church-music certificate program to aid all church musicians.

It is important that great care is taken to choose Christian education music materials so that only those of the highest quality are used. Music has value for the impressions it makes in underscoring and reinforcing the text. We have seen that a song will often be remembered long after we have forgotten other things that have been taught. The songs we choose for children and young people directly affect our efforts to guide and to mold their tastes and character.

In the book *Methods and Perspectives of Urban Music Education*, this presenter serves as a contributor and discusses the church music program. There are several factors that reflect a need for a well-coordinated church music program to sup-

plement the urban music education program. A successful church music program that is properly organized can certainly be advantageous to the urban student who is considering a career in music education. It can also serve the needs of adult parishioners, while at the same time help urban youngsters to become better music consumers when they reach adulthood. Music in the church, however, is to be judged in its relationship to worship, and depends on the attitude of each person who shares in the praise of God. The minister must be supportive of the music staff.¹

The church music director's job includes a variety of duties and responsibilities. In the urban church, there will be a need for him or her to plan a program that will successfully meet the needs for all concerned, especially if it is designed to offer assistance to students who are enrolled in urban music programs. The church program, just as the school music program, should seek to develop the aesthetic potential of each individual involved to the highest possible level. There should be both general and specialized experiences. On the one hand, the general experiences could be gotten in a course given once a week, similar to a broad-based general music course in school that would involve acquaintance with a variety of music, listening, and performance skills, as well as other broad experiences. On the other hand, the specialized experiences would be gotten in the various choirs, small ensembles, and instrumental groups. An effective church music program is one that is quite diverse, offering a number of experiences to meet the needs of local parishioners and other community participants. There should be experiences in listening and performance with a great deal of emphasis on a general music approach that will reach all persons involved, since the intention is to supplement the school program, as well as to provide the congregation with a wide variety of sacred music experiences.

An ongoing relationship should be developed between the church music director and the church teacher. Cooperative programs should be organized and presented periodically. It is possible that the local band or orchestra director will assist the church music director in his attempts to include instruments in the church program. In our local church, we invite university and high school students to perform in the church's instrumental choir, and we provide experiences with Orff instruments for the children's choir members.

THE COMMUNITY

While our faculty is heavily involved in creative and innovative teaching, our ensembles continue the tradition of providing quality music performances for the university and the larger community. The university's orchestra rehearses every Monday evening, in addition to the regular daily rehearsals. This provides an opportunity for several community persons to participate. We certainly encourage some consideration of this idea, especially in urban settings. The orchestra director has also set in motion a community orchestra for middle school and high school students. This program will meet on Saturday mornings.

In the final analysis, music is an art and a discipline involving aesthetic judgment. It is a form of communication. Education is a science involving learning experiences that are based on developing an individual with certain behavioral goals. Thus, for tomorrow's schools we will need teachers who are artists, scientists, and humanists. The burden of securing them and encouraging their work will be borne by a music administration made up of individuals who are basically teachers. As administrators, they metamorphose into teachers-advisers and interpreters of concepts, evolving from all the roles that affect the teacher, the student, and the community. They will be responsible for quality control in relation to the emerging concepts as they develop for tomorrow's society.

Robert Cowden and Robert Klotman discuss the future of music administration:

Tomorrow's music administrators will utilize even more modern research and data to develop, carry out, and evaluate who is needed to improve instruction in the classroom. They will comprehend the role of the music educator not only as a musician-educator but as a socially sensitive individual. They will understand and appreciate diversity in people whether they are concerned with the inner city, a rural area, or other area. They will be leaders in curriculum development in every sense for every part of the community. They will possess skills that will enable them to work with those teachers and elements in the community that obstruct essential change, as well as releasing the energies of, and guiding, those who support it.²

Robert Choate indicates that "Educators must accept the responsibility for developing opportunities which meet man's individual needs and the needs of a society plagued by the consequences of changing values, alienation, hostility between generations, racial and international tensions, and the challenges of a new leisure."³ According to Cowden and Klotman, "It is a large challenge facing the leaders of the music profession. It is one that must be accepted at all levels of the educational spectrum if musical art is to have the appropriate impact on humanity."⁴

The focus of education and of music education must be on improving the quality of life, because that's what music does. The good life is one with novelty, humor, security, love, curiosity, sharing, and imagination, but it is more. The good life includes the family as a component of society. Individuals who are knowledgeable, but self-indulgent and value free, are not educated, because human values for them are secondary to market forces.

SUMMARY

In summary, the African-American musicians must take initiative. Opportunities should be provided by these institutions—the university, church, and community—for participation. We must empower them so that they will be able to remain in the profession. Musicians must be informed that they have to expect stress. Musicians get burned out, even in our churches. We have to do

things to keep them. If this were not a problem, then churches would not be suffering for good musicians. This point needs to really be emphasized. Nurturing is important and we must encourage them to be able to survive in the twenty-first century. We want the students to perpetuate the profession and be successfully independent. We want them to be able to survive in the new century.

ENDNOTES

¹Jimmie James, "The Church Music Program," in *Methods and Perspectives in Urban Music Education*, eds. Charles E. Hicks, James A. Standifler, and Warrick L. Carter (Washington, D.C.: University Press of America, Inc., 1983), 435.

²Robert L. Cowden and Robert H. Klotman, *Administration and Supervision of Music* (New York: Schirmer Books, 1991), 253.

³Robert Choate, ed. *Documentary Report of the Tanglewood Symposium* (Washington, D.C.: Music Educators National Conference, 1968), chap. 9.

⁴Cowden and Klotman, 253.

STATE POLICY DEVELOPMENTS IN K-12 MUSIC EDUCATION

KENNETH R. RAESSLER
Texas Christian University

I bring you greetings from the state of Texas, the land of the University Interscholastic League (UIL), and the Ross Perot-inspired “no pass, no play rule”—the only state in good old USA to have seceded from MENC. It’s the land where big is better and pride is evident with regard to producing the best high school bands, choirs, and orchestras in the country. While the state strangely supports the “keep-the-best, shoot-the-rest” mentality of music education, the state music educators group is fighting for its life in order to have music and the other arts continue to be recognized as an essential element in the “balanced-curriculum” aspect of Texas education. The voluntary national standards are serving as a model for the development of these essential elements.

Music education in Texas takes on a “team-sport,” extra-curricular image, while attempting to maintain a curricular reality. When the university embraces a national focus, because of the necessity to train the teachers with both a Texas mentality and a national mentality, the challenge of music teacher education is a great one. Texas music educators generally have no access to MENC publications or research, and the Texas Music Educators Association is oriented to the UIL competitions and events and to state lobbying efforts. Classroom music is given little credence and, generally, Texas students receive no music education in school after grade five unless the student participates in a performing group. Also, many times, general or classroom music is viewed as a pre-performance encounter.

The TMEA has five divisions—band, orchestra, vocal, elementary, and collegiate—and is second to none as a performance-based conference. Exhibitors love it, and the band, orchestra, vocal aspects of the organization are well served. The Elementary Division brings in nationally based clinicians, as does the Collegiate Division. Many times, the Collegiate Division appears to receive less attention and support and has a tendency to operate within its own framework apart from the rest of TMEA. The Texas counterpart to NASM is Texas Association of Music Schools (TAMS) and has recently been working more closely with the Collegiate Division of TMEA. As a result, joint projects are emerging.

Senate Bill 1 in Texas requires the State Board of Education to review all rules in Chapter 75 of the Texas Administrative Code over the course of the next nine months. All rules that are not rewritten or reinstated will be sunsetted on September 1, 1996. In other words, these rules will go away. Chapter 75 is titled “Curriculum” and deals with graduation requirements, the well-balanced curriculum, essential elements, and extracurricular policy. Since the essential elements are being rewritten using the national standards as a resource, they have been waived from the sunseting process. The other sections are currently being

reviewed. Changes in these rules could have a significant impact on fine arts and music.

TMEA supports these well-balanced curriculums:

1. **Well-Balanced Elementary Curriculum**—The school district shall provide instruction in the essential elements. The school district shall ensure that sufficient time is provided for teachers to teach and for students to learn the essential elements. The fine arts are included but no longer must be taught weekly in grades K–6.
2. **Well-Balanced Secondary Curriculum—Grade 6 at the Middle School**—The school district shall teach the prescribed essential elements in fine arts. This rule is not always adhered to, especially in a middle school situation.
3. **Well-Balanced Secondary Curriculum—Grades 7–8**—*There is no fine arts requirement.* TMEA is opposing this proposal and recommending that one unit of arts be required at the middle school level for reasons of sequential, curriculum development and sequential learning. But they lost the fight—ever so meager.
4. **Well-Balanced Secondary Curriculum—Grades 9–12**—On the secondary level, students shall have the opportunity to take fine arts courses every year or at least every other year. Fine arts courses shall be selected from two of the three fine arts areas (art, music, and theatre arts)—obviously, dance has either been omitted or destined to the trauma of the physical education curriculum—again! In Texas, high school music electives are almost always in the performance mode. In addition, there is the option of an Advanced High School Program with Honors or Distinguished Achievement Program (in 1999–2000). Both require credits in the fine arts for this diploma; however, there is no specific requirement in music.

Texas, along with other states and, indeed, the national government, is presently going through many changes in educational thought and theory. Block scheduling, site-based management, sequence of instruction, Texas Assessment of Academic Skills (TASS) scores, and Examination for the Certification of Educators in Texas (EXET) tests are all common terminology to those of us involved in music teacher training in Texas—and now we have the national standards, which are not going to change our cultural landscape overnight. However, they do represent a critical, once-in-our-lifetime rallying point. Indeed, we all share the best of times and the worst of times as we journey toward the year 2000. We must be careful not to genuflect too greatly in humble adoration of performing groups. Remember that there is a great mass of humanity that we are now not serving at the public school or university level who need to experience music.

In closing, I would note that Plato said, “Music is to the mind as air is to the body.” Music should encompass the body, mind, and spirit of all youth—rural, urban, and suburban. The curriculum vita of all Athenian youth in 460 B.C. includ-

ed gymnastics, mathematics, and music. Gymnastics develop the body in order to make the trek through life, mathematics develop the mind in order to find the way through life, but without music and the other arts, there would be no reason for the trek through life. We continue to stress the value of the development of the mind. We may have possibly overstressed the Spartan value of the development of the body, while consistently understressing the Athenian value of the aesthetic. This aesthetic value must be reasserted.

The intense interest in outside stimulation (drugs/alcohol), the drive-by shootings, and the overall increase in crime clearly indicates to us a certain need that is not being met in present life and educational environments. We simply must prioritize our educational values for *all* children and youth, establishing a training ground for knowledge through things that last and through the cultivation of the soul, for the rhythm and harmony of life simply cannot exist without these ingredients.

This zealous allegiance to performance-based music has excluded too many students from discovering the treasures revealed through the knowledge of music—and when music excludes students, the community will exclude music.

WE HAVE MET THE ENEMY...

PAUL HAMMOND

Oklahoma Baptist University

Richard Evans's invitation to present these thoughts coincided with the beginning of a year-long review of our Bachelor of Music degree in church music. It also came at a time in my professional life when, like most of you, I worry about the extinction of church music as I have known it. My thoughts and our subsequent discussion will not produce the answers for which we long, but at least we might find mutual comfort in our plight and gain some perspective of the larger issues involved.

If you share my feelings as I deal with the current generation of students, you probably have felt like Pogo in the comic strip when he observed, "We have met the enemy and he is us." Don't our students often perceive that we stand in their way of enjoying music, or of performing it like their favorite contemporary Christian artist, or that we throw up unnecessary barriers to "just praising the Lord"? Aren't music schools perceived as the enemies of true worship in many of today's churches, because of our commitment to worship and music traditions dating back to the earliest days of the church? While we long for our students to learn about Palestrina, to them the group called Petra is ancient history.

As I told some of my colleagues about my title and my thesis, one of them suggested I look at Anthony Campolo's book about middle-class Christianity, *We Have Met the Enemy, and They Are Partly Right* (1985). His thesis is that the intellectuals who have helped shape our modern world, such as Marx, Nietzsche, Freud, Kierkegaard, and Dostoyevsky, have also been the most insightful in analyzing bourgeois Christianity's failures and weaknesses. Campolo contends that there is far more to be learned from them than from our friends who will not tell us the truth that hurts. Likewise, I have come to believe that not everything happening in church music today is a threat to our existence, because I contend we are in the midst of religious awakening. As in all previous awakenings, there is a musical expression that grows out of the reshaped theology and practice and becomes part of Christian tradition. After the awakening has run its course, the church settles into a period of stability.

William G. McLoughlin's book, *Modern Revivalism: Charles Grandison Finney to Billy Graham* (1959) best defines the particular combination of people and events that must come together to produce an awakening:

1. "A grave theological reorientation within the churches (a process invariably connected with a general intellectual reorientation in American society at large)";
2. "An ecclesiastical conflict associated with this reorientation and in which personalities play a large part";

3. "A particularly grave sense of social and spiritual cleavage both within the churches and between the churches and the world which flows from the welling up of pietistic dissatisfaction with the prevailing order";
4. "A feeling on the part of those outside the churches that Christianity has a particular relevance to their contemporary situation, both individually and corporately." (p. 7)

At the time McLoughlin wrote his book, he posited that the Billy Graham era might constitute a fourth American awakening, taking its place as successor to the first around 1640, the second around 1800, and the third around 1875 with Moody and Sankey. I could not find recent writings on this subject, but I believe there is enough evidence to assert that an extended awakening has been shaking our churches, society, and worship practices for a number of years. Future church historians will, of course, have to sort all of this out.

We only have to look a few years back in American history at musicians' consternation over the gospel song to understand something of our feelings about commercialized Christian music and worship styles that exclude choirs and traditional hymnody. When I was in the seminary in the late 1960s, we were still debating the merits of the gospel song versus the hymn. In light of today's church music, the gospel song is looking more and more theologically sound and musically sophisticated. What has intensified the controversy over music in contemporary Christian worship is the increased importance placed on music by pastors, young adults, seekers, boomers, and busters. Their music and worship practices are usually not ours, and trained church musicians have become the enemies of true worship, church growth, and harmonious fellowship.

Church musicians have always asserted that hymns are sung theology and that most people learn their theology more from the hymns they sing than from the sermons they hear. I have even heard musicians and pastors who have a broad acquaintance with diverse worship practices say that the current younger generations have elevated music to the status of a sacrament—some would say *the* sacrament. Music is, therefore, more important to younger churchgoers than ever before. Unfortunately, the music about which they are enthused is not the music we teach in our curricula. No wonder we are threatened: most of the music in growing churches does not demand the musical skills we offer, pastors are openly critical of musicians with too much training and no heart for people, large churches often bypass the educated church musician, and society as a whole seems to care less and less about our kind of music. We have indeed met the enemy ... but they are partly right.

Lest you think I am totally pessimistic about the future of church music, let me tell you that in my heart of hearts I believe if we teach our students to recognize musical excellence wherever they find it, begin to develop a deep understanding of human personality and love of people before music, and continue to equip themselves with more musical skills than they think they will ever use, the cycles of

history will once again turn and the newfound enthusiasm of the young churchgoers can be led to probe the depths of the faith. Genuine spiritual growth will cause a deep hunger for a musical counterpart, and many will come to include the shared music of Christian tradition in their experience. There are already signs pointing to this phenomenon.

Our church music curriculum study is a year-long process involving surveys of alumni, Oklahoma Baptist ministers of music, and focus groups, and an examination of other university catalogs. Most recently, we met with a focus group of ministers of music. They were supportive of our curriculum, which includes courses in children and adult choir methods, solo and choral literature, hymnology, worship, administration and elective courses in handbells, instrumental music, and the organ. The number one admonition from these ministers was that we begin equipping our students with people skills, because most of the minister of music's time is spent with people. One man expressed it this way: "My job is 60 percent ministry and 40 percent music." Mentioned in this context were studies of pastoral leadership styles and conflict management, in addition to working with synthesizers, church orchestras, praise bands, and praise teams. You and I know there is no way to do all of this in a 130-hour, four-year liberal arts curriculum. What I think must happen is that we project an attitude of openness, have an understanding of the tough choices a church musician must make, and above all, model the mind-set of the church musician as teacher-enabler. As Carlton Young says in his latest book, *My Great Redeemer's Praise* (1995): "Just as the instrumentalist and the symphony conductor need to embrace the community and its needs and tastes by becoming a performer-teacher, likewise the church musician is or will become a teacher-enabler" (p. 10). In a society where musical literacy is declining at the same time that musical consumption is rising, the music ministry may well be the only source of music education left in many towns and cities.

Erik Routley's small book, *Music Leadership in the Church* (1967), helped me form my most fundamental beliefs about church music. Routley asserted, "It is part of the equipment of the church musician to know what it feels like to be unmusical but compelled to hear music" (p. 90). Isn't this the attitude of the best educators in any field? Routley counters the argument that church music would then speak only to the lowest common denominator of the congregation. What he suggested we do is to

begin from the common ground, and recognize what music outside that ground will win the worshiper and what will cause him difficulty. Then decide how much difficulty he can reasonably, as a Christian, be asked to encounter, and don't go beyond that limit unless there is some compelling pastoral reason for doing so. (p. 91)

The working out of the gospel in the church musician's life is accomplished, Routley says, by the Christian discipline of renunciation:

Where the musician renounces his right to be merely a musician and submits to the discipline of being a neighbor in Christ to the unmusical, he finds true fulfillment; without the discipline, if he is a church musician, he finds only division and frustration. (pp. 93–94)

I have not been able to shake these words in twenty-eight years as a church musician. I am increasingly convinced that we must inculcate this discipline in our students for the greater good of the body of Christ. First, of course, they have to experience music that stretches them technically, aesthetically, and emotionally. How else will they be able to recognize and analyze musical and textual quality? Second, beyond the music must come the understanding that church music ministry is to people and that music is the medium. As teacher-enabler, today's church musician must have a sense of where the congregation is musically and be prepared to start with that raw material. The minister of music will be charged with building an inclusive church music program while working with people to understand their own need to renounce some of the music they like in return for the edification of the entire church. The sensitive church musician will understand that each Christian begins the pilgrimage at a different point. In a world where people are used to accumulating their own personal recorded repertoire and listening to it in private, learning to tolerate sounds that challenge their presuppositions about music requires the same spiritual discipline of renunciation that the church musician must bring to the music ministry. Developing this tolerance in a congregation becomes a pastoral duty.

How we individually accomplish the goal of developing teachers-enablers depends on our unique traditions and theologies, and on our curricular constraints. We must accept the charge that we have too often loved music more than people and programs more than personhood. The balance lies, as Routley puts it, in developing the church musician who "seeks to be a good musician, to train good musicians, and to serve God with good music, because he believes that this is a way of loving mankind and loving God." (p. 62)

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MEETING OF REGION TWO

NONTRADITIONAL FUNDING SOURCES FOR THE ARTS: NEW PERSPECTIVES ON INTEGRATING THE MUSIC UNIT INTO THE UNIVERSITY COMMUNITY

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The University of New Mexico

Last year at this time I gave a presentation about career development for musicians in which I talked about a new approach to mentoring students. I said, “All of us (faculty and administrators) must make a serious commitment to do our own research about underutilized resources and new perspectives about arts advocacy. If we don’t lead the way, how can we expect our students to engage in a positive struggle for future growth?”

I have spent the last year thinking about the best vehicle to “lead the way” and to further career mentorship. The result has been the creation of a new entity we call the Center for the Arts in Society at the University of New Mexico. The establishment of the Center is an attempt to find a new lens—in this case, from the vantage point of the Law School Public Policy Institute where it is housed—for looking at the arts with a fresh outlook in the university setting. It was about finding new and larger perspectives, and about taking former paradigms and changing them by changing the context. It is about leading the arts toward new interactions and new opportunities for interdisciplinary collaborations.

The journey of the last year—which took me across campus to the Law School—was a reaction against a sense of isolation. It is not uncommon for faculty in university music units to find ourselves insulated, if not physically, then by custom, from other university disciplines and programs. Of course, there is some incongruity here. Compared to the European conservatory model, where performance has traditionally been taught separately from the academic music disciplines—the American consolidation of performing arts into the university structure has been a rather innovative and futuristic concept. In fact, many countries in the world are now following suit, merging conservatories with universities for the sake of fiscal health and survival.

Double-degree programs at schools such as Oberlin College and the Eastman School of Music have the potential to help combat isolationism. Likewise, a new and fairly innovative M.A. in Arts Policy and Arts Administration at Ohio State and interdisciplinary Ph.D. degrees at the University of British Columbia, University of California at Davis, and Duquesne University all present the possi-

bility of incorporating the arts into broader perspectives. However, when students begin to explore the variety of academic opportunities available, the common complaint that we have all heard is that they don't have enough time to practice. There are too many pulls and distractions for them. Performance faculty often feel great frustration that the student's time is too limited. The argument usually goes like this: How can a student compete successfully as a performer without the requisite time to master an instrument or other musical expertise?

The result of intense specialization in our profession has often been isolation of the music faculty and students from other units and disciplines. Although music appreciation has a variety of service courses that draw hundreds if not thousands of students to colleges of music and fine arts, this link is only a tenuous connection to the real heartbeat of the university—which is usually research-driven. Music students and professors are frequently removed from university discourse. So, in fact, the American structural integration of the arts is not used to full potential.

There is much to be gained by closing the isolation gap. Benefits might include a more broad-based advocacy for fine arts programs. Closer communication could mean that colleagues will be more inclined to support important changes for the music unit when it comes to issues of core curriculum, salary, space allocation, who serves on important search committees, and other aspects of the internal life of a university. Internal resources flow toward arts units willing to collaborate with other academic units.

But the real benefit of integration is the one that I will focus on here: finding nontraditional external support for the arts. By moving closer toward a new outlook on interdivisional collaboration, not only do we set a tone for our students, but also a wide array of funding opportunities becomes both possible and logical. One of the objectives of the Center for the Arts in Society is, in fact, to explore new funding paradigms. Collaboration between music and disciplines such as law, medicine, engineering, the social sciences, and education holds much promise for the future. Are new strategies needed? A recent article in *The Chronicle of Philanthropy*¹ begins

Giving to coalitions that raise money for the arts dropped by 0.1 percent last year, according to a new report. That bad news comes at a hard time for many arts groups, which are struggling to cope with Congressional plans to cut federal arts spending by 40 percent this fiscal year.

The answer is obvious. Yes, new strategies are badly needed. There is no doubt that new tactics are required within a quickly changing cultural landscape. We are really talking about new access. In an era where we are hearing a good dose of doom and gloom from articles such as this one, I personally see some grand opportunities ahead.

There are three essential points: (1) It is important to cast a wide net when looking for funding. (2) Look at the largest, broadest goals at hand to identify

them with a funding source—perhaps an organization not typically perceived as an arts funder. (3) Good ideas get funded eventually.

But what happens when there is indeed a good idea, and the project doesn't get funded? One national public radio producer recently mentioned that she had been turned down for a grant but that an evaluator of that grant also sat on an NEA panel. The person was very impressed with the project and ultimately the grant was funded by the NEA. Don't leave this funding responsibility to the development officer alone. Substantial faculty and administrative input is critical.

Administratively, the funding mechanisms in our higher education institutions are typically the Office of Research Administration and the Development Office connected to the university foundation. Before specific funding opportunities are discussed, it is helpful to think about making these entities more "user-friendly" for the music unit. Issues that need to be discussed include work/release and compensation to the departments through cost sharing and staff support for putting grant applications together. How is your institution letting you know about the existence of opportunities? Background information on grants should be disseminated by this office. Users should see examples of successfully funded grants. Development Offices and Offices of Research should work together to help faculty solve cost-sharing issues creatively, so that the grant proposals are stronger and more competitive. Interdisciplinary links should be nurtured. How are grants that include faculty from a number of colleges handled? Are bureaucratic logistics holding up the submission of grant applications? There are internal faculty issues. Perhaps a Faculty Grants Office could be staffed to deal with forms and paperwork. Interdisciplinary research faculty positions might be created. The point is to find ways to motivate faculty to help themselves. How will these changes occur? Reward structures must first change. Increased outreach, exposure to international education and research, and professional development for faculty will build bridges to other parts of campus.

Perhaps the best way to illustrate nontraditional funding possibilities is to share examples of three grant proposals we have worked on in the last six months in which music was integrated with other disciplines:

1. NEH National Conversation on American Pluralism and Identity with American Studies, Spanish and Portuguese Dept., Anthropology, and the Institute of Public Law.
2. Dept. of Housing and Urban Development (HUD) with Music, Architecture and Planning, Public Health, Clinical Law, and Occupational Therapy: reaching out to two disadvantaged communities in Albuquerque.
3. Corporation for Public Broadcasting: K-12 testbed collaboration of Immersion in Music with KUNM: using the Internet as a learning tool to study world music cultures.

Here are some general funding areas the arts should be looking at:

1. Women's philanthropy: One resource is "Women as Donors, Women as Philanthropists." Not only do women have family resources, but more women than ever before are rising to executive positions of corporations and will have increasing potential as a significant donor base in the years to come.
2. Middle-aged baby boomers in the next decade: Many trillions of dollars will be changing hands in the next decade from one generation to another, as this generation ages.
3. Science and math opportunities: Although these may appear to be unlikely sources, achievement in these fields has been linked to arts experiences. The opportunities are very rich.
4. Colleges of education are looking for substantive collaborations: Many need to prove their worth at a time where the national debate about public education is widespread. There is a future benefit besides immediate funding. The future advantage is research opportunities that can be used for arts education advocacy. In my conversation with a cultural officer at the Pew Charitable Trusts last year, she made it clear that there wasn't enough empirical data. In the book *The Challenge to Reform Arts Education: What Role Can Research Play?* the point is revisited.²
5. Technology grants: The future will be a continuing information explosion.

Although the major part of this talk was to be spent considering nontraditional funding sources for the arts, I will take the liberty of going back to a discussion about serving our students responsibly. Does it make sense to cast students in our own image? When we were coming into the music professions, orchestras were expanding without a society that was buying in. As Stephen Weil, deputy director of the Hirshhorn Museum and Sculpture Garden in Washington, D.C., states in a new book called *A Cabinet of Curiosities: Inquiries into Museums and Their Prospects*,³ "The larger part of the American public thinks neither particularly well nor particularly badly about the museum but, rather, scarcely thinks about the museum at all." The point is that there were far more traditional professional career slots twenty years ago than there are today. Now orchestras that are still around are soul-searching mightily to find ways to be relevant. How will our students spend their lives and their talents? They should be mentored to be aware of the larger-scale social-political agenda. The link to a larger sense of purpose in relation to society is essential. The outcome of this way of thinking will be to push the boundaries of what it means to be a musician in the next century.

At a recent graduate convocation at the University of New Mexico, Leon Botstein, president of Bard College and conductor of the American Symphony Orchestra, spoke about the future of the humanities in light of the national debate about the NEA and NEH. He stressed the importance of our graduates fitting into

the world and thinking about how they might best serve society. At a recent Conference on Social Theory, Politics, and the Arts, Judith Huggins Balfe, a sociology professor at the Graduate Center of the City University of New York and editor of *Journal for Arts Administration, Law, and Society* (JAMLS),⁴ voiced the same sentiment. A few years ago I heard S. Frederick Starr, now president of the Aspen Institute, boldly state to a group of graduate students (becoming ever more specialized) that in order to contribute they, in fact, needed to be generalists. I share these impressions with you because I believe our students need to be knowledgeable about the world in which they live. They will require—perhaps more than anything else—the ability to adapt.

At the Barnett Arts Policy Symposium at Ohio State University last May,⁵ Carolyn Kahn, a professor of Dance at City University and former member of the Paul Taylor Company, spoke of her parents' reaction to her career choice. She said although her father never truly appreciated her career as a dancer, he insisted that she learn to write about what she did, to speak articulately about it, and to do her very best, always.

Students must start thinking early on about where their expertise as violinists, composers, music educators, musicologists, and ethnomusicologists is going to best be used and appreciated by society. The process includes being able to talk about what we do with people from a variety of walks of life. The ability to communicate well—as discussed by Professor Kahn at CCNY—has become increasingly important. In summary, I believe that by looking at the larger goals, we can understand the benefits of balancing our specialization with a sense of purpose and vision.

The training we provide must be stellar—with high standards a primary objective of our mission. However, this is only the beginning, and we should not be satisfied to stop there. Shaping new perspectives about how music and the rest of the arts fit into other disciplinary contexts gives new meaning to what we do and is bound to open new doors for our students. At the same time, new support systems and trajectories will be developed. These, in turn, will produce models that may convince foundations to pay more attention to the arts as an important societal force. Ultimately, the successful funding of the arts must be a shared responsibility between the public and private sectors. Support must be perceived as the responsibility of society as a whole. Put more bluntly, new modes of creative integration of the arts within the academy and in communities are absolutely essential. It goes without saying that the arts must be an accessible component of each person's education, for as an Albuquerque fifth grader wrote after hearing a string quartet for the first time: "The music they (the Ying Quartet) play really gets into my heart ... I think learning about music is really important because ... I don't want to sound dumb when someone talks to me about something.... I want to be smart and learn about all types of things."

ENDNOTES

¹ *The Chronicle of Philanthropy*, "As Gifts Drop, Arts Funds Fear They Are a Low Priority for Corporate Donors," November 16, 1995, p. 30.

² *The Challenge to Reform Arts Education: What Role Can Research Play?* Edited by David B. Pancratz and Kevin V. Mulcahy, ACA Arts Research Seminars, 1989: American Council for the Arts, New York.

³ Citation of book was in *Arts Rag*, Romalyn Tilghman, Publisher, Long Beach, California, November, 1995, Vol. 4, No. 7, p. 6.

⁴ *The Journal for Arts Management, Law, and Society* (JAMLS). Heldref Publications, Washington, D.C.

⁵ The Barnett Arts Symposium took place at the Ohio State University on May 19–20, 1995.

MEETING OF REGION SEVEN

THE MUSIC TEACHER/PERFORMER MARKETPLACE

JOSEPH D. SHIRK

George Mason University

Change! Our lives are intertwined and inescapably bound with change. Institutions and businesses in the public and private sector spend considerable amounts of time, energy, and resources addressing and anticipating change. The arts, by the nature of their creative process, often embrace change. Certainly then, change is the norm and not the exception. However, if change is initiated or mandated, will it make a positive difference? Will individuals or institutions have the resources to implement change within an uncertain and changing workplace? Except for the soothsayers of this world, these questions cannot be answered.

If we accept that change is an inevitable part of life, what bearing will change have upon those whose chosen profession is to teach and/or perform music? Can the marketplace for music teachers and performers be determined or defined? Are there any sources of information that are useful as predictors for addressing and anticipating change in the music teacher and performer marketplace?

The purpose of this paper is to present a brief summary of the current music teacher and performer marketplace, as well as some possible implications for those entering these professions.

THE PERFORMER'S MARKETPLACE

I am reminded of a statement I have heard recently on several occasions: "There are more piano players in the world today than there are pianos." Surely, those of us in the music profession could state without any hesitation that there are more professional-quality performers in the world today than there are professional performing venues.

Statistics clearly indicate that the individual who is seeking a position as a performer in the classical music world faces overwhelming odds against securing a full-time position that pays a living wage in today's society.

The 1993 Hugo Dunhill Mailing List lists 22,495 junior high and high school music teachers in America. The 1995 College Music Society Directory of Music Faculties in Colleges and Universities lists 32,095 music faculty in 1,832 institutions in higher education in America.

A conservative estimate of five students for every public school and collegiate music teacher in the United States indicates the existence of 260,000 pre-professional classical musicians nationwide. This figure does not take into account the students of countless private teachers.

If in this year alone there is only one student from each teacher in our colleges, universities, and conservatories in higher education seeking full-time employment as a professional performer, we will need 1,832 positions available in the performance marketplace next year. It is quite possible within a ten-year span that a minimum of 18,320 of the best musicians graduating nationwide from colleges, universities, and conservatories may aspire to become professional performers.

COMPETITION IN THE MARKETPLACE

The 1995 *Musical America International Dictionary of the Performing Arts* lists over 6,000 individual classical musicians or groups marketing themselves at the national level. The American Federation of Musicians lists over 200,000 professional instrumentalists in 450 cities, while the American Guild of Musical Artists lists at least 4000 professional, classical singers nationwide.

THE CHANGING MARKETPLACE

The opportunities for musicians seeking careers in symphony orchestras, as professional opera singers, as soloists, as chamber music musicians, in service bands, or as freelance performers continues to become increasingly competitive. In a pure business sense the "supply" far outweighs the "demand." In addition, funding for the arts faces significant challenges in the foreseeable future.

Nevertheless, the proliferation of qualified musicians, coupled with a great communal interest in the arts, has heightened the opportunities for performing musicians to find employment as members of semiprofessional or community orchestras, in various instrumental and vocal chamber music venues, in opera workshops, and as freelance musicians. In the past several decades numerous cities across the country have provided a number of part-time employment opportunities for qualified professional musicians. In addition, music instruction in private enterprises is flourishing, as an increasing number of commercial music establishments have begun to offer private lessons as a means to heighten sales and/or provide music instruction in areas where public school music is no longer available in the curriculum.

OPPORTUNITIES IN THE PERFORMER'S MARKETPLACE

Opportunities in the performer's marketplace can best be characterized as highly competitive. The performer's marketplace constitutes no homogeneous grouping that can easily be summarized. The profession is characterized by a wide

array of working settings, diverse identities, and paths to career development and enhancement.

The degree of opportunities and success available for the performing musician is contingent upon the structure of available opportunities, the market demand for services, and the changing marketplace governed by consumer wants and preferences.

Apart from symphony orchestras and opera companies, the world of the freelance musician in commercial music (which includes film, television, and recording studios) offers the largest and most lucrative venue for the professional performer's market. The freelance marketplace, however, is governed by a complex hiring structure that offers no guaranteed commitment for long-term employment. Very few performing musicians in the world of film and television enjoy any hope of steady employment. Even as far back as twenty-five years ago, less than five percent of those in the American Federation of Musicians Local 47 were called on a steady basis to do work in the Hollywood studios. Today, opportunities in the performer's marketplace within the major metropolitan areas throughout the country remain extremely competitive. There are still "more piano players than pianos in the world."

The steady increase of qualified performing musicians in the marketplace has necessitated that they take a more entrepreneurial role to create employment. This entrepreneurial role is most evident in the rise of chamber music ensembles, community arts organizations, and community performing groups. This role, combined with the smaller-budgeted orchestras and commercial music field, has been the mainstay of the freelance performer.

MUSIC EDUCATION MARKETPLACE

The field of music education is one of the most prevalent degree concentrations in the NASM baccalaureate, master's, and doctoral programs in the United States. The 1994-95 HEADS Data Summary lists 436 NASM schools with baccalaureate degree programs in music education, 180 master's degree programs in music education, and 55 doctoral degree programs in music education. Certainly, music education holds a significant place among the many degree concentrations in higher education.

Traditionally, music educators have had a strong presence in the public and private schools. For some time, however, there has been a marked increase in the private music instruction occurring in the home studio and in commercial music enterprises. The demise or downsizing of some public school music programs (particularly in metropolitan areas) has necessitated that music instruction (if it is to exist at all) take place in the home studio or private enterprises.

OPPORTUNITIES IN THE MUSIC TEACHER MARKETPLACE

By 1997, approximately 25 percent of the current performing arts faculty in higher education will reach age sixty-five. As a result, it is anticipated that the marketplace will demonstrate a significant need for trained music educators in higher education programs. Nevertheless, the fact remains that the future of music education programs in higher education are inexorably tied to the success of public and private school music programs.

James Braswell (1990) analyzed and reviewed the collegiate music positions announced in the College Music Society's *Faculty Listings* and position announcements in *The Chronicle of Higher Education* from 1984 to 1988. While neither publications contained all positions available during this time, they were deemed sources that provided the most available and accurate listings of positions reflecting 98 percent of all collegiate positions available.

Braswell's study identifies significant research activity, publications, and the doctorate as the criteria most commonly sought for individuals entering the music education profession in higher education. Public school experience remained as a fairly consistent expectation for most music education positions. Most notable, however, was the marked increase in the number of positions requesting applied music skills and performance abilities.

During this five-year period, one of the most striking features of the analysis has been the dramatic increase in the specificity of requested applications and the growing need to identify music faculty members who possess adaptability for the future.

EVOLUTION OF THE PROFESSION

The writer found no current statistical studies predicting future trends involving position descriptors in the music education profession in higher education. Nevertheless, the tremendous impact of technology, of declining resources in higher education and the arts, and of the increased demographic shift toward the "nontraditional student" in higher education indicates a necessity for a broader range of responsibilities being ascribed to those entering the music teaching professions in higher education.

OPPORTUNITIES IN THE MUSIC TEACHER PERFORMER MARKET

Predicted trends indicate increased opportunities for individuals seeking employment as music teachers and performers. The changing marketplace for professional musicians indicates that opportunities exist for the freelance performing musician to teach in private enterprises (such as music stores, community music schools) and as adjunct or part-time faculty in a variety of music education-related disciplines in higher education and in public and private schools.

It is reasonable to expect that music education positions in higher education will continue to reflect a broader demand for competencies in such areas as performance. It is equally reasonable to expect that performers will seek out music teaching opportunities within the venue of music teaching to respond to the need for highly trained teachers as well as performers, and to provide for the needs of private music establishments and of public and private schools in the various music teaching professions.

RECOMMENDATIONS

Individuals seeking performance degrees from institutions of higher education would be well advised to develop effective teaching skills and seek out experiences involving teaching internships as well as a fundamental knowledge of the various teaching professions. Conversely, individuals seeking careers as music educators should be encouraged to develop high-performance capabilities along with their other requisite skills.

Colleges, universities, and conservatories in higher education may want to consider finding ways to provide students experiences that explore the relationships between teaching and performance. Partnerships with commercial music establishments, private home studios, and community music programs could provide teaching internships for students in performance and could provide them with opportunities to develop effective teaching skills in addition to strong performance skills.

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MEETING OF REGION EIGHT

MUSICAL DIVERSITY, CURRICULUM AND NASM STANDARDS

HAROLD M. BEST
Wheaton College

In a way there are no completely stable or binding answers to the question of diversity. The subject is as it should be: elusive and macrocosmic. Its elusiveness should not be strange to us because music and the arts are, by their very nature, elusive. I don't know who first said this, but it seems so right: "One never finishes a work of art, one just abandons it." If what we abandon is truly good, we will find that we will return to it, and as we do, we will be stretched all the more, only to retreat from it again for a spell. But return we do, again and again, each time bettered, yet still perplexed, and never quite able to grow up into the full stature of the art itself.

It is this same elusiveness which follows us into any serious attempt at diversity. There are no quick and easy answers—none from the bureaucrats, none from the denizens of correctness, none even from the true experts. I would encourage you to revel in the elusiveness of the subject and within that, to come—slowly or quickly—to diverse and multiple answers.

Thus, I hope that some of the things I say this morning will be of help, even though I am still looking for far better answers than those I presently possess. Even so, you might recall the allusion to the hologram that I made yesterday in the President's Report, coupling it to the suggestion that we not overly concern ourselves with chasing down all of the diverse musical molecules, but endeavor instead to see into the wholeness that each fraction suggests. It is in that paradoxical way that even though the subject of diversity cannot ever be completely captured, there is always something whole, something available, to guide us into whatever lies ahead. Sometimes I think that many of our curricular weaknesses come about by our attempting to capture everything—whatever "everything" is—and nail it all down, course by course, subject by subject. We need to know what it means to abandon and then to revisit; what it means to probe a grand possibility and to rest in the grandeur of that wholeness within the parts, instead of fussing ourselves silly over what we "can't cover."

Throughout these remarks, I shall be using the words *diversity* and *pluralism* interchangeably. I am personally less prone to use the word *multicultural*, especially *multiculturalism*, because these are negatively freighted, having become both politically activated and negativised, having become torn between religious

thought and creative work, and having turned out to divide more often than they unite. As we well know, a culture comprises various combinations of what people make and what they believe, and when we overstress the intercourse between things made and things believed—as the fundamentalists of both the left and the right are wont to do—we end up with an entanglement that obscures the simplicity of learning about what people create and what their creativity can mean in its simple, uncluttered integrity. If the subject of diversity is to be comfortably addressed, we must assume that there is a conceptual and pedagogical way to separate God and Country from gods and countries; God and Culture from gods and cultures, therefore things believed and gods worshipped, from things thought up and things made. I personally believe that this is not only possible but necessary. Otherwise we can never celebrate diversity without becoming either poly-religious or nihilistic, and for a confirmed believer in any religious system, both poly-religiosity and nihilism are faceless, benumbed twaddlements. That is why the God-and-country politicians make too much out of multiculturalism, and why moral and cultural relativists use it without caring what it really means.

We need also to remember that NASM standards for diversity appeared long before the current multicultural rhetoric emerged. They were never meant to be a tokenistic and quick-fix response to the very profound and very real dilemmas that we face together today. They were, in their own way, both prophetic and an honest response to the growing interconnections among musicology, ethnomusicology, theory, practice, ideal and real. You might remember that the older standards called for studies in “pop, ethnic and non-Western” music. When the standards were redone some five years ago, the membership not only took the quotes out, thus naturalizing the concept, but eliminated “non-Western,” which in retrospect, now seems curiously pejorative. The adoption of “diverse/diversity” not only calmed the rhetoric, it widened the peripheries and leveled the categories so as to imply the inclusion of more musics than the original terms might have originally implied. Furthermore, instead of speaking of diverse musics, the standards go one better, in speaking of “music of diverse cultures, sources, historical periods and media,” thus opening the subject to informed integration and steering it away from a confusion between multiculturalism and minorities issues.

But even before this concept of diversity makes its best sense, we need to go to an even more basically human concept than diversity, namely its first cause: human creativity. Creativity lies at the heart of what it means to be fully human. It takes root in the uniqueness of individuation, down where the singular mystery of imagination and the power to craft lie together. Creativity does not begin further up where the culture talk is, where the statistics are, with what the studies say, with what the socio-political messengers deliver. A healthy concept of creativity also helps us to understand, not just how unique we are, but how limited we are, how few those occasions that we do it “just right,” how often we err and fall short. Creativity helps us remember that in all human groupings, there are both virtues and flaws, strengths and needs, completions and incompletions—even though it is

not quite “correct” to talk about cultural and artifactual flaws. Creativity implies sketching, thinking through, rejecting, erasing, starting all over again, seeking counsel, interacting, being frustrated, triumphing. These are the things about human creativity that are far more important than to assume that we have to adopt an “everything-is-okay/everything-is-somehow-the same” attitude, as if the concept of diversity no longer implied valuing.

Nor do we need to deconstruct in order to reconstruct. As disruptive as the earlier prejudices about most non-Western music were, it is just as disruptive and prejudiced to coddle previously ignored cultures while bashing Western culture. Diversity is not a rearrangement of prejudices, but a rearrangement of creative values into a human-wide matrix of elegance, imagination, excellence, and shortcomings. Thus the concept of limitation within limitlessness emerges for the study of the creativity of all, not just some, people. It is not a form of diversity to replace old yeses and noes with new ones.

So here we are, a world full of created creators, imagined imaginers, going about things diversely, no two of us alike, imagining and crafting things, no two of which should ever be alike. Here we are, a world full of children, a world full of teenagers and parents, aunts and uncles, friends, teachers, and lovers knit in the dignity of our humanness. Here we are, a billions-plus ecology of inventiveness—needing one another and not always knowing it, capable of helping one another and not always fully wanting to. And here we are—if I might introduce a theological concept—created by the uncreated Creator, imagined by an unimagined Imaginer, capable of stupendous feats, capable of bursts of creative uniqueness. And here we are improvising, composing, crafting, arranging, building, organizing, sketching, erasing, improving, exchanging, influencing and being influenced, and starting all over again. Here we are, some below average, some above average, some virtuosic, but every one of us humanly and diversely imaginative. And, all too paradoxically, here we are, some profoundly moral and others horribly aberrant, each fundamentally creative, for diversity can also be destructive and negative.

It is all of this and more that can build our world or cleave it asunder and tear it down. The last thing that the standards have to do with, the last thing that creative diversity has to do, is to tear down or to tear apart or to throw other things out that were once accepted in order to accept new things that were once rejected. That’s not the issue with diversity.

Let’s look at diversity another way. In the most current scientific sense of the word, creativity is magnificent chaos. I would encourage you to read the book *Chaos* by James Gleick. From the approximately one-half of it that I was able to understand, something was confirmed for me that I have conceptually, musically, even theologically guessed at for quite some time. Chaos, the “new” chaos, is the creational and creative rightness of unrepeatably, unpredictably varied variation captured by deep structure and elementary order. Chaos is not a fabrication of straight, rationalized lines and symmetries, but a riotous scatter found in meadows, weather

patterns, coral reefs, and daily commonplaces. It's found within the vast perimeters of natural law, creative wisdom, and structural discipline. In a very real way, chaos is the diversity that brings variation and unpredictability to simple, fundamental similarities. But it is those simple, fundamental and predictably stable things that keep chaos from becoming chaoticism. Chaos is therefore the poetry, the variegation, the nuance, brought to form and formula. It is the surprise. It is the ambiguity. It is the nuance that justifies and beautifies the grammar.

Chaos is why, even in our small, Western stake-out of the overtone series, no two concerti are alike, and why (despite our games with tuning and temperament) no two E-flats should ever be alike. Chaos is why no two *Petrushkas* are ever the same, and why no one should ever want them to be. Chaos is why with only three primary colors at our disposal, Andrew Wyeth's whites are unlike Vermeer's. It is why Gauguin saw and stated things differently than van Gogh. Chaos is why Blind Lemon Jefferson sounds different than Erroll Garner, why Erroll Garner's sophistication contrasts with that of Wynton Marsalis. It is why Wynton Marsalis can sound one way while playing blues and then another while performing the slow movement of the Haydn Concerto. Chaos is why Cajun music and Blind Lemon Jefferson and Bach and Chick Corea and Haydn and Prokofiev and Berio and Paart can live together in the same inventory of pitches and procedures.

Chaos is why, with only 26 letters in our alphabet, words emerge, hundreds of thousands of them, combining and recombining in ceaseless nuance. Chaos is why no two dancers with the same choreographic map can ever dance alike. Chaos is the ceaseless conversation between stability and instability. Chaos is the difference between the disinterested geometries of the drafting table and the poetic force of hand-drawn shape. Chaos is the antithesis of imitation and the champion of variety and diversity. It is a refreshing answer to the ideal-real perplexities of platonism. And chaos is never over. As long as we are a living creation, full of imagined imaginers, we shall always be delighted and stunned by one creative upset and one creative dislodgement after another. It is of this that cultures are made and then creatively changed. And it is because of these that a sensible and workable diversity can take place, for cultures do not diversify nor interrelate in the abstract.

Diversity comes about because diverse imaginers are diversely—might I say chaotically—at work, creatively unable to repeat themselves, surviving in any number of conditions, ready to give and receive counsel, and spinning out innumerable variable poems in music, words, images, shapes, and textures. Diversity is not only a vast collection of variable artifacts, it is also a heart and a passion for change, for nuance, and for variety. Diversity is a mindset. It's not something imposed on us from the outside as if we had no indigenous capacities for it. Diversity is something as small as the fact that thirty seconds from now I will be creatively different, and as expansive as the whole history of human imagination. It is this very creativity that should fuel the engines of our profession, and preempt the pressure groups, the lobbying, and the manipulative pedagogies.

We can now proceed to another point, namely the oft-repeated nostrum that diversity is workable because music is a universal language. Really! What musical language would then be considered to be universal? This statement, if carried out to its logical conclusion, builds in the opposite direction from diversity. If music were a universal language, we would end up with a global “Esperanto,” everywhere the same because people would everywhere be creatively the same. And in having that we would shut down everything that has to do with the uniqueness of human individuation. We would strike down everything that has to do with the elegance of chaos and we would build instead a monolithic, self-replicating edifice. It would not matter if this Esperanto were Brahms or Garner or Corea or Tibetan chant. The result would be sameness, then stasis, then meaninglessness, then uselessness. Human imagination would be frozen into a one-time presence, devoid of shift, contrast, and variety, each a guarantor of continued nuance. So instead of saying that music is a universal language, we must say that music is a universal presence, a macrocosm of languages, dialects, styles and sub-styles, some of which are closely related to each other, some more distantly, and some not at all. But they are all music.

Furthermore, if there is no universal music, there can be no universal aesthetic which regulates the diversity of musical practices. At the same time, it appears to be true that diverse kinds of sorting-out processes, diverse ways of choosing, *are* universal. There are numerous, culturally defined ways of evaluating music that conform to the wider values and choices of the culture or group. This simply means that if we are going to be truly diverse, we must understand that value-laden choices are a part of diversity as long as we understand that those who most tellingly make the choices and express the values, come from within the culture itself. We must listen both to the musics of those cultures and the ways people within those cultures make choices. All of this should not imply the ignoring of musical values, but the subjection of them to the contexts in which they are generated and implemented. As to the ignoring of musical values, this should not be so strange to those who limit their teaching to Western music, for little if any pedagogical time is spent in the development of musical discrimination *within* Western classicism. Otherwise, we would not perform Bach and Krebs in the same program unless we were willing to do the same with Tchaikowsky and Malotte. But convention has come to allow the former, while some other preemptory mechanism has prohibited the latter. I worry about so-called educational mechanisms by which we choose greatness for students without showing them how to develop their taste buds. They almost Pavlovianly assume something about greatness without knowing the why or what of it. Then we wonder why they and their progeny “show such poor taste” when it comes to choosing music for which there are no educational mechanisms or curricular venues. Of what use is the dutiful distribution of the canon, if students are not given the discriminatory tools to expand the canon, long after they are gone from the presence of the canoneers? But this is a

subject for another time, one to which I would like to see serious attention given by the Association.

In the remainder of this presentation, I would like to spend a few minutes saying what diversity is not and then conclude by offering some general suggestions.

First of all, diversity is not political action. It is not even liberal versus conservative, enfranchised versus the disenfranchised, or anything like that. Second, the purpose of studies in diversity is not a matter of generating new bases of racial, ethnic, or cultural power. Nor is it the loss of power by one entity in order that another may assume the power that it was previously denied. Diversity should free itself completely of the notion of who is right and who imposes “rightness,” and what is right and how it can be encouraged.

Third, we should avoid engaging in diversity for reasons of atonement. Diversity is not the act of trying to cover for the malice of previous blindness, prejudice, and abuse. As necessary as apologies are, diversity rises above apology and celebrates the worldwide worth of people and their creative prowess. Fourth, diversity is not tokenism—a couple of things here or there, just to make a point, or satisfy a complaint. Tokenism both lacks conviction and a sense of the organic nature of creativity. Furthermore, it is mechanistic and spiritless.

Fifth, while tokenism must be avoided like the plague, diversity is not and never can be, ethnologically complete. Not even the most comprehensive ethnomusicologist can take in the whole of musical creativity. Thus, while we must avoid tokenism, we must never feel guilt for limiting ourselves to what can be intelligently experienced and studied. We simply cannot be expected to capture the whole of the musical galaxy. Consequently, coursework in musical diversity should be more concerned with creating an ongoing spirit of and thirst for diversity—teaching the student how to continue to learn—than covering all points of reference.

Sixth, diversity is not a minorities issue, but a pan-creative issue. It is *human* diversity that should enchant us. After all, if diversity were truly treated as a minority issue, the study of classical music would have to remain at the top of the list. Seventh, and related to the foregoing, diversity is not turning our back on high culture in order to study the ethnic-, the popular-, or the folk-ways of a civilization. In any decent cultural or civilizational taxonomy, high and low culture comprise a seamless garment, a phenomenon I have come to call the creative continuum.¹

Now here are a few scattered suggestions. I realize full well that they are not complete, and I also realize that you will need to take your local context into account as you work your way through this issue slowly and fearlessly.

First, we cannot forget that the most naturally diverse people are children. They are our multicultural innocents. They are just as apt to cavort to a bluegrass tune or a Bach gigue as they are to be lulled to quietness by a Nigerian lullaby. Picasso, Klee, and Vermeer live comfortably together in their mind’s eyes and ears. They are multilingual, they perceive and enjoy widely, they improvise, they

experiment and absorb with remarkable speed and acumen. It may not be too much to say that diversity begins with them and continues in the mature child-within-the-artist. We need to stay close to our children, to keep their natural diversity natural, to nurture and feed it. Otherwise they will be caught in the undertow of standardization; their natural inquisitiveness and pliability will be flattened and constricted by a pan-cultural McDonalds-ism; their minds will be slowed up and confused by the cynical interface of commerce and cartoons, managed ever so cleverly by the “certainly-not-me” world of gatekeepers and money changers. We must assume therefore that what we are presently doing at the undergraduate level is at best a temporary solution, until we find ongoing ways to preserve and inform the natural diversity with which children are endowed. In other words, we must tackle the subject of diversity in the total educational context, from early childhood to maturing adulthood.

Second, a healthy diversity always works from a center, a musical, cultural, and pedagogical locating point—in short, a home. This center then forms a perceptual base from which an ever-widening circle of musical choices is made. Musical diversity is never a faceless everything-is-OKism, with no limits, no structure, a let’s-cover-the-world-and-not-leave-anything-out attitude. Yet, there is a world of difference between having a musical center and being musically prejudiced. I might even go so far as to say that there is such a thing as a liberated and liberating ethnocentrism. This is not the same as racial prejudice and discrimination. A liberated ethnocentrism is simply a process of knowing, loving and acting within and upon our own cultural ways to the extent that we can look lovingly and inquire accordingly into the musical ways, the musical centers, of others. A healthy diversity is thus an intercourse among centers. It is not a hierarchy with something superior way up at the top and something inferior way at the bottom, the middle filled with commonalities. This means that the study of diversity does not mean the destruction of good, classically centered curricula, but the creation of relationships and conversations among musics, of which something must remain central.²

Third, at the undergraduate level, it is more important to begin the study of diversity with an informed exposure to diverse musics rather than extended conjectures about, analyses of, and convoluted arguments for, the musics themselves. We need to remember that many, though not all, of the musics of the world have no conscious theoretical bases, no structural models or systems. The practitioners of these musics do more thinking “in” their music than thinking “about” it. Their music making is deeply experiential, deeply personal, and, at the same time, deeply communal. It is the ethnomusicologist and academician that engage in the development of analytical systems, not the indigenous practitioners. As valuable as analysis is, it should be reserved for the emerging specialist, not the novice. The undergraduate should be taught that experiencing the music that other people experience will take them more deeply into the nature of the music than a too-quick attempt to get into syntactical and structural assumptions.

Third, we must create more space throughout our history-literature core for the study of religious music in Western, but particularly American, culture. Ironically enough, it is the church that is arguably the most diverse institution in the history of European and American music, when it comes to musical practices. This did not fully strike me until I began to think about this question: Where is diversity more consistently practiced? What pocket or organization or institution in Western culture is more responsible for the practice of diversity than any other? It became gradually apparent that, in its trans-historical and cross-cultural life, it has been the church that has borrowed more, stolen more, paraphrased more, thought up more kinds of music. Think of this musicologically. Think of it anthropologically. Think of it ethnomusicologically. Think of it contemporaneously. Yet we pay the merest lip service to this singular fact for whatever reason: disciplinary snobbery, political correctness, aesthetic universalism, classical-popular dualism, or good old fashioned academic irreligiosity. But, as I said earlier, God and art are philosophically, certainly theologically, separable. Otherwise, we would not study Bach, for instance, with the academic and aesthetic reverence that we do. I personally think that we are guilty of scholarly blindness, perhaps even prejudice, when we overlook the role of the church—unless its music coincides with the aesthetics of high culture—in the matter of musical diversity, musical philosophy, and musical choice-making. If we are to look deeply into the sociology of diversity, we must also look at the ecclesiology of diversity in order to find out that, right under our noses, there are numerous working models—real-life ones—which neither stand alone nor get lost in the larger picture.

The fourth and final point is, to me, singularly important. Without a doubt there is more musical diversity in our nation than in any other in the world. This is the nation to which diverse people have come, bringing with them their creative ways and multiple vocabularies. They remain free to practice them, and practice them they do. They are also free to blend them with other musics, and blend them they do. Whatever else they were before coming to these shores, they are now American—citizens and visitors—who have found out that to be American need not mean giving up ethnic and cultural ways, unless they wish to. Americans have come slowly to learn that this nation need not be a melting pot to stay whole, but a rich consortium and continuum of artistic and musical ways, ethnic particulars, bound by democratic ideas and practices—so based in individual worth that no one ever need fear expressing oneself as Polish-American, Native American, African-American, or anything else. America is a nation filled to the full with diverse musics, and to ignore this as an *integral* part of our core courses in music history and literature and in our teaching studios is a sad state of affairs indeed. I realize that some music units offer course work in American music, but these usually lie outside the required core as electives. Or if American studies occur within the core, they are more often than not inadequate “units of study.” Please understand. I am not one of these Europe bashers that fuss and fume and litter the scholarship of academia. Instead, I am an American, having ever so slowly awakened to

this privilege and now celebrating it to the full. I am enjoying the catching up so much that I want to see this and future generations of undergraduate students given a music history and literature core in which America's music—all of it—is organically and continuously present in all the rest. Yes, this a large assignment, especially when our doctoral graduates in musicology are so poorly prepared to deal with this seamless garment called *musics*. I further realize that they are taught by narrowed-down specialists who would rather quarrel over *notes inégales* than over connections among gospel, blues, chaconnes, scherzi, and riffs. But we must do something, or both diversity as a concept and American music as its best realization will always be an attachment to something from the outside.

Diversity in America is not an appendage, that is, unless we choose to continue to treat it as such. American music *is* diversity. America possesses its diverse body of classicism; its diverse body of church, popular, ethnic, and folk musics; and of course, if not above all, jazz. These musics are regularly in creative consortium with each other, like it or not. And for the musical academy to continue to abstain from this complex, disturbing, wonderful, and often problematic conversation is to fail the very cultural life for which it claims to educate.

As important as greatness is, I want to know more. After all, higher education is not only about greatness, but about the intercourse between it and goodness, and certainly, badness. Thus, I want to know what it means for a great, complex, wonderfully diverse, flawed, yet immensely gifted nation to exist in its own context. If we redid our concepts of what it means to study *Music*, not some of its parts; if we truly synthesized the ways our standards suggest that we should, the subject of diversity would become the overall working precept. That being so, diversity-as-tokenism, the protests, the political correctness, and the honest but vestigial efforts would cease to exist as separate subjects and we would all be back at the wonderful art of studying Music.

ENDNOTES

¹For a more extensive treatment of this, please see, "Music Perception and Music Education," *Arts Education Policy Review*, March-April, 1995.

²See the author's *Music Through the Eyes of Faith* (San Francisco: Harper, 1993), Chapters 2 and 3, for a fuller treatment of this subject.

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

**First General Session
Sunday, November 19, 1995**

President Harold Best called the meeting to order at 1:07 P.M. and welcomed those assembled. He introduced Donald Brown of William Jewell College, who led the membership in singing the National Anthem and the Thanksgiving Hymn. Arthur Tollefson of the University of North Carolina Greensboro provided piano accompaniment.

President Best then gave special recognition to several individuals in attendance, including Past Presidents Frederick Miller and Robert Werner, and Honorary Member Helen Laird. He also introduced three new Honorary Members just elected by the Board of Directors: Lyle Merriman, Robert Thayer, and Bruce Benward. He then introduced the officers and staff seated at the podium, who included:

William Hipp, Vice President

Robert Werner, Treasurer

Dorothy Payne, Secretary

Lyle Merriman, Chair, Commission on Accreditation

Robert Tillotson, Chair, Commission on Community/Junior College
Accreditation

Deborah Berman, Chair, Commission on Non-Degree-Granting Accreditation

Jo Ann Domb, Chair, Nominating Committee

Samuel Hope, Executive Director

David Bading, Editor and Recorder for General Sessions

President Best expressed regret at the absence of the Commission's Associate Chair, Joyce Bolden, who had been called home upon the death of her father. The President also extended special recognition to Canadian visitors from the University of Montreal and the University of Toronto.

President Best asked music executives who would be retiring in the coming year to stand and be recognized. He then asked music executives new to the Association to similarly identify themselves.

President Best next recognized the chairs of the three accrediting commissions in turn to give their commission reports. Reports were delivered by Deborah

Berman, Chair of the Commission on Non-Degree-Granting Accreditation; Robert Tillotson, Chair of the Commission on Community/Junior College Accreditation; and Lyle Merriman, Chair of the Commission on Accreditation. Each gave a brief summary of actions taken by her or his respective commission during the past week and announced that the full report of commission actions would be mailed with the next newsletter. (The reports of the Commissions appear separately in these *Proceedings*.)

President Best welcomed representatives of five institutions that joined NASM during 1995. They included:

Christopher Newport University (Associate Member)

Troy State University (Associate Member)

Binghamton University (Member)

Harid Conservatory (Member)

New World School of the Arts (Member)

Returning to recognition of guests, the President welcomed Cindy Boyd, Public Member of the Board and Commissions, and Cynthia Davenport, Executive Director of the Association of Specialized and Professional Accreditors.

Treasurer Robert Werner was next recognized to give the Treasurer's Report for 1994-95. Directing delegates' attention to the auditor's written report, Mr. Werner reported that NASM was in a stable and strong financial position, having achieved the targeted level of reserves. He stated that current goals were to pay off the Association's mortgage on the office suite it owned within the next few years and to keep future dues increases as low as possible.

Motion: (Robert Werner, University of Cincinnati/Earl Norwood, University of Tennessee at Martin) to receive the Treasurer's Report. **Passed.**

President Best next recognized Executive Director Samuel Hope, who made several logistical announcements and introduced the NASM staff members present: Nadine Flint, Willa Shaffer, Margaret O'Connor, James Modrick, David Bading, Chira Kirkland, and Karen Moynahan. He recognized three of the staff for length of service to NASM: Marge O'Connor (ten years) and Willa Shaffer and Karen Moynahan (fifteen years each). Mr. Hope also thanked Wenger Corporation, Steinway and Sons, and Pi Kappa Lambda for sponsoring social functions at the Annual Meeting and introduced representatives from each of those organizations.

Calling attention to his written report contained in the conference materials [see "*Report of the Executive Director*" in this volume], Mr. Hope highlighted several of the areas in which NASM was currently undertaking projects. He spoke of working for quality that transcends the ephemeral outlook of a culture that worships change for change's sake.

Kate Brennan, Chair of the Committee on Ethics, took the podium next to give the report of that committee. (The text of this report appears separately in these *Proceedings*.)

President Best then recognized Jo Ann Domb, Chair of the Nominating Committee, who introduced the candidates for office in the Association. She also announced that a chair and two members of the Nominating Committee for 1996 had been elected by the Board of Directors. They were Milburn Price as chair and Sue Haug and Sr. Teresita Espinosa as members. Noting that the general election of officers would take place the following day, Ms. Domb issued a final call for write-in nominations.

To conclude the session, President Best delivered the President's Report, the text of which appears separately in these *Proceedings*.

The session was recessed at 2:15 P.M.

Second General Session Monday, November 20, 1995

President Best called the session to order at 11:35 A.M.

He then proceeded to introduce guests at the Annual Meeting, including the following officers of music fraternities and sororities:

Wynona Lipsett and Wilma Sheridan, Mu Phi Epsilon
Gary Ingle, Phi Mu Alpha Sinfonia
Brenda Ray, Sigma Alpha Iota

Also recognized were Catherine Sentman Anderson, NASM Projects Consultant; Keith Lockhart, conductor of the Boston Pops Orchestra; and William Schmid, President of the Music Educators National Conference.

President Best recognized Jo Ann Domb, who conducted the election of officers. Ballots were distributed to member institutional representatives and then collected for counting by members of the Nominating Committee and NASM staff.

Finally, President Best introduced Professor Robert Winter of the University of California at Los Angeles to give the principal address to the Association. Professor Winter gave a lecture/demonstration on the use of interactive multimedia/CD technology in the music curriculum. At the close, he invited interested audience members to contact him by electronic mail for texts related to his presentation [*e-mail address: rwinter@earthlink.net*].

The session concluded at 1:00 P.M.

Third General Session Tuesday, November 21, 1995

President Best called the session to order at 9:18 A.M.

He then invited the regional chairs or their representatives to give the reports of their regional meetings held the previous day. (Those reports appear separately in these *Proceedings*.)

President Best recognized a number of individuals who were completing terms of service in various NASM offices. They included Robert Werner (Treasurer pro tempore), Lyle Merriman (Chair, Commission on Accreditation), Karen Wolff and Robert Cowden (Members, Commission on Accreditation), Kate Brennan (Committee on Ethics), and the Nominating Committee for 1995: Jo Ann Domb (Chair), Sr. Laurette Bellamy, Peter Ciurczak, Mary Anne Rees, and Larry Alan Smith. Also recognized were three outgoing Regional Chairs: Arthur Tollefson (Region 7), Milburn Price (Region 8), and James Fields (Region 9). President Best expressed special thanks to Mr. Tollefson for providing piano accompaniment at the NASM opening sessions for the past thirteen years.

President Best proceeded to announce the results of the previous day's election of officers and asked the new officers to stand. They included:

Treasurer: Karen Wolff

Member, Commission on Non-Degree-Granting Accreditation:

Laura Calzolari

Member, Commission on Community/Junior College Accreditation:

Richard Brooks

Chair, Commission on Accreditation: Joyce Bolden

Associate Chair, Commission on Accreditation: Daniel Sher

Members, Commission on Accreditation: Ronald Crutcher, Richard Evans,

Gerald Lloyd, Ernest May, David Nelson, and James Woodward

Members, Nominating Committee: Stephen Anderson and David Childs

Member, Committee on Ethics: Rebecca Cureau

President Best declared the third plenary session of the Seventy-First Annual Meeting of NASM adjourned at 9:40 A.M.

Respectfully submitted,

Dorothy Payne

University of South Carolina

REPORT OF THE PRESIDENT

HAROLD M. BEST

Wheaton College

Please allow these few beginning personal words. It is difficult to describe to you what the National Association of Schools of Music has come to mean to me. To have gotten to know so many dedicated professionals; to have benefited from your collected wisdom; to have been able to carry no little amount of creative good news from you to my place of work, and to have been able to bring a certain amount back to you in return; to have been allowed to visit many of your places of work, and as a member of the Commission on Accreditation, to have been able to look in on the collected energies and skills of hundreds of your students and colleagues; to have assisted somewhat in the betterment of music in higher education and to be bettered by all of you in the process—all of these privileges have come to mind many times over the past few years, but no more so than now in these first moments of this report.

Thank you for espousing so many values and then holding so tightly to them, even when you are ignored by those who think they know better or hold some lesser value in higher esteem. Thank you also for carrying the burdens of administration when you would rather be making music or just going home somewhere around dinnertime and staying there, never again to make your appearance at another evening concert; and thank you for serving and facilitating your faculty who freely make their music and then often forget that you have had enormously to do with facilitating them. I truly admire you and wonder how so many of you keep on going. But you do, and the Association and the institutions you represent are the better for it. Thank you for your continued part in deciding what NASM is to stand for and then crafting numerous locally authentic versions of what it can become. And thank you for what you have done to make the Association what it presently is: a highly respected entity in the world of values, integrity, intrinsic worth, and artistic nurture.

In the last several years, NASM has undertaken many significant and far-reaching projects, the most recent of which were summarized in Sam Hope's report of a few moments ago. It is satisfying to see how comprehensive and strategically important they are and just as satisfying to realize that, in their overall unity, they avoid the trap of the multiplied single-issue, single-minded agendas that press in so heavily on our society. For it is not only their number that wearies us, but also their thoughtless scatter, their rejection of an integrative center that could separate the wheat from the chaff and draw the whole together into a working unit. And because it now seems to be the style to accelerate the comings and goings of styles—each with its symbolic fifteen minutes—because of this, multiplied issues and their groupies keep coming on, ringing their changes, or giving the illusion of change, urging us further into the delusion that, by golly, we really

are a nation on the move, an activated culture of issues and debate. The truth is that we are burned out on just about all of it.

While the Association has avoided this quagmire, it has nonetheless remained hard at work, addressing a plurality of issues, but keeping them in close touch with each other, fundamentally interrelated, and therefore strategically significant. Hence, we have remained remarkably free both of conceptual burnout and the invention of projects for the sake of busyness. While we have set our sights on the kinds of excellence that challenge our most imaginative institutions, we have avoided regulationalism, bureaucratic knot tying, and aesthetic Big Brotherism. Thus we regularly discover that each institution is quite free to be both locally unique and nationally valuable.

Please understand. This is not executive back patting; not at all, because I am speaking about the work of the nearly six hundred of you. I am congratulating this membership for creating and holding on to a tradition of thoughtfulness and artistic valuing. By extension, I am commending the institutions you represent.

Consequently, with the knowledge of a history of work well chosen and well done, I would like to suggest that instead of taking on new initiatives, we quiet ourselves and search out the many strategic implications that are tucked away in the work before us. It is my feeling that NASM is at a point in its distinguished history where it should enter a time of vast synthesis, taking further strength from its present condition, and locating the most comprehensive and interrelated strata-gems for its future.

I would like to suggest that it may be time to rediscover the beauty of the Jewish concept of *shabbat*, the time of Sabbath, the time of the kind of rest that makes continuing work desirable and sets a vision that neither looks back and gloats nor looks ahead and despairs. This kind of work-within-rest is the best kind of work because it is wisdom work, the work of syntheses, the work of creative distancing and a matured perspective. It is work that keeps us thinking *in* and *through* the issues, not just thinking *about* them or thinking up new ones just to appear to be as busy and productive as the next group. It is the kind of work which will keep us from episodic and disjunctive initiatives. I deeply believe that this very good collegium of music educators, with its long-standing history of excellence, has logically created this next step. And this is especially remarkable when so much around us seems always to be up in the air, where rest itself has been turned into restlessness and where—quite literally—there is no time left: no time for contemplation, none for the kind of far-seeing creativity that is nurtured within what the Greeks call *kairos*, or purposeful time. If we find this *kairos* for ourselves and for our students, we will be able lay better hold on the educational and artistic actions that the great painter Paul Klee once called “Genesis eternal.”

In light of the foregoing, I would like to mention three things that have been teasing my mind of late. They are not projects or initiatives, but ways of looking in on the richness and civilizational rightness of the work before us.

The first is a paraphrase of one of the late Tip O'Neill's aphorisms: *All creativity is local*. Creativity is not some distant, infrequent, and idealized essence, visited occasionally upon us by an equally distant pantheon of artistic superforces. Instead this gift to all humankind is as near as the hearth. It is to be locally lived out, close at hand, always ready, and always nurturing. It is brought to keen edge in the magnificence of ordinary ways: exemplary parenting, excelling public and private education; it is hammered out in synagogue, temple, and church; and it is articulated in the most humble and hidden artistic locales. I am more convinced than ever that as important as the international stars are, they cannot replace the worth of local excellence, the kind that willingly chooses to stay at home and take up aesthetic and moral residence with our children and young people. I could wish that an entire generation of young artists, these wonderful students of yours and mine, would set their sights on staying nearby and form a national community of stay-at-home heroes. As much traveled and lauded as they might become and as much as the agents and star-hungry audiences would seek to woo them away, I could wish that they would decide for the public schools, the local symphonies, the nearby churches, community music schools, children's choirs, and the local parents' auxiliary. Then the international troupe—the Haitinks, TeKanawas, Ashkenazys, McNairs, and Perlemans—would find their place as metaphors and extensions of local authenticity and stay-at-home excellence. It really makes very little sense to begin with a TeKanawa and explain the way back to Kindermusik; in doing that we simply print out a retrograde of a certain creative hierarchy. And retrogrades cannot be called that until we know where the beginnings are. So, as vivid and varied as the capabilities and dreams of our student artists may be, I would hope that not a few wise and courageous teachers would show them the value of localizing and decentralizing excellence, remaining near the children and showing them that the most elegantly turned phrase is as worthy of a grange hall as it is of Lincoln Center.

Second, in the continued flow of new art music; the near infinity of world musics; the multiplied dialects of popular musics; the increased blurring of lines among jazz, popular, classical, ethnic, new and old; and the challenges these bring to the crowded agendas of music education, I am comforted, of all things, by the hologram. I am reminded by this shimmering artifact that I don't have to hunt down all the musical molecules and stylistic fractions before I can begin to call myself a complete musician and my curriculum a comprehensive curriculum. Here's what I mean. The peculiar quality of the hologram is achieved only because each of its discrete fractions simultaneously contains a picture of the whole. The uniqueness of the whole, then, is not achieved because an infinity of different particles adds up to it, as in a one-dimensional image. Nor is the hologram quite the same as a synergy—the whole being greater than the sum of the parts. The hologram is a peculiar macrocosm because its smallest particles are both macrocosms and particular details. This phenomenon is freighted with meaning for teaching and learning—far more than we can venture here. But I can men-

tion this much: The example of the hologram saves us from the assumption that the musical whole is achieved only if we chase down all of its particles, so that we will somehow arrive at a complete picture. To assume this is to lose. If we assume, as do the data-mongers, that all is not complete until all has been turned in, we'll throw up our hands and in our best academic voice proclaim, "There is no time nor space to cover it all." We'll continue to chase musical molecules with curricular molecules and, in the current scientific sense, that's where the chaos is. But if we take account of the hologram, knowing that in each of its grains, a picture of the whole is present, then it will not matter to us that this molecule darts this way and another that way. Instead, we will understand that, whatever the molecule *does*, it is still a molecule, it is its own galaxy, while being a part of a larger one. Thus the hologram invites us to see things differently and to shape and synthesize differently by shaping a whole with any part and going on from there. It provides us with an ideal template for curricular completeness within the relentless flow of music and ideas. And above all, the example of the hologram questions the usefulness of those who so often block the academic way: the single-interest teacher, the single-issue artist, and the single-thesis scholar. And with respect to the work of the Association, it shows us how we can work our way through our agenda, always proceeding from wholeness to wholeness while discovering wholeness within wholeness.

This leads to a third and final thought. If music itself is a hologram and if the whole of life is likewise a hologram within which music is then a particle, we are left with a most enchanting and challenging reality. That is, while music somehow retains its own unique completeness, it has no validity unless it assists in finishing the completeness of life itself as one of its particles. There are more implications in this idea than can be gathered in this brief time, but permit just this one. The proper and complete study of music, in the way a hologram is complete, is undoubtedly the most enriching and equipping study in the whole of human learning. It is the most liberating of all the liberal arts. This is not said out of conceit, but of reality. With very few exceptions, all academic disciplines are analyzed, understood, and practiced through the exclusive use of the logic of propositional speech. The exceptions are mathematics, art, dance, theater, and, of course, music. These five disciplines all demand the use of more than speech logic, but music stands at the head of them by calling on and training for more kinds of propositional and practical logics than any of the others. It certainly uses speech logic, so necessary to what we call thinking about music in its historical, contextual, aesthetic, and analytical paradigms. But we must think *in* and act *in* music as well. We must gain access to, and master, other propositional logics: those of musical discourse itself; and through these we must slowly gain access to the many styles, dialects, and even linguistic shifts, within these logics. Then there are the gestural logics of the conductor and performer, brought on by the inherent logic of musical discourse. There are also the affective and intuitive logics—the supralogics—those sometimes illogical, mysterious, necessary turns of individual expression, that

bring beauty and mystery to the logic of the musical proposition. There is continual training for the tug of war between the definable and the indefinable; there is the continual call for countless split-second decisions in practicing and presenting music: micro-decisions with macro-architectural implications. There is more, but this much alone tells us that the complete study of music makes more use of the human mind and spirit, and penetrates and ignites their potential in more ways, than any other discipline.

All of that to say this. Not only should a well-trained musician be among the most useful and humanly whole people while practicing his or her art; this same person is made capable of successfully entering more areas of human endeavor outside of music than we often allow ourselves to speak of or educate for. The continual shrillness of “What can I do with a music degree?” or “Music isn’t practical” and like-minded baloney is easily answered. A well-trained musician can do anything he or she wants to do, primarily because music makes its most seriously complete practitioners into multiply useful citizens. This is proven all the time by our graduates who, finding employment outside of music, do not prove that music is impractical or the market glutted, but by being successful in other venues, prove instead its eminent practicality. And to top it off, they can take music with them, wherever they go and whatever they do. Thus, in a marvelous and culture-renewing way, the circle of music making is completed: the now-turned amateur—in its originally pure meaning—and the professional, each a hologram of the other, each making music, are mutually engaged in being whole people in a fractured culture. I no longer fear the cry, “Too many music majors.” Instead, I might respond, “Not enough of them,” given the enormously comprehensive and liberating ways in which they can be educated and guided into cultural usefulness; given their and our ability to comprehend the significance of music as a preeminent liberating force; given the numerous ways in which they can serve, all the while making and sharing music ubiquitously and generously. So, let’s keep our work going in all of its richness, spiritual wealth, and quieting strength. Let us continue to press ahead and to excel without fear or frustration. Let us keep the dance of the music going.

Thank you for all that you are and all that you do. I sincerely hope that the many activities of this seventy-first meeting will in some way contribute to this marvelous hologram we call music. Thank you.

REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

This is NASM's 71st year. In looking back, the Association has many accomplishments of which to be proud. In looking forward, the Association seems to be in a good position to build on the firm foundation that has been established. Naturally, many of our concerns are perennial. Other issues rise and fall based on particular conditions and evolutions. The major activities of the Association with respect to both perennial and current issues are outlined below.

NASM ACCREDITATION STANDARDS, POLICIES, AND PROCEDURES

Having completed a series of major revisions to standards and procedures two years ago, we are now working to provide additional services to institutions and programs involved in the accreditation process. Efforts are under way to complete new materials and workshops that will help faculty and administrators in individual institutions create the best approach for their specific self-study at a particular point in time. This project does not constitute an expansion of the self-study procedure, nor is it intended to standardize approaches across the membership. Rather, the project is intended to facilitate local decision making about specific purposes, goals, procedures, documents, and relationships to standards best suited for an individual school. We expect these materials to be available during the forthcoming academic year, and a workshop on self-study is planned for the 1995 Annual Meeting. Goals of this project include helping institutions tailor the self-study process to their specific needs, promoting efficiency in self-study, and encouraging integration of self-study with other planning efforts.

This spring, the Association published a document providing histories, rationales, and possible approaches to NASM undergraduate standards regarding creativity, technology, and diversity. This text joins many others intended to assist institutions in creating their own means of achieving results in terms of knowledge and skills development.

The Association, along with many other accrediting bodies, remains concerned about federal laws and regulations concerning accreditation. While the Executive Committee does not foresee any major policy changes in the immediate future, some adjustments may be necessary as the federal situation evolves.

NATIONAL ACCREDITATION ISSUES

On the national accreditation scene, 1994-95 has been an interesting year. Two major efforts to centralize accreditation and quasi-accreditation reviews in Washington have been thwarted, at least to some extent. The Department of

Education has been forced to withdraw funding from the state postsecondary review entities (SPREs) due to broad-based objections from college presidents and many other leaders of higher education. The SPREs were widely seen as an ineffective way of dealing with the student-loan problem, and as an attempt to build a centralizing and intrusive power that, in many regards, duplicated the accreditation system. The antiregulatory mood of the nation also helped to achieve defunding. The defeat of the SPRE idea is widely regarded as a victory for the autonomy of accrediting bodies and institutions of higher education. While the federal government does need to move vigorously to protect taxpayer interests with respect to student loans, punishing the whole higher education system for the sins of a few individuals became widely regarded as inappropriate.

In the private sector, the demise of the Council on Postsecondary Accreditation (COPA) in December 1993 created a vacuum of sorts. The most well-funded effort to develop a replacement for COPA was led by a group calling itself the National Policy Board for Institutional Accreditation in Higher Education. This group involved the chief staff officers of several major institution-based organizations at One Dupont Circle, including the American Council on Education, the National Association of Independent Colleges and Universities, the American Association of State Colleges and Universities, etc., and the chief staff officers of the regional accrediting bodies. The original proposal from the National Policy Board, which surfaced as 1994 was turning into 1995, would have, in effect, established a private-sector ministry of education in Washington. It, too, was broadly rejected. Several of the commissions of the regional accrediting bodies said no, as did a significant number of chief executive officers of colleges and universities and almost all specialized accrediting agencies. This proposal was also broadly seen as an attempt to use a manufactured crisis as a means for justifying greater centralization. Following this debacle, the National Policy Board forwarded a second proposal to the higher education community. This proposal also did not fly, as it contained many of the basic features of the first proposal. Now, an ad hoc committee of institutional presidents is working to create a third proposal. Early indications are that this proposal will avoid many of the mistakes of the past, reestablish a democratic approach to working on national issues in accreditation, and create mechanisms intended to resolve differences quickly through negotiation. It is possible that during 1995-96, a new national organization will emerge that can be effective in serving the functions that were originally envisioned for COPA.

Fortunately, much of the power struggle at the national level has little to do with the daily business of NASM as an accrediting body. NASM's efforts are centered on helping institutions and programs meet threshold standards and improve their efforts across the range of their aspirations and responsibilities. NASM is focused on the discipline of music and is interested in service rather than control. Efforts at the national level can help us most when they, too, are centered more in service than control. The last three years have provided a tremendous education

for the higher education community about accreditation issues. It is extremely refreshing to realize that despite differences that may occur over accreditation policy and accreditation decisions, there is still sufficient understanding of the necessity to keep accreditation free, autonomous, and decentralized, and to counter proposals that would move the process in an even more regulatory direction. NASM has been working with the Association of Specialized and Professional Accreditors to advance principles based on substance and service. We believe that after the dust settles, such principles will continue to prevail as the best basis for using the accreditation process to help students, institutions, and fields of study and practice.

The problematic context on the national scene regularly creates conditions where individuals on campuses become confused or alarmed about the policies or actions of a specific accrediting body. We continue to urge members to be extremely careful when using accreditation as a reason for advancing a particular agenda. When arguing for particular directions or resources, it is important to reiterate intellectual positions that underlie the standards. Simply floating the word "accreditation" is not sufficient. Also, we continue to request that you check with the National Office whenever you feel that someone on your campus misunderstands, or has a deep concern, about the actions or policies of NASM. Whenever there is even a hint of trouble, it is best to seek clarification.

ARTS AND ARTS EDUCATION POLICY

K-12 arts education continues to be a major agenda item on the national scene. The national voluntary K-12 standards have provoked discussions and action in a variety of states and locales. The fracturing of generic support for federal cultural funding has also driven many policy thinkers toward education since education is always expected to sell better than the arts themselves, at least to the public at large.

Of course, a major policy issue has been the future of arts support. NASM has been monitoring tax policy proposals and the debate that has unfolded concerning federal cultural funding. It is perhaps important here to state that NASM is not a lobbying organization, but rather works to provide resources for policy-making to its membership, and when asked to do so, for others. The Association has worked in its traditional manner to provide information, analysis, and encouragement to wise decision-making in the policy process.

As political theory evolves at the close of the twentieth century, it seems clear that more and more decision making is being decentralized. NASM members will have greater opportunities to be effective at state and local levels. While the dream of monolithic advance through policy and funding has been shattered, the idea of individual and local advance seems to be in the ascendant. This means that national progress clearly depends on the aggregate of local and individual efforts. NASM is well positioned to help member institutions and others in the music

community to serve in such roles, while helping to maintain a common, basic academic framework and an open forum for national discussion.

PROJECTS

Many of NASM's most important projects involve preparation and delivery of content for the Annual Meeting. Last year, a large number of individuals worked to produce outstanding sessions. This year is no different. Major time periods are devoted to management, composition-improvisation, graduate issues, and many others. Pre-meeting workshops are being held on minority access, community education, technology, and futures planning, all continuing the Association's multi-year attention to these topics. All sessions represent important Annual Meeting-based project activity. 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 leaders of discussion groups.

NASM participates in the Council of Arts Accrediting Associations with NASAD (art and design), NASD (dance), and NAST (theatre). The Council is an *ad hoc* effort concerned with issues that affect all four disciplines and their accreditation efforts. In 1994-95, the Council completed and published a briefing paper on student advisement and mentoring. This document was mailed to all institutional and individual members of NASM. The Council is now completing a study on work of arts executives in higher education. Hearings on an initial draft will be held during the 1995 NASM Annual Meeting. This study is expected to be completed in the spring of 1996. NASM and the Council deeply appreciate the information provided to both of these studies by member institutions upon request from the National Office.

The Higher Education Arts Data Services (HEADS) project continues to provide statistical information based on the annual reports of member institutions. Turn-around times are improving, and we are looking into the prospect that new technologies will provide new efficiencies.

The Association is also in the process of placing many of its materials on the Internet, and creating e-mail capabilities. Further information concerning this development will be provided later in the 1995-96 academic year. In developments that members will not see directly, the National Office will be upgrading its computer systems and capabilities during 1995 and 1996. These improvements should enable NASM to provide faster and more effective service.

NATIONAL OFFICE

NASM's National Office is in Reston, Virginia, a suburb of Washington, D.C. If you are in the Washington area and would like to visit with us at the office, we ask that you give us a call in advance. We welcome visitors and encourage each of you to come by and see where a good part of the daily work of your Association

takes place. The office is about eight miles from the Dulles International Airport. We will be pleased to give you specific travel directions.

The NASM National Office houses the records of the Association and operates the program of NASM. Everything the office does is under the aegis of policies and procedures established by the Board and the Association as a whole. Our staff members are dedicated and enjoy a wide reputation for effectiveness. The following individuals serve as Association staff: Karen P. Moynahan, Margaret O'Connor, Chira Kirkland, David Bading, Willa Shaffer, James Modrick, Wendy Franklin, Nadine Flint, and Kim Weber. The staff continues to be grateful for the tremendous cooperation and assistance offered by members of the Association.

In closing, events of the past academic year have reminded us more than ever of the importance of building the work of NASM from a solid foundation of content and on solid values of quality and community. Such foundations and values are critical to weathering the storms that rage about us. The Association must continue to focus its major energies on accreditation, professional development of music executives, statistical services, and policy development. It must maintain its excellent system of communication, and it must continue to seek consensus and a peaceful context that enables real focus on the central core of education and training in the field. These approaches, values, and foundations will serve the Association well in the coming years and beyond. Please never hesitate to communicate with the National Office whenever you have questions, concerns, or requests for assistance. Our staff members look forward to serving you.

Best wishes for the forthcoming year.

REPORTS OF THE REGIONS

REPORT OF REGION ONE

The meeting of Region 1 was called to order at 4:00 P.M. on November 20 by Chair Donald Para. A brief business meeting was held which included a welcome of new members to the region, a brief report from the Board of Directors Meetings and a call for recommendations for topics for future meetings. Members were encouraged to respond to the *Work of Arts Executives in Higher Education* document by the December 4 deadline.

The Region held an election to fill the remaining two years of the current terms of officers. David Caffey, California State University, Los Angeles, was elected Vice Chair and Jerry Luedders, California State University, Northridge, was elected Secretary.

After the business meeting, Danny Newman, Director of Marketing for the Lyric Opera of Chicago and author of *Subscribe Now!*, the largest selling book on subscription sales in the world and an expert in audience development, provided the region with an excellent presentation entitled "Marketing the Music Unit." He discussed the value of subscription sales as a foundation for the long-range artistic and financial health of arts-presenting organizations.

Respectfully submitted,
Donald Para
California State University, Long Beach

REPORT OF REGION TWO

The meeting was called to order on Monday, November 20, 1995, at 9:50 A.M. by Erich Lear, Chair. Officers and new members were introduced. Members then introduced themselves. Twenty-seven were present.

Suggestions for future topics were solicited. A nomination committee will be appointed in 1996 to select nominees for 1997.

Guest speaker Nancy Uscher of the University of New Mexico presented the topic "Nontraditional Funding Sources for the Arts: New Perspectives on Integrating the Music Unit Into the University Community."

The meeting was adjourned at 11:00 A.M.

Respectfully submitted,
David Chugg
Ricks College

REPORT OF REGION THREE

The meeting was called to order by Chair Eugene Holdsworth, Bethany College. Twenty-nine executives were in attendance.

Current officers were introduced: Vice Chair—Jim Cargill, Black Hills State University; Secretary—Robin Koozer, Hastings College.

New executives to Region 3 were acknowledged and welcomed:

Ronald Croker, University of Nebraska at Kearney

John Hylton, University of Missouri at St. Louis

Russell L. Jones, Pittsburg State University

Robert Larson, Minot State University

Alex Pickard, University of Missouri, Columbia

Gary Smart, University of Wyoming

There was no formal business to come before the delegates. A suggestion regarding careers in music as they relate to college advising/admissions was offered for a program topic for 1996. Delegates congratulated NASM for the leadership and improvisation/composition sessions. Concern was expressed regarding the costly locations selected for the annual NASM meeting and the impact of such costs on small institutions.

Chair Holdsworth introduced James Murphy, Chair of the Department of Music at Fort Hays State University. Dr. Murphy's presentation, "The Music Teacher Licensure Redesign Process: A Case Study" outlined current and future issues relating to the proposed music teacher licensure standards in the state of Kansas. Following the presentation, discussion centered around other states' current reforms, procedures, and policies regarding music teacher certification and licensure. Following the discussion, Dr. Murphy invited the delegates to the NASM forum on Tuesday, November 21, at 10:00 to discuss state policy developments in K-12 music education.

Respectfully submitted,

Robin R. Koozer

Hastings College

REPORT OF REGION FOUR

The meeting of Region 4 was called to order at the appointed time. Newcomers to the region introduced themselves and were welcomed. Vern Sutton of the University of Minnesota briefly described the 1996 regional program, "Opera on the Farm." Concerns and ideas for future association meetings were solicited and the following were voiced:

1. Continued attention to media and technology is recommended.
2. The association was commended for the extraordinary sessions on leadership led by Terrence Deal.
3. Frustration was expressed at the forced choice for members between two vital areas—leadership and composition/improvisation.

The region then elected a nominating committee to present a slate for election at the 1996 meeting. The members are David Baker, University of Wisconsin, Eau Claire; Ann Collins, Western Illinois University; and Marcelyn Smale, Saint Cloud State University.

The program was an enlightening and participatory exploration of improvisatory techniques appropriate to K–12 contexts, led by Dr. Paul Goldstaub.

Respectfully submitted,
David Childs
Concordia College

REPORT OF REGION FIVE

Region 5 met on Monday, November 20. The membership was welcomed by Chair Greg Steinke. Officers and new members to the region were introduced. Members present identified themselves and their institutions.

Vice Chair Edwin Williams gave a report on topics and discussions from the NASM Board of Directors meeting and seminar.

A request for topics for the 1996 regional meeting elicited three responses for consideration:

1. Integrated arts or transdisciplinary arts education
2. Multiculturalism in the curriculum
3. K-12 block scheduling

Chair Greg Steinke introduced our speaker, J. Terry Gates from the State University of New York at Buffalo, who presented an informative and well-received program entitled “Inter-X: Designing and Implementing Interdisciplinary Programs.”

Following adjournment of the meeting, several members remained for further discussion with Dr. Gates.

Respectfully submitted,
Edwin Williams
Ohio Northern University

REPORT OF REGION SIX

The 1995 meeting of NASM's Region 6 was opened at 9:45 A.M. on Monday, November 20, by Chair David Herman. Music executives new to Region 6 were introduced and welcomed.

A nominating committee, comprising C.B. Wilson and Robert Sirota, provided a slate of three candidates for the vacant position of Vice Chair. Ronald T. Lee of the University of Rhode Island was elected to fill the position.

Members were encouraged to suggest program topics for future meetings of the Association and of Region 6. Suggested topics for the 1996 regional meeting included:

- Advances in technology
- Aspects of multiculturalism in our curricula
- Composition/improvisation skills
- Implementing the national K-12 standards
- Achieving synthesis through the student portfolio

Robert Fitzpatrick of the Curtis Institute of Music introduced our speaker, Martha Gilmer, Artistic Administrator of the Chicago Symphony Orchestra, who spoke on aspects of synergy between educational institutions and performing organizations. Several goals were mentioned, including enhancing the connections between students and live performances. The program concluded with energetic discussion of these issues by members of the audience.

Respectfully submitted,
David Herman
University of Delaware

REPORT OF REGION SEVEN

A nominating committee composed of Giacomo Oliva (University of Florida) as chair, David Lynch (Meredith College), and Mellasenah Morris (James Madison University) recommended the following new officer slate:

Chair—Jon Piersol, Florida State University
Vice Chair—Charlotte Collins, Shenandoah University
Secretary—Richard Graham, University of Georgia

The slate was elected unanimously.

The program featured Joseph Shirk (George Mason University) and Kenneth Keeling (University of Tennessee) addressing the topic, "The Music Teacher/Performer Marketplace." An increasingly animated discussion ensued.

Respectfully submitted,
Arthur Tollefson
University of North Carolina Greensboro

REPORT OF REGION EIGHT

The meeting of Region 8 of the National Association of Schools of Music convened at 9:45 A.M. at the Fairmont Hotel in Chicago, Illinois. The meeting was convened by Chair Milburn Price. After the approval of the minutes from the previous meeting, Chair Price introduced members of the Nominating Committee and received their report. The members of the committee consisted of Ron Vernon, Roland Carter, and John Roberts (Chair).

The committee proposed the following slate of officers for Region 8:

Chair—Peter Ciurczak, University of Southern Mississippi
Vice Chair—Roosevelt O. Shelton, Kentucky State University
Secretary—Daniel Taddie, Maryville College

This slate of officers was approved by those members in attendance. Chair-elect Ciurczak solicited topics for the next regional meeting in Dallas.

After an introduction of those music executives who are new to Region 8, Chair Price introduced the program speaker, Harold Best, Dean of the Conservatory of Music at Wheaton College. The topic of Dean Best's presentation was "Musical Diversity, Curriculum, and NASM Standards." His articulate, insightful presentation generated much subsequent informal discussion.

The meeting adjourned at 11:00 A.M.

Respectfully submitted,
Roosevelt O. Shelton
Kentucky State University

REPORT OF REGION NINE

The annual meeting of Region 9 was called to order at 4:00 P.M. on November 20 by Chair James Fields of Nicholls State University. Annette Hall, region secretary, was introduced. Following the adoption of the agenda, Chair Fields introduced music executives new to Region Nine.

Reports of activities and concerns from state music executives in the region were presented by Chalon Ragsdale of Arkansas, Michelle Martin of Louisiana,

Richard Gibson of Oklahoma, and Kenneth Raessler of Texas.

A brief business meeting was held to elect officers for the 1995–98 term. The following individuals were elected:

Chair—Annette Hall, University of Arkansas at Monticello

Vice Chair—William L. Ballenger, Oklahoma State University

Secretary—A.C. “Buddy” Himes, University of Southwestern Louisiana

The chair introduced guest speakers James Anderson and Jeffrey Patchen, who made a presentation on the topic of “A Model for College and Community Collaboration: A Discipline-Based Approach to Music Education.” Following the information presentation, the speakers responded to questions from the members.

The meeting adjourned at 5:30 P.M.

Respectfully submitted,
Annette Hall
University of Arkansas at Monticello

REPORT OF THE COMMITTEE ON ETHICS

KATE BRENNAN, *CHAIR*

No formal complaints have been brought before the Committee on Ethics during the 1994-95 academic year. However, under NASM procedures, the Executive Director has responded to inquiries concerning the ethics of student and faculty recruitment. In addition, the Committee on Ethics has scheduled sessions with the membership on Sunday afternoon and Monday morning during the Annual Meeting.

NASM representatives are respectfully reminded of their responsibilities to make their faculties and staff aware of the NASM Code of Ethics, particularly its provisions concerning student recruitment.

Members also are asked to review the Code's provisions along with the complaint process outlined in the NASM Rules of Practice and Procedure. Both are found in the NASM Handbook 1995-96. Questions about the Code of Ethics or its interpretation should be referred to the Executive Director, who will contact the Committee on Ethics as necessary.

In addition to this formal report, I wish to remind the membership about two ideas concerning the nature of our Code of Ethics.

First, the Code represents a common agreement. It is our Code, collectively and institutionally. As institutional representatives, we have voted to accept its provisions.

Second, the Code's purpose is to encourage orderly process. Its provisions work for the benefit of everyone involved. But, it is effective only to the extent that each of us ensures that all involved with our music unit work seriously with the Code.

The times continue to produce anxieties. Worry about the student and faculty recruitment practices of neighboring institutions can become corrosive.

The NASM Code of Ethics is a set of guidelines that helps us work together on behalf of a common artistic and educational mission by maintaining the good faith and trust we have in each other. Please do three things. First, read the Code of Ethics periodically. Second, and perhaps most important of all, make sure that your faculty members understand that by being a member of NASM, your institution has agreed to abide by all provisions of the Code under all circumstances. Third, when faculty are being hired or students recruited close to, and especially after, the deadlines stipulated in the Code, please take initiatives to ensure that all parties are aware of and are working under the Code.

We want to draw your attention to a particular problem. Many of our faculty teach at summer institutes and festivals. It is especially critical that these individuals understand the student recruitment provision of the Code of Ethics. The NASM National Office will put a reminder about this issue in the spring *Report to Members*, and we ask that you discuss this matter with faculty before they leave

for summer engagements. It is important to explain the reasons behind provisions of the Code as well as the provisions themselves.

If you have questions or concerns about the Code or about compliance with it, please take the first step and call our Executive Director. Let us continue to work together in the spirit of cooperation and mutual support indigenous to our art form. The Committee on Ethics and I appreciate your thoughtful consideration of these ideas.

Respectfully submitted,
Kate Brennan
Slippery Rock University

ACTIONS OF THE ACCREDITING COMMISSIONS

REPORT OF THE COMMISSION ON NON-DEGREE-GRANTING ACCREDITATION

DEBORAH BERMAN, CHAIR

November 1995

After positive action by the Commission on Accreditation, the following institution was continued in good standing:

Cadek Conservatory of Music

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

Progress reports were accepted from three institutions recently continued in good standing.

One program was granted Final Approval for Listing.

REPORT OF THE COMMISSION ON COMMUNITY/JUNIOR COLLEGE ACCREDITATION

ROBERT TILLOTSON, CHAIR

November 1995

After positive action by the Commission on Accreditation, the following institution was continued in good standing:

Grand Rapids Community College

Action was deferred on one institution applying for Membership.

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

One program was granted Plan Approval.

One program was granted Final Approval for Listing.

Action was deferred on two programs submitted for Plan Approval.

One institution was notified regarding failure to participate in the 1993-94 and 1994-95 HEADS project (failure to submit annual reports).

REPORT OF THE COMMISSION ON ACCREDITATION

LYLE MERRIMAN, CHAIR

JOYCE BOLDEN, ASSOCIATE CHAIR

June and November 1995

After positive action by the Commission on Accreditation, the following institutions were granted Associate Membership:

Christopher Newport University
Troy State University

After positive action by the Commission on Accreditation, the following institutions were granted Membership:

Binghamton University
Calvin College
Campbellsville College
Harid Conservatory
Howard Payne University
New World School of the Arts

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

Armstrong State College
Berry College
Bucknell University
California State University, Long Beach
Carson-Newman College
Curtis Institute of Music
Duquesne University
Longy School of Music, Inc.
McNeese State University
Muskingum College
New Mexico State University
Pacific Union College
Peabody Institute of the Johns Hopkins University
Southwest Missouri State University
Southwestern Oklahoma State University
State University of New York at Buffalo
Susquehanna University
University of Georgia

University of Maine
University of Memphis
University of New Hampshire
University of Saint Thomas
University of South Florida
University of Southern California
University of Southern Mississippi
University of Wisconsin–Oshkosh
University of Wisconsin–Stevens Point
Vanderbilt University
Western Michigan University
William Paterson College of New Jersey

Action was deferred on nine institutions applying for Membership.

Action was deferred on forty institutions applying for renewal of Membership.

Progress reports were accepted from three institutions recently granted Associate Membership.

Progress reports were accepted from six institutions recently granted Membership.

Progress reports were accepted from sixty-four institutions and acknowledged from seven institutions recently continued in good standing.

Sixty programs were granted Plan Approval.

Fifty-six programs were granted Final Approval for Listing.

Action was deferred on twenty-three programs submitted for Plan Approval.

Action was deferred on twelve programs submitted for Final Approval for Listing.

A progress report was accepted from one institution concerning a program recently granted Plan Approval.

A progress report was accepted from one institution concerning a program recently granted Final Approval for Listing.

Six institutions with fewer than twenty-five majors were reviewed.

Three institutions were granted second year postponements for re-evaluation.

Two institutions were notified regarding failure to pay dues.

Sixteen institutions were notified regarding failure to participate in the 1994-95 HEADS project (failure to submit the most recent annual report).

Two institutions were notified regarding failure to participate in the 1993-94 and the 1994-95 HEADS projects (failure to submit the last two annual reports).

Two institutions were notified regarding failure to participate in the 1992-93, the 1993-94, and the 1994-95 HEADS projects (failure to submit the last three annual reports).

NASM OFFICERS, BOARD, COMMISSIONS, COMMITTEES, AND STAFF FOR 1996

Officers

President: ** Harold Best, Wheaton College (1997)

Vice President: ** William Hipp, University of Miami (1997)

Treasurer: ** Karen L. Wolff, Oberlin College Conservatory of Music (1998)

Secretary: ** Dorothy Payne, University of South Carolina (1996)

Immediate Past President: * Robert Werner, University of Cincinnati (1997)

Commission on Non-Degree-Granting Accreditation

* Deborah Berman, San Francisco Conservatory of Music, *Chair* (1996)

Laura Calzolari, Westchester Conservatory of Music (1998)

Peter Gerschefski, University of Tennessee at Chattanooga—

Cadek Conservatory of Music (1997)

Commission on Community/Junior College Accreditation

* Robert Tillotson, William Rainey Harper College, *Chair* (1996)

Lynn Asper, Grand Rapids Community College (1997)

Richard Brooks, Nassau Community College (1998)

Commission on Accreditation

** Joyce J. Bolden, Alcorn State University, *Chair* (1998)

** Daniel Sher, University of Colorado at Boulder, *Associate Chair* (1998)

Lynn Wood Bertrand, Emory University (1996)

Ronald Crutcher, University of Texas at Austin (1998)

Richard Evans, Whitworth College (1998)

Don Gibson, Ohio State University (1997)

Carl Harris, Jr., Norfolk State University (1997)

Jack Heller, University of South Florida (1996)

Clayton Henderson, Saint Mary's College (1997)

Shirley Howell, University of Northern Colorado (1996)

Kenneth A. Keeling, University of Tennessee (1997)

Marvin Lamb, Baylor University (1997)

Gerard Lloyd, University of Massachusetts, Lowell (1998)

W. David Lynch, Meredith College (1996)

Ernest May, University of Massachusetts, Amherst (1998)

David Nelson, University of Iowa (1996)

James Woodward, Stetson University (1998)

Public Members of the Commissions and Board of Directors

- * Leandra G. Armour, Nashville, Tennessee
- * Christie K. Bohner, Alexandria, Virginia
- * Cindy Boyd, Dallas, Texas

Regional Chairs

- Region 1:* *Donald Para, California State University, Long Beach (1997)
- Region 2:* *Erich Lear, Washington State University (1997)
- Region 3:* *Eugene Holdsworth, Bethany College (1997)
- Region 4:* *Judith Kritzmire, University of Minnesota, Duluth (1996)
- Region 5:* *Greg Steinke, Ball State University (1996)
- Region 6:* *David Herman, University of Delaware (1996)
- Region 7:* *Jon Piersol, Florida State University (1998)
- Region 8:* *Peter Ciurczak, University of Southern Mississippi (1998)
- Region 9:* *Annette Hall, University of Arkansas at Monticello (1998)

Committee on Ethics

- Linda J. Snyder, University of Dayton, *Chair* (1996)
- Rebecca T. Cureau, Southern University (1998)
- C.B. Wilson, West Virginia University (1997)

Nominating Committee

- Milburn Price, Samford University, *Chair*
- Stephen Anderson, University of Kansas
- David Childs, Concordia College
- Sr. Teresita Espinosa, Mount Saint Mary's College
- Sue Haug, Iowa State University

National Office Staff

- ** Samuel Hope, Executive Director
- Karen P. Moynahan, Associate Director
- Margaret O'Connor, Accreditation Coordinator
- Chira Kirkland, Administrative Assistant and Meeting Specialist
- David Bading, Editor
- Willa Shaffer, Projects Associate
- James Modrick, Accreditation Specialist
- Wendy Franklin, Constituent Services Representative
- Nadine Flint, Financial Associate

- * Board of Directors
- ** Executive Committee

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