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PREFACE

The Seventy-Second Annual Meeting of the National Association of Schools of Music was held November 23–26, 1996, at the Wyndham Anatole Hotel in Dallas, Texas. 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.

PRINCIPAL ADDRESS

DWELLING WITH MUSIC

NICHOLAS WOLTERSTORFF
Yale University

I aim to celebrate music in all its rich diversity—to celebrate it for what it does for us, and for what we do with it. We know of no human society from which music has been absent. To be human is to have ears for music, and music in one's ears. Without music, we are impoverished and our actions limp. Musically we live and act. We dwell with music.

Many of you are of an age to share with me this memory: standing in a row, arms linked crosswise so that one's right hand grasps the left hand of the person to one's left rather than the left hand of the person to one's right, the entire row swaying gently from side to side, eyes closed or uplifted, singing slowly: "We Shall Overcome." Garbage collector and college professor, black and white, young and old, employed and unemployed, male and female, devotee of the Beatles and devotee of Beethoven, lieder singer and he who can't carry a tune—all singing in unison, differences making no difference. We were united in the music because we were united in the cause of civil rights, our unity in the music contributing, in turn, to our unity in the cause. We sang it on the streets, in meeting halls, around camp fires, in front of city halls, wherever we happened to be. We didn't go to special places to sing it. It didn't matter if there was noise in the surroundings.

Did the music give pleasure? Did it give delight? Strange question. It brought tears to the eyes, that's what it did.

Where did the music come from? I have no idea. I blush to admit that not until I sat down to write this speech did it even occur to me to wonder. I'm sure some among you know where it came from; now that the question has occurred to me, I would like to know the answer. But for me, at the time, it was just *there*. When I listen to music from the classical tradition and to music that has been absorbed into the classical tradition, I want to know who wrote it, and when. Such music functions for me, as I dare say it does for you, as relics of musical geniuses—relics of saints in the Order of Music. So I want to know of which genius the work before me is a relic. Not so for "We Shall Overcome."

The words—oh yes, the words—they went like this: "We shall overcome, we shall overcome, we shall overcome some day, some day; Oh, I do believe, we shall overcome, we shall overcome some day." Scarcely to be numbered among the memorable lines of the English poetic tradition. In themselves they have no comeliness. What they did is enable us all together to give voice to our determined

confidence; in that lay their significance. Nonetheless, can you imagine standing there just *reciting* those bland, prosaic words? The music transformed those humdrum words into a truly memorable whole.

Is it good music? That's an ambiguous question, wouldn't you say? Do you mean, is it *aesthetically* good music? To my ear, it's not bad: a rather elegant pattern of rising and falling. It begins with a phrase, once repeated, which rises just a bit and then falls with a skip; then there's a phrase that rises higher before falling, with no skips either in its rising or falling; finally, there's the climactic phrase, which moves upward with a skip to the highest pitch in the whole composition, then falls a bit, then rises a bit again, falls a bit more, falling reluctantly as it were, until we arrive at the lowest pitch in the entire composition. Not bad. But as I have already mentioned, the music takes those prosaic words and catches them up into a greater whole; the determined, hopeful, and confident quality of the music itself makes of the whole something immeasurably greater than the words by themselves. The music enables the group to express its determined confidence with an intensity impossible with the mere words; at the same time, singing it intensifies that confidence. By enabling us to express our confidence, it gives us confidence. So is the music good? Yes, it's good for that!

Now for another memory. It must be about twenty years ago, but I remember it as if it were yesterday: the first time I heard a performance of Olivier Messiaen's *Quartet for the End of Time*, composed, as most of you know, for the somewhat surprising combination of clarinet, piano, violin, and cello. At the time, I knew next to nothing of Messiaen. I certainly did not know that he was on the way to becoming one of the major figures in music of the latter half of the twentieth century. About the piece itself, the program mentioned little more than it was composed when the composer was incarcerated in a prisoner-of-war camp, and that the instrumentation was determined by the instruments and performers available in the camp. The program did not inform me that the composition was inspired, and to some extent shaped, by St. John's Apocalypse; nor did I learn that individual movements had such titles as "Liturgy of Crystal," "In Praise of the Eternity of Jesus," and "Furious Dance of the Seven Trumpets." In short, I knew nothing at all of the mystical program attached; and though I remember thinking that little phrases sounded rather like bird songs, though none of birds I knew, I think I must have dismissed that as accidental. What I remember is being gripped and transfixed. At the conclusion of the second movement, the pianist, violinist, and cellist all departed from the stage, leaving only the clarinetist to perform the third movement. That movement moved me to tears; the tears remained throughout the remainder of the performance.

My reflections on music over the years have been shaped in good measure by my desire to understand and honor both of these interactions with music—and, of course, other interactions of the same sorts, other experiences of what is called, not very happily, "functional music," and other experiences of concert-hall music. It's not difficult to understand and honor my experience of listening to Messiaen's

quartet, and, in general, to honor our listening to concert-hall music. Countless books on the history of music, and countless books on the philosophy of music and aesthetics, are available to assist in that endeavor. The challenge is to understand and honor the singing of “We Shall Overcome” as part of the civil-rights movement, and to do so in such a way that does not fall into dishonoring the experience of listening to music in the concert hall.

At birthday celebrations, we sing that rather tedious little ditty, “Happy Birthday to You.” Presumably we do so because we think there’s something better about the celebration if we sing the words instead of merely reciting them or just omitting them all together. In church, we sing “Old Hundredth” to the elegant Genevan setting. Presumably we do so because we think there’s something better about the liturgy if we sing those words instead of merely saying them, or just omitting them. Not only is there functional music; all of us find it important to have such music in our lives. A comprehensive perspective on music will have to acknowledge that.

All true. Nonetheless, the project of understanding and honoring not only our listening to performances of *Quartet for the End of Time*, but also our singing of “We Shall Overcome,” makes many of us apprehensive.

Apprehensive of what? Pretty clearly, apprehensive of relativism. Our fear is that, if we go down this road, we will wake up one day to discover that we no longer have any reason for not placing, say, “The Star-Spangled Banner,” on the same level as *The Goldberg Variations*. Some people have a taste for “The Star-Spangled Banner,” some have a taste for the variations that J.S. Bach spun out on Count Goldberg’s theme. Take your pick. Relativism rules. Yes, there is functional music; yes, such music does occupy a significant role in the lives of all of us; yes, a full perspective on music will have to acknowledge that. But to spend time trying to understand such music, and worse yet, to speak of honoring such music in the same breath that one speaks of honoring the magisterial music of the concert-hall tradition, threatens to undo our fundamental hierarchy of musical values.

Why would it be thought to do that? What’s the connection? We sing “Happy Birthday” at birthday celebrations; we sing and listen to the *German Requiem* in the concert hall. Apparently we find both activities worthwhile; otherwise, why would we engage in both? Why would acknowledging the worth of both activities and trying to understand both activities, along with the music that functions in both, threaten to overturn our fundamental hierarchy of musical values? After all, nobody is proposing listening to performances of “Happy Birthday” in the concert hall. That would indeed be alarming—though, on the other hand, the prospect of celebrating one’s aged mother’s birthday by everybody singing the *German Requiem* also has something rather alarming about it!

I think the clue lies in the grip, on those of us who deal with the arts, of a line of thought which I propose to call *quasi-Platonism*. To explain what I have in mind, it would be best for me to begin by reminding you of the real thing, namely,

Platonism. Most of you remember Plato's postulation of forms—things such as justice itself, holiness itself, the bed itself, and yes, music itself. These forms, Plato argued, were the fully real elements in reality: eternal, unchanging, immaterial, unmingled, entirely out of space and time—in a way, divine. The things to be found here in space and time—beds, music, persons, actions—though they participate in these forms and resemble them, nonetheless always fall short: actions are never more than somewhat just; persons are never more than somewhat holy; even the best beds are never quite ideal; and music, though it may reach for the stars, finds its reach always exceeding its grasp.

Given that this is the nature of things, the ideal human activity, said Plato, is the intellectual contemplation of those forms. The active life is not entirely devoid of worth; it is, in any case, necessary for our continued existence. Yet the contemplative life is ideal. In contemplation of those ideal realities that are the forms is to be found our greatest happiness, our deepest fulfillment. Admittedly, many people are incapable of intellectual contemplation; they don't have what it takes by way of intelligence or temperament. The ideal, in that way, is inherently and unmistakably elitist. And even those who are capable usually find that they can spend no more than a fraction of their lives in contemplation. The best they can do is carve out a small space free from the utilitarian pressures of the everyday. In certain tumultuous social and political situations, not even that proves possible; then what is called for is struggle to change the situation. Finally, it has to be mentioned that nobody can start contemplating the forms by just deciding to take up contemplation; intellectual contemplation requires long and arduous preparation.

In summary, many people are incapable of intellectual contemplation, some who are capable find themselves with none of the leisure required, most who are capable enjoy very little of the requisite leisure, and nobody can engage in intellectual contemplation right off. It follows that intellectual contemplation never has been, and never can be, a common feature of human life. Nonetheless, this is human existence at its highest pitch: to turn from the interior world of change and utility, to face that higher world of forms, and then to engage in that activity which bears its worth in itself, namely, intellectual contemplation. This, all too briefly described, is Platonism.

Now for that line of thought about the arts that I propose calling *quasi-Platonism*. Just as the Platonist singles out contemplation, from all our human activities, for special praise, so too the quasi-Platonist singles out contemplation, from all our modes of engagement with works of art, for special praise. It's a different mode of contemplation, however. That, at bottom, is what makes quasi-Platonism different from true Platonism, in addition to the fact that the former is a philosophy for life in the arts, whereas the latter is a philosophy for human life in general. The mode of contemplation that the quasi-Platonist celebrates is *perceptual* contemplation, thus celebrating not intellectual contemplation of that abstract entity which is Music Itself, or The Musical Work Itself, but rapt, attentive, engaged listening to

actual performances of actual music. Naturally one's mind is involved. But it is one's ears, not one's mind, that makes available the object of contemplation.

The quasi-Platonist does not say that the singing of "We Shall Overcome" in the civil-rights movement was a worthless activity, any more than Plato said that serving in the army was a worthless activity. Indeed, in some historical situations, it might be so imperative that one engage in some protest movement that it is necessary, for the time being, to forego contemplative listening to music in favor of singing protest songs. But if we are speaking of inherent worth, rather than of the demands of particular historical situations, then what must be said is that attentive listening is our noblest mode of interaction with music: resting for a while from all those activities for which music proves useful, and attending to the music itself, with one's ears, and with one's mind through one's ears. Some have put the point by saying that only in such engagement does one treat the music *as music*—only in such engagement does one treat the work of art *as a work of art*.

The ability and temperament to engage in perceptual contemplation of significant works of music is distributed unevenly throughout humanity; only in relatively few is it to be found—to a significant degree, anyway. I am well aware that music educators sometimes speak otherwise; they sometimes give the impression of believing that shortages in school music budgets accounts for the fact that some people get nothing at all out of listening, say, to Bartok's *Fourth Quartet*, while others cannot bear to listen to it at all, or even to *hear* it. I myself interpret the evidence as pointing toward a very different conclusion: perceptual contemplation of those works most rewarding of such activity is an activity of the elite few, as is Platonic contemplation. Furthermore, for those capable of performing such activity in productive fashion, leisure is required. Of course, one can so arrange things that during most of one's waking hours one *hears* music. But hearing is not yet listening. Listening, genuine listening, requires attention; and the pressure of practical concerns on most of us is such that we have little time for such attention, sometimes because we are so busy talking and writing about music that we have no time left for listening. Lastly, perceptual contemplation requires education. One cannot just take up listening to Bartok's quartets; one has to learn how to listen. Listening requires a learned ear.

Enough of these comparisons. The similarities between Platonic contemplation, on the one hand, and perceptual contemplation and its place in our lives, on the other, is there for all to see. No point in belaboring the obvious. My suggestion is that, in the modern world, a powerful line of thought about the arts in general, and about music in particular, says that the noblest mode of interaction with art is perceptual contemplation—quasi-Platonism, I have called it. And I have suggested that it is the grip of quasi-Platonism on us that makes us worried when someone insists that singing "We Shall Overcome" on civil-rights marches, singing "Happy Birthday" at birthday parties, singing Old Hundredth in church, having jazz in the background while drinking in a pub, be honored as worthwhile uses of music. We don't want to deny that they are worthwhile, any more than Plato denied that the

activities of those whom he called “guardians” are worthwhile. But we want to add immediately that it’s an inferior worth. And why spend time dwelling on the inferior when we can celebrate and participate in the superior and induct new generations into such participation?

Suppose that this quasi-Platonism is among us. This is not the only line of thought shaping our thinking about music; many other intellectual forces are at work on us. But this one is powerful, especially for those of us who think, talk, and write about music from positions in the academy. A question that has intrigued me for many years is, Why? What accounts for the presence of the quasi-Platonism among us? Why, in music and the arts, this elevation of the contemplative over the active, *vita contemplativa* over *vita activa*? Why not acknowledge the important difference between singing “We Shall Overcome” on a civil-rights march and listening attentively to the *Quartet for the End of Time* in a concert hall, without supposing that this difference coincides, so far forth, with a lower/higher distinction? Why not recognize our many different ways of dwelling with music, and, after discarding the definitely corrupt, celebrate them all, without hierarchy, each for what it is and does? Correspondingly, for the works themselves: why not acknowledge that, though “We Shall Overcome” is vastly inferior to the *B-minor Mass* for attentive listening in concert halls, it is, nonetheless, markedly superior for protest singing in front of city halls?

I think the answer has to be found in the revolution that took place in the eighteenth century in the arts and in our way of thinking about the arts. The answer, in short, has to be a narrative answer. Let me present the high points of the narrative.

As I read the history of the matter, two decisive developments took place in the eighteenth century. For one thing, our modern concept and evaluation of the aesthetic got formulated. And secondly, the conviction emerged that what is most important about art is the opportunity it offers for aesthetically rich experience; indeed, it was said that only when art is meant and used for such experience has art come into its own. Let me say just a word about each of these developments.

Our modern concept of *the aesthetic* emerged out of the traditional concept of *beauty*. Some of the eighteenth-century writers—Kant, for example—even used the traditional word *beauty* as a synonym for aesthetic excellence. In spite of the genetic connection, however, the concepts are significantly different.

For one thing, beauty was traditionally thought of as a property of things—or alternatively, as a transcendental. The concept of the aesthetic, by contrast, is the concept of a *domain* of human thought and practice, comparable, in the thought of the eighteenth-century theorists, to the domain of the scientific, the moral, and the religious.

Another difference, more important for our purposes here, is the following: the medievals defined beauty as *that which pleases when seen*—with “seen” functioning metaphorically as a synonym for “contemplated.” Beauty in an object is that which pleases when contemplated. The eighteenth-century theorists, in their thinking about the aesthetic, took over this notion of *pleasing upon being contemplated*.

But they added two qualifiers that the medievals did not add. They added the qualifier of *disinterestedness*. To be aesthetic, the delight in question has to be disinterested delight: alternatively, the contemplation has to be disinterested. And they added the qualifier of *universality*. To be aesthetic, the delight must be grounded in our human nature, not in particularities of makeup or training. If some persons are so made as to find the taste of olives pleasing and others so made as to find that taste displeasing, then the taste of olives does not belong to the realm of the aesthetic. For our purposes here, disinterestedness is more important than universality.

One can witness writers struggling, throughout the eighteenth century, to explain what constitutes disinterestedness. By the time Immanuel Kant took up the matter at the end of the century, in his third critique, a consensus had emerged. Everybody agreed that the delight we experience in the satisfaction of some *desire* is not disinterested; thus, the delight one experiences in slaking one's thirst is not disinterested. And everybody agreed that the delight we experience in the achievement of some *purpose* is not disinterested; thus, the delight one experiences in getting a paper finished in time for delivery at a convention is not disinterested. The question, naturally, is what is left over when we have set all forms of interested delight off to the side. This question particularly preoccupied Kant. With relentless brilliance, he sniffed out interest in places where no one before had ever noticed it.

For me, however, the interesting question is not the ins and outs of how *the disinterested* is to be defined, but rather, Why bother? Why was it so important to the eighteenth-century theorists that they be able to discriminate disinterested delight from other forms of delight? The answer, quite clearly, is that they thought it important to have such delight. So why did they think it important to have such delight? Why did they think it important that we experience delight distinct from the satisfaction of desire and distinct from the achievement of purpose? Why did they think it important that we experience delight in disinterested perceptual contemplation? Who cares?

It has to be said that the eighteenth-century theorists were not very forthcoming in their answer to this question. We have to piece together evidence and make surmises. On this occasion, I'll content myself with citing just one piece of evidence, though a very interesting piece of evidence it is. It is to be found in some passages written by Joseph Addison that appeared on June 19, 1712, and two days later, on June 21, in that astonishing daily London paper, *The Spectator*.

Addison devoted his essay for June 19, 1712, to a discussion of "fine taste." After stating that he would confine his attention to writing, he offered this definition:

I think we may define [fine taste] to be *that Faculty of the Soul, which discerns the Beauties of an Author with Pleasure, and the Imperfections with Dislike*. If a Man would know whether he is possessed of this Faculty, I would have him read over the celebrated Works of Antiquity, which have stood the Tests of so many

different Ages and Countries; or those Works among the Moderns, which have the Sanction of the Politer Part of our Contemporaries.¹

There are several things of interest in this passage. Let me skip over all of them to highlight that final intriguing phrase, “the politer part of our contemporaries.” Addison uses this concept of *politeness* again a few lines later, when he remarks that though

this Faculty must in some measure be born with us, there are several Methods for Cultivating and Improving it, and without which it will be very uncertain, and of little use to the Person that possesses it. The most natural Method for this Purpose is to be conversant among the Writings of the most Polite Authors. . . . Conversation with Men of a Polite Genius is another Method for improving our Natural Taste.

“The politer part of our contemporaries,” “the most polite authors,” “men of a polite genius.” Obviously Addison does not have in mind the Emily Post sort of politeness: people of good manners. What he means is *cultured* people—people whom the Germans, at the end of the century, would call persons of *Bildung*. Assuming that an essential component of being a cultured person is being a person of fine taste, Addison argues that a person of fine taste is one who finds pleasure in the contemplation of that which is beautiful

Now, if membership in the class of cultured persons depends on becoming a person of fine taste, such a person being one who finds delight in contemplating what is beautiful, and if being a cultured person is a good thing to be, as Addison clearly assumes it is, then presumably there’s something good about the experience of finding delight in the contemplation of beautiful objects. What might that be?

Addison’s answer is fascinating. He sets the whole realm of purposive action off to the side (“first Step out of Business”) without comment, not even bothering to compare the “pleasures of the imagination,” that is, the pleasures of experiencing beauty, to the satisfaction experienced upon achieving some purpose. He concerns himself entirely with comparing the pleasures of the imagination to sensory pleasures, on the one hand, and to intellectual pleasures, on the other. The pleasures of the imagination, he contends, are less gross and morally dangerous than those of the satisfaction of desire; and though the pleasures of the imagination are somewhat below the pleasures of the intellect in nobility, they are more universally available, and less exhausting in the acquisition. Let me quote a bit of what he says:

The pleasures of the Imagination . . . are not so gross as those of Sense, nor so refined as those of the Understanding. The last are, indeed, more preferable, because they are founded on some new Knowledge or Improvement in the Mind of Man; yet it must be confest, that those of the Imagination are as great and as transporting as the other . . . a Description in Homer has charm’d more Readers

than a Chapter in Aristotle. Besides, the Pleasures of the Imagination have this Advantage, above those of the Understanding, that they are more obvious, and more easier to be acquired. . . .

A Man of a Polite Imagination is let into a great many Pleasures, that the Vulgar are not capable of receiving. . . .

There are, indeed, but very few who know how to be idle and innocent. . . . A Man should endeavour, therefore, to make the Sphere of his innocent Pleasures as wide as possible, that he may retire into them with Safety, and find in them such a Satisfaction as a wise Man would not blush to take. Of this Nature are those of the Imagination, which do not require such a Bent of Thought as is necessary to our more serious Employments, nor, at the same Time, suffer the Mind to sink into that Negligence and Remissness, which are apt to accompany our more sensual Delights, but, like a gentle Exercise to the Faculties, awaken them from Sloth and Idleness, without putting them upon any Labour or Difficulty.

We might here add, that the Pleasures of the Fancy are more conducive to Health, than those of the Understanding, which are worked out by Dint of Thinking, and attended with too violent a Labour of the Brain.²

I trust you caught the import of those final words. Should some students come to you for advice as to whether to major in music or philosophy, one of the considerations you might well invite her to mull over is that music is better for one's health, philosophy being attended with too violent a labor of the brain!

I asked why it was so important to the eighteenth-century theorists that they should be able to distinguish disinterested delight from other forms of satisfaction and delight. The answer now is clear: Addison and his cohorts wanted, in Addison's words, to "recommend to [the] reader the pursuit of [such] pleasure" in his "idle" hours, on the ground, as we have seen, that such delight is morally superior to delight in the satisfaction of desire and more widely accessible, and less mind-crackingly difficult and exhausting to come by, than intellectual delight. Addison's audience was the emerging middle class. He was assuming that the bourgeoisie will have time, after hours, to function as persons of culture by reading poetry and essays, visiting museums, attending concerts. To be a person of culture, one needs some freedom from the press of the useful and the gainful, some leisure; one need not, however, be a member of the leisured aristocracy.

Some pages back I said that, as I see the situation, two decisive developments took place in the eighteenth century, shaping for the next two centuries both the arts and our characteristic way of thinking about the arts. The development I have been describing was the emergence of a new social ideal: that of the person of culture, culture being understood in such a way that experiencing delight in the disinterested perceptual contemplation of beautiful objects is an essential component of this new ideal. Naturally, when I say "new," I do not mean *entirely new*; there were anticipations. What remains missing in my discussion thus far is any connection between this new social paradigm of the person of *Bildung*, and art. To get

hold of that, we must attend to the second development, in which art gets uniquely connected to the aesthetic, and thus, to the disinterested.

Some of you will be familiar with the now-classic essay, "Our Modern System of the Arts," by the Renaissance intellectual historian, Paul Oskar Kristeller. In this essay, Kristeller argues that what is definitive of our modern way of thinking of the arts is that we naturally group together as fine arts music, painting, fiction, poetry, and drama, and that this grouping first became established in the eighteenth century. The medievals, by contrast, typically regarded music as more naturally grouped with mathematics than with painting. Assuming Kristeller's contentions to be correct, the question that comes to mind is *why* this development took place then. What changes, in thought or practice, account for the emergence of our modern system of the arts? The answer Kristeller offers is that what came to unite these ancient crafts in the eighteenth century is their shared facility for providing the public with satisfying aesthetic experience.

This second development connects, then, with the first in the following way. While nobody thought that the aesthetic experience that constitutes a central component in the life of the person of *Bildung* is to be acquired only through contemplation of art, it nevertheless came to be thought that the aesthetic experience provided by art is richer than that provided by nature. Furthermore, it came to be thought that the historic mission of art is to provide such experience—music that is meant, and used, for the disinterested delight to be gained from perceptual contemplation thereof is music come into its own. Such music is no longer in the service of the church, the state, the family, or anything else outside of music itself. Such music has attained adulthood, autonomy; it has come into its majority.

And what has become of functional art on this perspective? It's not even in view. For it plays no role in the formation of the person of *Bildung*. Hymns, chorales, chants, national anthems, birthday songs, work songs, cradle songs, love songs—none of them has anything to do with being a person of culture. One supposes that Addison heard a great deal of such music in his lifetime; one would never know it from his writings.

I asked why it is that quasi-Platonism is so prominent a component in our contemporary way of thinking about music and the arts generally. My answer took the form of a narrative: I narrated the highlights of the story of the emergence, in the eighteenth century, of the social ideal of the cultured person. The culture in question, we saw, was understood in such a way that disinterested perceptual contemplation of works of art is a central component thereof. In other words, quasi-Platonism was an essential component of that new social ideal. My suggestion, in short, is that quasi-Platonism emerged out of the revolutionary developments in art, and in our ways of thinking about art, which occurred in the eighteenth century. It has remained with us ever since.

Suppose, now, that the theses I have developed are by and large correct. Then the fundamental issue you and I must address, as we reflect on how to fit functional music together with the music of the concert hall into one comprehensive

perspective on music, is what our attitude should be toward quasi-Platonism. Or what comes to the same: what our attitude should be toward that social ideal of the cultured person that emerged in the eighteenth century. On this occasion, I do not propose actually to address that issue. That is to say, I do not propose to develop what is to be said for and against this paradigm; to do so with any depth whatsoever would take far more time than we have available to us here. On the other hand, I do not wish to play the coward and just shirk the issue. So let me take the middle road of stating where I myself come out on the issue, without on this occasion explaining how I got there.

I do not believe that being a person of culture is of more worth than participating in the fight for justice on the streets of South Africa, nor is it of more worth than offering counsel to the troubled, nor of more worth than ruling states well, nor of more worth than healing the ill. But neither, let me say emphatically, do I believe that it is of less worth. I fail to see any hierarchy of worth here. No doubt, in one situation one of these patterns of action is more important; in another, another. Overall, we need them all. Each makes an indispensable contribution to human flourishing.

So also, then, for what takes place within the field of music itself: I do not believe that the perceptual contemplation of music is nobler than the singing of hymns and the use of mass settings in the liturgy, nor that it is nobler than the playing and singing of music in celebrations, nor that it is nobler than the singing of "We Shall Overcome" in a social-protest movement. But neither, let me be clear, do I believe that it is less noble. Were any of these uses of music missing in my life, I would feel impoverished. Would I feel more impoverished if one were missing than another? I have no idea. I hope I never have to find out.

What, lastly, about the anxiety of which I spoke earlier, the anxiety that down this road lies relativism? Well, why so? Delight in perceptual contemplation is for me an important part of life; accordingly, I prize those works of music which serve that function well. Though I must add, parenthetically, that "delight in perceptual contemplation" seems to me appallingly thin as a description of what I experience when I listen, say, to Beethoven's late quartets, or to Gesualdo's *Tenebrae Responsories*. Participation in the liturgy is also for me an important part of life; accordingly, I prize the music that enhances the liturgy. Participating in certain movements for justice has also been an important part of my life; accordingly, I prize the music which enhances that. I prize each work for how it enables, or enhances, the use to which it is put. You will notice that I am treating perceptual contemplation as a use—one among others. Some writers on art, with their eye, no doubt, on perceptual contemplation, have said that art is useless. That strikes me as strangely oblivious. Perceptual contemplation is not *no* use, but *one* use.

The fact that Old Hundredth would serve poorly the use of perceptual contemplation is, in my judgement, no mark against it, any more than it is a mark against *Carmina Burana* that it would serve poorly every liturgy in which I have ever participated. Let us honor the many ways in which music functions in life and action.

That done, we will then notice that within each use there is better music and worse music: better and worse celebration music, better and worse dance music, better and worse concert-hall music. I can imagine better music for birthday celebrations than the tune of “Happy Birthday”; I know of better music for perceptual contemplation in concert halls than *The Creatures of Prometheus*.

What a wonderful thing is this ancient and enduring craft of music, endlessly susceptible to innovation, mysteriously evocative of emotion, expressive of conviction and feeling, profoundly enriching of our lives on the street, in church, at celebrations, in the concert hall, from birth to death, from lullaby to requiem, and all times in between! To be human is to have ears for music, and music in one’s ears. Without music, we are impoverished, and our actions limp. Musically we live and act; we can do no other. We dwell with music.

ENDNOTES

¹ *The Spectator*, 409 (19 June 1712).

² *The Spectator*, 412 (21 June 1712).

THE BASIC VALUE OF MUSIC STUDY

THE BASIC VALUE OF MUSIC STUDY

ROBERT FREEMAN
Eastman School of Music

As we all know, young people often start to study music without much understanding of why humanity should allocate any substantive part of its resources to music in a world beset by suffering in which food, shelter, clothing, and educational opportunity are in short supply. We also agree that, if professional musicians and teachers of music do not understand why they have dedicated their lives to music, too many of us will end up failing to be able to articulate to others what of value music contributes to humanity, and how.

We know that throughout human history, it appears that human beings have needed music, even if we don't know much about the music that humanity made more than 2,000 years ago. Plato thought that music was important as an ethical force and that broadly different kinds of music could impel human beings toward a broad array of different activities—warriors to battle, women to childrearing, and children to sleep, for example—though he seems also to have anticipated the use of the ethos, so important in contemporary rock, towards bacchanalian frenzy. At least for the past 150 years, we know that music teachers, influenced by such writers as Eduard Hanslick, have seen in “classical music” the possibility of a strong moral and ethical force, stressing the idea that active participation in listening to a Brahms symphony, say, could lead human beings towards conduct in which they were more thoughtful of and sensitive to each other's needs and aspirations.

Whether music can actually accomplish what Hanslick dreamed of, or whether its ethical impact is a broader one of the kind Plato described, we have, in the past two generations, reached a social situation in which most U.S. school superintendents and board members lack enough musical experience to believe in any positive ethical impact from music. As a result, we have turned increasingly, in the past twenty years especially, to extrinsic arguments about the value of music study to the young people entrusted to our care. To such educational leaders, we argue that music study improves human creativity; supports human adaptability; encourages young people to strive for excellence; increases their sensitivity; enhances their ability to work together as teams; supports risk taking in the development of self-discipline; and encourages cooperativeness, critical thinking, self-motivation, and the ability to communicate. Fortunately, I know of no U.S. educators who have not believed that music study makes important contributions to these objectives.

Unfortunately, while many of us in Dallas will accept without much reflection the propositions I have just asserted, there has been little rigorous formal research into the contentions I have offered here, especially in an environment where there is increasing dispute about the allocation of resources. The purpose of our meeting in Dallas involves discussion of which, if any, of the ideas just summarized are important and on where the future responsibility may lie for the articulation of such views by our students.

But, as all our NASM colleagues already know, the gods of our young people, whether undergraduate or graduate students, are the faculty of each of our schools, the men and women who determine who should study, what should be studied, and to what end and why. Our role as deans, directors, and departmental chairs is to see that the right people are appointed to the faculty—men and women who are willing to look at music broadly and to imagine what its role in the United States could become—and, through the promotion and tenuring process, to look after the channeling of faculty aspirations to goals that will have a positive impact on music's development in the United States. If faculty members focus too narrowly on their individual subspecialties, our students will as well. Thus, our responsibility begins, at least as I see things, with the faculty.

Half-a-dozen years ago, I told my faculty colleagues at Eastman that I worry lest our institutional focus on music's professional subspecialties take place in a protected environment where no one questions music's role in our nation's future and how we might best maximize it. This idea had been with me for a long time, for the public utterances of George Eastman, at the time he founded the Eastman School of Music in the early 1920s, always underlined what he saw as music's vital role in the United States' future while stressing his hope that the graduates of his school would make a central contribution to that goal. Certainly, one needs to make bassoon reeds in order to play the bassoon, and one needs to authenticate eighteenth-century manuscripts if one has any hope of getting the history of music straight. But, in addition to accomplishing those goals—and in addition to learning how to play Paganini caprices and Chopin etudes, for example—I proposed that we should work on the development of a curriculum that would broaden students' knowledge of all musical repertoires of the past two or three hundred years while reflecting as a community on how we might best teach music to Americans of all ages. In order to get started thinking about such matters I followed two related avenues:

First, when announcing a biennial award honoring the memory of the late Rayburn Wright, I suggested that interdisciplinary activity within the Eastman faculty would be more important in the future than it had been in the past and said that financial support of various kinds would be provided for those faculty interested in pursuing such work.

Second, I appointed the Eastman Commission on Teaching Music, a faculty-staff group of two dozen members, which was then split into five subcommittees, as follows:

- a group charged to think about the Eastman School's relationship to Rochester, our home community;
- a group charged to consider whether the repertoires on which our curriculum currently focuses were, in every case, the proper repertoires, or whether we ought to think about adding other music to the mix;
- a group charged with thinking about how audiences for concert music have been generated in the past;
- a group charged with thinking about a better rationale than those musicians have developed in the past about reasons for studying music;
- a group charged with thinking about the fiscal resources that would be needed to encourage faculty in mid-career to see their individual subspecialties afresh, linking arms and intelligences with faculty colleagues in order to create new syntheses.

After a year of discussion, each subcommittee issued a written report, to the community and to myself as director, and in a five-year plan for the Eastman School for the balance of the twentieth century, promulgated in September of 1995, I attempted a synthesis of the recommendations put forward by my faculty colleagues.

When on 31 July 1995, Jon Engberg retired as associate director of academic affairs after twenty years of distinguished service, James Undercofler, an Eastman graduate who for the past dozen years had been director of the Minnesota Center for Arts Education, was appointed as Jon's successor. Jim, having spent his entire professional career thinking about the broadening of music's role in U.S. society, was put in charge of the future work of the Eastman Commission on Teaching Music, now renamed the Eastman Initiatives, to whose care I delegated the leading of further faculty, staff, and student discussion and the implementation of the best of the ideas earlier discussed as central aspects of Eastman's future undergraduate and graduate curricula.

Since today's NASM session is intended not for presentation, but for discussion, I shall put on the table just a couple of aspects of the Eastman Initiatives, choosing two examples from two or three dozen, simply by way of example.

Example 1

During the initial discussion of the Commission on Teaching Music, Barbara Butler and Charles Geyer, Eastman's two trumpet professors, introduced an idea to their studios that has flourished ever since and is spreading through the rest of the school. Each of them said to his or her trumpet majors something like this:

In the future, as in the past, we shall work hard at teaching you all how to play the trumpet solos in Moussorgsky's "Pictures at an Exhibition" and in Stravinsky's "Petrouchka," for example. But, since the futures of a great many U.S. orchestras are in doubt, it seems important to us that you give some thought to the development of future audiences, without whom there can be no U.S. orchestras

of the twenty-first century. Accordingly, each semester, each of you will be responsible for locating in our community at least one person who has never been to a symphony orchestra concert before. This should not be hard to accomplish. Each of you will invite such a person to an orchestral concert, explaining during the concert to the person any points that may need clarification and responding to whatever questions may come up about orchestral repertory, the instruments of the orchestra, or the ritual of concert decorum. After the concert, you will take the person for coffee and dessert at a bistro of your choice, questioning your guest about his or her satisfaction in listening to the evening's program and eliciting suggestions about how to change such programs in the future to make them more user friendly. You will try to determine whether your guest would care to return for a concert in the future, and, in that event, what kind of music the person would like to hear, and under what conditions. On the day after the concert to which you have invited a guest, you will write a two- or three-page paper describing what happened, together with your recommendations for the future of musical education to your trumpet professors. Failure fully to participate in this exercise will cost a third of a grade in your final mark for the semester.

Perhaps not so amazingly, participation in this exercise has varied between 95 percent and 100 percent and it has cost the Eastman School of Music nothing whatever.

Example 2

Under the leadership of Douglas Dempster, chair of Eastman's humanities department, my colleagues have set up a terrific series of minicourses, beginning this past September, called the Arts Leadership Program. Only undergraduate seniors are eligible to participate, and students must submit written application to be considered. (The first time we tried this, many more students wanted to participate than we had room for, though we did expand our original estimate of the number of students who could be taught). My own minicourse for the semester, in which twenty young people are enrolled, focuses on the music school of the twenty-first century and on the kinds of skills that the directors of such institutions will need. Jim Undercofler is offering a minicourse on the problems that have beset music in the public schools and on the development of new initiatives designed to provide for music a more central place in the public schools of the next century. Ronald Schiller, Eastman's imaginative young director of institutional advancement, is offering a course on musical entrepreneurship, and Steven Laitz, a fine young assistant professor of music theory, is offering a minicourse designed to get students thinking about the kinds of music most easily talked about when introducing new works to a general audience that knows nothing, or almost nothing, about music. Meanwhile, the members of the Ying Quartet, who five years ago scored a major triumph in rural Iowa, introducing Iowa corn farmers to music that had never been part of the life of the rural community are working with current Eastman students on the development of the administrative, pedagogic, and interpersonal skills needed to survive for two or three years in U.S. environment quite different from that of any NASM school.

Having tried for twenty years to get freshmen at Eastman to think about the problems of good music in the United States future, through introductory lectures of mine on the problems of balancing a budget for a major U.S. orchestra, I am emphatically convinced that the only way to proceed is not from the top down, but with the full and active participation of as many faculty as possible. Over the course of the past decade at Eastman, we have now reached a critical mass where, I would guess, more than half of the faculty are vigorously engaged in thinking and talking about the task at hand.

WHAT EVERY MUSIC STUDENT NEEDS TO KNOW ABOUT VALUES AND BE ABLE TO EXPRESS

CARLESTA HENDERSON SPEARMAN
Keene State College (retired)

Music, like all art forms, gives one an understanding of who one is. The study of music also enriches our knowledge of other cultures because it is a reflection of ourselves and our kinship to the other cultures. Basic values found in the arts of all cultures reveal our human likeness. At the same time, we learn how cultures differ and value that difference for its uniqueness. Within music, we find our history; our heritage; our innermost thoughts and deepest feelings of love, patriotism, ethnic and cultural identity, family mores and values, and religious ideas and convictions. Indeed, anthropologists and arts historians have helped us know that the arts constitute one of the oldest and most important means of expression developed by human beings worldwide. We've come to realize that the arts grew out of human need and that that need is universal and timeless, hence our kinship. Our need to give objective, physical form to what we dream, feel, and imagine is the source of creativity. *Our students need to be able to express this fact to themselves and to others.*

Very often, music speaks more strongly about every facet of our lives, and often more clearly than words or concrete forms can. As musicians/performers and as teachers, we have the responsibility of translating the language of music into layman's terms so that its tonal message is more clearly understood. In order to do that, we teach people (listeners and learners) to hear, feel and know its elements—i.e., its rhythms, melodies and modes, its harmonies, tempi, dynamics, and forms—and how its voices (vocal and instrumental) speak through those elements. If those important elements were not taught by music educators, those messages would be lost to all but the trained. This study of music is a basic part of human value. That process needs to begin very early in a child's life and continue throughout adult life. A richer and deeper person is most often the result: richer in perception of the world and deeper in human feeling, expressiveness, sense of personal worth, and understanding of the world and its people. Through the study of music, one becomes able to comprehend the meanings of life and learn the continuity that unites all humanity regardless of place and time. For example, a Gregorian chant and a gospel song have much in common, although the two musical genres represent different times, places, and people. *Our students need to be able to express this fact.*

Good public school music curriculums (K-12), together with relevant college and university courses of study, are the means by which the public (communities) are educated to understand what I have been discussing. We learn only when competent teachers transfer musical understanding to us so that we become literate—literate in the same way that we learn to read and interpret the printed word. A

musically literate public becomes a supportive donor and enthusiastic audience. Once an audience identifies with musical experiences, once it *owns* musical understanding, a partnership takes place. Thoughtful music listening based on comprehension of musical ideas, coupled with music making (performance), leads to a long-term relationship. Leonard Bernstein knew this and Bobby McFerrin *knows* this.

Today, one of the most overwhelming forces impacting every facet of our lives in academe is the ever-increasing multicultural demographic makeup of our society. We in the profession of music making and music teaching, with all the areas that that includes—i.e., theory and composition, music history, performance and repertoire, conducting, music teacher education (K-12) and beyond—are at a crossroad in U.S. education systems. We have a new body of students and audience. In 1972, the Tanglewood Symposium came to be because even then, American youth and diverse populations were sending messages about their need to see themselves in the music to which they were being exposed. Since that time, documents produced by our leading music organizations, NASM among them, and scholars' writings calling for curricular changes that will include the study of musics of diverse cultures and historical periods have been researched and chronicled (Henderson, 1993). Still, until recent years, it appears that our profession has heeded those directives with all deliberately slow speed. Meanwhile, world events and the much predicted sociocultural explosions are upon us. In view of these demographics, our concert halls and classrooms are an arena in which we will survive, or we will continue to defend our *raison d'être*, with increasing ineffectiveness.

I firmly believe that we explain and exemplify basic values for our students by how we conduct our academic lives. Values are quiet, intangible forces that direct our behaviors and telegraph our beliefs. Within our institutions, what do our artistic and intellectual climates, curricular priorities, definitions of quality and excellence, and approaches to the work of music broadly defined teach our students about the values of music study? What musics do we consider valuable enough to study? Do we see any connections in the explosion of cultural diversity in the United States, geopolitical dynamics, increased transcontinental corporate presence, changes in moral and ethical values around the globe, and increased use of sophisticated telecommunications technology? Are those connections significantly important to music study in public schools, colleges and universities? Do these connections affect the physical, financial and moral well-being of music study? Do we really think music of diverse cultures is as worthy of study as traditional European-derived music? How academically prepared are we to teach world music? Might the answer to our slowness to reform our curriculum be found in those questions?

Webster defines *to value* as "to rate or scale in usefulness, importance or general worth; to estimate or assign the monetary worth of." It struck me how closely

associated with budget the intrinsic value of music is when we look at our continued struggle to be subsidized in Congress, in boardrooms, and in state legislature.

Folks, the administration and faculty of an institution exemplify values of music study through its policies, practices, and procedures. What an institution values is found (1) in the course content of its curriculum, (2) in the scheduling of its courses in terms of credits and time allotment, (3) in the qualifications and cultural composition of its faculty (a role model thing), (4) in the budget allocations and distribution of funds across subject areas, and (5) in the evaluation process of all of the above. From those administrative actions, students learn *exactly* what the institution values. Out of these actions, an artistic and intellectual climate is developed and nurtured. Of no small consequence, wholesome interpersonal relationships between administration, faculty, and students also contribute to the artistic and intellectual climate of the institution and send messages to students. While it should not be expected that there will be, nor should there be, wholesale unanimity of ideas and beliefs among the music faculty, there should be a consensus of opinions about what is and is not valued in the above administrative areas, with student academic and social needs at its center. For example, important course content coverage must be a priority among the staff. Needless to say, music programs that fail to demand academic excellence from all students are less effective and cannot exemplify the true value of music study. Student acquisition of high-quality academic and artistic competencies is the most important value of music study. Providing students with opportunities to develop their abilities to synthesize their music skills and knowledge so that they are capable of instructing, performing for, and inspiring others requires *total* music faculty involvement in their education.

As we approach the next millennium, if we have done our jobs well, our more culturally diverse student population should see a more culturally diverse faculty with whom to identify. A new, more informed/reformed curriculum will include multicultural and ethnomusicological characteristics that link cultural, social, and religious heritage to the music studied throughout the course menu in *each* degree program. Our students must be encouraged to maintain a deep respect for the unquestionable contributions of Western music, which, combined with the tremendous musical gifts of the other Americas and of West Africans and their descendants, has created a new American music, one that has literally changed the course of music history around the world.

The *National Standards for Arts Education: What Every Young American Should Know and Be Able To Do in the Arts*, published in 1994, represents the work of a consortium of national arts associations (dance, music, theater and visual arts). These standards, as they are nationally implemented, will reap unfathomable benefits to higher education. The standards declare music as a basic subject on par with math and English. It is not a frill or an entertainment pastime. Higher entrance competencies and a much broader general education should be evident in all entering students regardless of region or program area. Quality and excellence will take on a more profound meaning and demand the same of its fac-

ulty. A basic intent of the standards is that the arts be taught “for their intrinsic value and for their connectedness.” The standards also incorporate cultural diversity and emphasize that “culture of the United States is a rich mix of people and perspectives, drawn from many world cultures, traditions and backgrounds which have transformed America into a shared culture.”¹¹

The following represents concepts that may be of assistance as we explain and exemplify the value of music study to our students.

From the Standpoint of Faculty

Values of music study should not be unspoken or taken for granted. They need to be carefully stated in varied venues within the music unit, including:

1. audition procedures and criteria
2. performance standards and concert attendance regulations
3. syllabi content and class lectures
4. regularly scheduled student orientation meetings and departmental faculty/student gatherings
5. academic advisement sessions
6. expressed expected high levels of performance and academic excellence, on and off the stage, and in classrooms while student teaching
7. quality lesson planning and thoughtfully researched program notes, an excellent way to educate the public

Possible Course Design

1. *Principles and Practices of Music Study*

Develop student proficiency in promoting the value of music study. This can be done in the form of a required course in which matters of educational philosophy, sociology of music, ethnicity and Eurocentricity, ethics and aesthetic values, contemporary trends in U.S. education, and curricular matters are discussed. Such a course can provide opportunities for dialogue and debate of issues relevant to teaching and performance and can encourage students to enunciate values they believe important in music study. Such a course could require students to prepare a mock talk to the PTA or town meeting to justify their program of study and the values therein for the community and its young people. The course could be offered as a sophomore requirement.

2. Plan methods classes syllabi that direct students to research the music of at least two cultures unfamiliar to them and to plan a unit of study as a final class project. Guidelines for the unit plan would require the inclusion of research of historic, social, religious, and cultural characteristics important to the researched cultures, with a class demonstration of selected songs, dances, and listening examples. Visual art can enhance such an activity. Also, this kind of project requires a synthesis of knowledge and music skills learned throughout the program.

3. *Music, Related Arts and Ideas*

A course designed to emphasize music and the arts as partners in revealing the connectedness of human life among the world's people.

4. Provide students with off-campus opportunities to observe, teach with and/or interview competent professionals in their respective work places, i.e., studios, rehearsal halls, community music school settings as accompanists or teacher assistants. Planned topics concerning the value of music study in their lives would be a focus in the interview. Such activity could be an outgrowth of course study.

Other Activities or Uses of Resources Which May Help Students Articulate the Value of Music Study

1. Plan on-campus seminars/symposia in which the theme is the values of music study. Faculty and visiting guest speakers share in the discussions. Students should be encouraged to take an active part in both planning and discussions.
2. Establish a student council to give students a voice about curricular matters.
3. Encourage student participation in a departmental academic council and in faculty senate, student governing body, and cultural committees *outside* their discipline.
4. Establish collegiate chapters of professional organizations—i.e., ACD, MAT, MENC, College Music Society, Society for Ethnomusicology, National Black Music Caucus, Asian Music Society, etc.—in which there is active participation and attendance at the respective national conferences. Student affiliation with NASM would also be advantageous.

I have a few final comments. For our academic survival and fiscal good health, we all need to clean up our own acts and resist an elitist attitude that separates us from the people we want to reach and teach and, in fact, need as audiences and advocates. Our students must be made aware that they share in our mission as we enunciate music's importance and its values in public forums and political arenas, and to communities, their leaders (corporate and private institutions) and national decision makers.

With regard to our future responses to the multicultural explosion and cross-cultural interactions, Barbara Lundquist reminds us that acceptance of cultural differences allows room for the development of co-equal cultures.² The purpose of interaction is to learn about, support, and utilize the information gleaned from the perspectives of others for the good of each individual and the entire social group. She speaks also of the possible implications across different perspectives on the ideological agenda that undergirds interactions between members of a culture. It appears that in any cross-cultural interaction, there will be an awareness of the agenda of the interactors; there will be consistent struggle for mutual respect; and there will be awareness of the value of selected differences. In the United States,

cultural diversity is a continuing reality. How we in the music profession will deal with it will also speak to the values we place in the study of music. The dynamic cultural landscape in the United States makes cross-cultural communications a critical need.

ENDNOTES

¹ Consortium of National Arts Education Associations, *National Standards for Arts Education: What Every Young American Should Know and Be Able To Do in the Arts* (Reston, Va.: Music Educators National Conference, 1994), 13.

² Barbara Lundquist, *A Perspective on Interaction across Diverse Populations, Toward the End of the Century: Minority and Cross-Cultural Perspectives* (College Music Society. CMS Report 8, 1992), 57-58.

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LEGAL/ETHICAL ISSUES

CAN EDUCATIONAL INNOVATION OF MUSIC BLOSSOM IN LIGHT OF CURRENT COPYRIGHT CONTROLS?

M. WILLIAM KRASILOVSKY AND MATTHEW J. FORTNOW
New York, New York

Music educators can be heartened by *New York Times* columnist Russell Baker. He reported that as we approached the 1996 presidential election, his survey showed that bright young people no longer aspired to become president but preferred to become music majors. He says that one such student clearly stated that he preferred to major in music history and eventually to obtain a Nobel prize for being the first to establish the truth of Elvis Presley's death.

As we assemble in Dallas on this thirty-third anniversary of the assassination of John F. Kennedy, we should note that the shots were fired from the vantage point of the Texas School Book Depository warehouse. What is this warehouse and how does it affect the educational establishment? It is viewed by some in the publishing industry as an insertion of local Texans into the stream of commerce from out-of-state publishers to Texas schools. Crudely, it is a grab at some portion of the profits, but it is justified by Texans as an assurance that sufficient quantities of books are always on hand for distribution of an approved text. I have always questioned whether such a policy restricts the innovative teacher from ordering a modest quantity of text books rather than participating in an approved curriculum on a statewide basis from texts that have the stamp of approval throughout the state. Such a policy may have little effect on music educators, but it obviously affects history and social sciences educators. However, the principle of uniform instructional materials in music leads to other questions being considered today. Do music publishers, as copyright proprietors, have the same restrictive powers on innovation of new band and choral arrangements of copyrighted musical works to create uniformity of instruction as does the social science instructor who must deal with politicians who doubt Darwin? There was a story recently about an inner-city school teacher who used rap lyrics originated by the students themselves as a device to get interest and creativity from her students. She was severely reprimanded for some of the output, which was less offensive than the normal rap music heard daily by these same students. "No place for school participation" can be a self-righteous objection from administrators, but this is countered by success in getting young minds to partici-

Editor's note: Singular first-person references in this paper are to William Krasilovsky.

pate in the creative process and to enjoy instruction. Innovation against uniformity is an issue as telling as that of whether Elvis Presley has been resurrected.

In *The Federalist Papers*, James Madison noted that the public greatly benefits from granting exclusive rights to creative authors in the form of copyright. Madison was successful in requiring that states forgo their prior individual and largely futile attempts to issue copyright privileges within their own borders. After all, if we are to have a true nation “indivisible with justice for all,” we cannot allow Nevada to have legalized bootleggers of otherwise protected works. Madison observed that the public benefits from providing authors with incentives to create and publish what otherwise might lie dormant and that the author benefits by having for limited times a right to control use of and to charge fees for protected works.

The introduction to the eventual copyright clause of the Constitution reads, “to promote the progress of science and useful arts by securing for limited time to authors and inventors the exclusive right to their respective writings and discoveries.” This emphasizes the public interest in granting a statutory right of monopoly for limited times to authors and inventors.

The copyright provisions of law as authorized under the Constitution are intended to be a form of coddling of the author and composer. The actual constitutional authorization says that copyright shall be a grant of exclusive rights for limited times. The recognized value of this exclusive grant in the nature of a monopoly is that the author or composer and his financial partner, the publisher or record company, can have exclusive rights to the results that are once published. Consequently, instead of merely providing a government handout in the form of an award or commission to a deserving composer or artist, the law of the marketplace can generate financial incentives and rewards for creative contributors.

The philosophy of the U.S. constitutional copyright provisions is to make a federal copyright as distinguished from state-by-state protection, to grant monopolies for limited times, and to protect authors even against their own improvidence in that the exclusive rights always start with the author and not the publisher, except in those instances where, as in almost all motion picture contracts dealing with copyrights, the original “author” is the employer who engages and supervises the employed author.

In the winter of 1944-45, Zechariah Chafee, Jr., a dean of Harvard Law School, observed:

Copyright is the Cinderella of the law. Her rich older sisters, Franchises and Patents, long crowded her into the chimney corner. Suddenly the fairy godmother, Invention, endowed her with mechanical and electrical devices as magical as the pumpkin coach and the mice footmen. Now she whirls through the mad mazes of a glamorous ball.¹

In 1945, the impact of technology lay in the advance of xerography, satellite broadcasts, and computer technology. The “glamorous ball” has advanced as we approach the millennium. Now, copyright industries are so significant that they

constitute the “invisible export” throughout the world that helps to offset trade deficits and gives the United States muscle in international trade talks.

Technology in the world of copyright not only affects trading for Chinese textile exports, French wines, and Japanese automobiles, it also continues to have an impact on the domestic educational budget and on curriculum materials. In addition, it presents substantial educational ethical issues.

HOW DOES TECHNOLOGY AFFECT EDUCATORS?

Technology affects educators in respect to the statutory followup of the “promotion of progress in the arts” directive of the Constitution. Such statutory protection of educators exists in exemptions and fair-use privileges. Under Section 110 of the Copyright Act, exemptions include:

- nondramatic performance or display in the course of the face-to-face instruction of nonprofit or government schools;
- transmission of nondramatic materials for TV or radio government or nonprofit instruction (but not as background music); and
- concert performance other than transmission or dramatic, if no direct or indirect admission is charged or if there is a charge, if it is where only reasonable costs are deducted and balanced to educational, religious, or charitable purpose, except where there is a seven-day advance notice of warning of no such permission by the proprietor on a form supplied by the Register of Copyright.

Note that industrious lobbyists expanded these exemptions to cover annual agricultural fairs by government or nonprofit agricultural organization—except that, even at such a fair, concessionaires are still individually liable for copyright infringement. Of course, blind and handicapped programming is also exempted, if it is not for profit or if it is government sponsored. All of above concern nondramatic uses. However, one exception allows even dramatic use if it is for the blind and on a single occasion only. Other uses thereafter are subject to a seven-day veto power by the owner. Another exemption specifies social functions of sororities and fraternities of a college or university if they are “solely to raise funds for a specific charitable purpose.” In all of above, there is *no allowance of making derivative uses*, such as new versions of a protected opera or, in nondramatic forms, of a popular version of a classical piece or vice versa.²

A vital statutory permission of great value to all, including schools, is the statutory mechanical license called the “compulsory” license. Once a record is allowed in any commercial form for retail purposes, anyone else can not only demand to be licensed on a statutory rate of 6.95 cents or per five-minute portion at 1.25 cents per minute if otherwise measured, but such a statutory user can even

make a derivative version in an arrangement to suit the style of the performer, provided that such an arrangement is not protected by separate copyright.

For the school that wants to reward participants in a choral or instrumental concert with the availability of tapes or CDs of the performance, there is a general right of statutory license that does not require soliciting approval of the owner when as little as 6.95 cents per song (up to five minutes' duration) is tendered. Even the right to make a new arrangement is established under the statutory mechanical copyright provision. In a rare instance of statutory respect for arrangers' rights, and only in the instance of a recording being made, there is a statutory right to adopt the music for purposes of the performer's needs. Section 115 of the Copyright Act reads:

A compulsory license includes the privilege of making a musical arrangement of the work to the extent necessary to conform it to the style or manner of interpretation of the performance involved, but the arrangement shall not change the basic melody or fundamental character of the work, and shall not be subject to protection as a derivative work under this title, except with the express consent of the copyright owner.

In preparing the standard form of consent for musical arrangements for educational use, the Music Publishers' Association (MPA) and the Educators Committee agreed to provide that the arrangement shall be prepared as if by an employee for hire of the school involved and that all rights would be automatically assigned without royalty obligation to the original copyright owner. This avoids the possibility of the arranger participating in the American Society of Composers, Authors, and Publishers (ASCAP) or Broadcast Music, Inc. (BMI) public-performance royalties and other claims that printed copies would generate a royalty sharing at the expense of the original composer or publisher. There is a certain paranoia among music publishers, composers, and authors that some time in the future, somebody will claim that original material submitted by the potential plaintiff arrived by unsolicited mail and resulted in copying. That is why unsolicited manuscripts and demo recordings are usually rejected out of hand with a firm note saying that it is against the policy of the recipient publisher even to consider such material and that it was never auditioned. The exception to this rule occurs only when a recognized middleman in the form of agent or attorney submits the proposed material with an assurance that it is not from a troublemaker. The standard form avoids this issue simply by making a gift of the arrangement to the original publisher and waiving all claims.

WHAT ABOUT PRIVILEGES WITHIN THE CONTINUING COPYRIGHT?

Privileges within the continuing copyright are called "fair use" and are of special value to the educator. Fair use is a protection against arbitrary insistence on

full monopoly privileges in the face of reasonable and socially desirable uses. The U.S. Supreme Court determined that even a rap song version of "Pretty Woman" was so privileged.³ A parody called "Ugly Woman" was made by some rude and impertinent nonscholars called 2 Live Crew. But parody is a form of criticism, and whether it is made by someone with a Ph.D. writing scholarly reviews for the *New York Times* or by a streetwise kid criticizing through humor the lyrics of a popular song, the courts are there to protect this aspect of free speech in the face of the otherwise protected copyright owner's objections. Just as a novelist or poet cannot object to modest quotation for purposes of criticism or plaudits, a parody use can often be the most effective form of criticism.

Does Charles Ives qualify for fair use when he has quotations within his otherwise original works? No more than a rap singer has such a right of quotation. Called "sampling," this is not "criticism" but a free ride when quotations are used merely as a clever way to incorporate others' words or music into original new works. It is not criticism but exploitation and the making of what is called a derivative work that requires consent.

The Copyright Act, in section 107, sets forth four factors for judicial determination of fair use:

- a) the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes,
- b) the nature of the copyrighted work,
- c) the amount and substantiality of the portion used in relation to the copyrighted work as a whole, and
- d) the effect of the use upon the potential market for or value of the copyrighted work.

Over the years, the courts and Congress—as of 1976 by codification of the earlier precedent of common law "fair use"⁴—have further assured the right of critical or scholarly comment and illustration from copyrighted materials that are the subject of the comment or scholarship. Note that there always needs to be an identifiable and substantial recognizable portion of the original work to qualify for an infringement claim, so if the use is too slight to be noted, fair-use protection is not needed.

DOES THE EXCLUSIVE RIGHT TO COPYRIGHT ENCROACH UPON THE EQUALLY DESERVING GOAL OF THE EDUCATOR?

Are educators restricted by the copyright monopoly against new arrangements of copyrighted works that might fit in with their school requirements? Are educators stripped of the very financial rewards intended under copyright for their creative contribution in making new settings, new arrangements, and more diverse, innovative, and educationally enriching versions of the basic copyrighted work?

The value of new versions in the form of arrangements of well-established standards in the field of music is recognized with regard to the vast catalog of George and Ira Gershwin. In a review of a recent study of the lyrics of Ira Gershwin, Brad Lithgauser said,

In the nearly sixty years since George's death, the Gershwins' music has gone on evolving in directions unimaginable at its conception. . . . Interpreters of genius and skill have gone on exploring, often returning with rare finds and treasures. Think of Clifford Brown's trumpet yanking "Embraceable You" up, down, back and forth—before setting it down as good as new. Or Thelonius Monk chopping "Nice Work If You Can Get It." Or Bill Evans and Jim Hall turning George's "My Man's Gone Now" into a gorgeous, grim conversation between piano and guitar. Or Miles Davis and Gil Evans lowering the temperature on "The Buzzard Song" from *Porgy and Bess* until that carrion bird might as well be soaring over a tundra.

Lithgauser continued with examples of later contributions by Sinatra and Barbara Hendricks and Bruce Hubbard. The reviewer commented that whereas Ira Gershwin wrote the line, "our love is here to stay" after "Gibraltar may tumble and the Rockies may crumble," an apt rewriting of the line would be that with evolution through variant arrangements and interpretations, the Gershwin music, sixty years or more later, is certainly here to stay.

William L. Dawson of Tuskegee Institute was one of my favorite long-term clients. You undoubtedly are familiar with his famous Music Press series of Negro spiritual choral arrangements that have been featured for many years by his distributor Kjos in study workshops across the country. The acknowledged public-domain status of the original spirituals misled many potential users into the belief that no valid copyright existed in the choral arrangements. However, copyright can be claimed when there is a substantial recognizable contribution of additional material or a new presentation of the old material such as variant patterns of call and response, vocal settings, and additional verses. Dawson was a perfectionist to the point of not allowing an accompaniment to his spiritual arrangements, wherein he relied upon the various voices to supply all required musical setting. When he was sent by the State Department as a good-will ambassador to present his music in Spanish cathedrals, an initially expressed concern was that the popular presentation of his spirituals might not be in keeping with the conservative history of more conventional cathedral music, a concern that was soon allayed. In the normal U.S. presentation of his arrangements, the appeal was largely to college choral groups, and he purposely neglected the less sophisticated high school and junior college groups. I made the mistake of suggesting that I submit his arrangements to the Peter, Paul, and Mary trio, but he wouldn't consider a mere trio as a likely prospect to do justice to his choral works that were designed for as many as hundreds of voices.

When a number of hymnal publications thought they were honoring Dawson by including a basic version of one or more of his works for a total congregation in

unison singing, Dawson insisted on deletion because such a presentation did not have the required arrangements of call and response and of accompanying vocal background. After about seventeen successful assertions of Dawson's copyright, we found one determined publisher of a junior high school version with piano accompaniment and simplified vocal settings. This publisher hired experts who pointed out that Dawson's potential market was not hurt because he did not service this less sophisticated need. The experts also proceeded to show that substantial new contributions were added by the new arranger, not only in the piano accompaniment but also in the simplified verse and vocal settings. They refused to acknowledge that the copyright law not only protects against unauthorized printing but also against an unauthorized derivative version, regardless of whether the original owner intended to enter that marketplace. The case actually ended up with an unsuccessful application to the U.S. Supreme Court by the other publisher, but not until after it had scored an initial victory in the trial court stage that had to be overturned by the Fourth Circuit Court of Appeals. The Court of Appeals said quite pungently that a work intended to be offered to educators is not to be judged in the same manner as a simple love ditty. Accordingly, the court held, the judge was entitled to rely upon the testimony of expert witnesses as to the similarity of patterns and setting that otherwise might not be discerned by the average layman who could not read music. Unfortunately, the two competing versions were not presented to the judge in recorded form, and the judge felt that his lack of training in music made him unable to compare printed versions of music and required him to decline to delegate his judicial fact-finding functions to experts no matter how respected and unanimous they were. Fortunately, the judge was thorough enough to set forth in his opinion all the numerous factors of similarity that would have sufficed if his procedural decision were overturned. Unfortunately for Dawson, the cost of the first trial exceeded \$70,000, and if he were not successful on appeal, his costs would also include a reasonable further sum for the defendant's attorneys fees.

Dawson categorized his goal, and in my opinion, his achievement, in the following words concerning arrangements of folk tunes: "It is essential to study and understand the origins of the basic work to be arranged, to respect the suffering of the originators of the folk tradition, and to be faithful in the final setting to the historic origins." He considered the opposing version to have more jazz overtones than would be consistent with the historic origins, and he sought to protect not only his own contribution but the original work as well from travesty. Nobody can stop the folk process from making even a rap version, much less a jazz version, of a Negro folk spiritual, but so long as substantial contributions of Dawson's were involved, Dawson would fight to his last breath to stop it.

On the other hand, I was called upon by a Florida high school teacher who was being sued by the National Association of Music Publishers, with all their impressive financial and legal force, over some dozen copies made of his dance band arrangements of songs that did not have similar instrumentation available in

printed form. This teacher found that the songs he sought for his school-band purposes were only published in piano, vocal, or guitar accompaniment form. He could not find commercially available copies that could be purchased. So he made his own arrangements and soon found that other teachers at other schools had similar needs. He offered to duplicate his arrangements for a slightly above-cost amount to assist these other teachers. When he advertised his offering—resulting in some dozen sales in all of perhaps ten songs—the music publishers’ association chose him as a test action to establish a precedent. I advised this teacher to admit his technical violation, disclose his so-called profits of a few hundred dollars, and offer to destroy all copies in his possession. This was not enough for the music publishers’ association, which, I understand, upheld the goals of curriculum development as expressed by the Federal Office of Education—to encourage diversity and not uniformity and yet to recognize that creative cooperation between the educator as consumer and the copyright proprietor as the owner and administrator of copyright is necessary. Congress and the courts have assured the freedom from litigation when statutory copyright exemptions are met.

COLLEGE CONCERTS

College concerts are big business and are always respected by the music industry. In fact, many a music business professional actively solicits assistance in getting into college concert halls and the resultant promotion of recordings on college radio. College booking association conventions always have the active cooperation of record companies and publishers. It is also a talent scouting opportunity. One clash that amused me was that of a venerable institution and The Electric Light Orchestra, whose booking agency demanded a cash deposit. “We have been in business at this location for a hundred years,” wrote the angry professor in charge of programming. “It is reasonable to assume that we will survive through the next sixty days as well. Why should we be required to give a cash deposit to assure contractual performance when it is more of a risk that you may not appear at the scheduled date?” The answer, of course, is that all collection cases are expensive and time consuming, that college concerts are usually booked by student groups that haven’t been in business for those hundred years or even one year, and that the collection case for canceling a concert would probably be against a fly-by-night and impoverished student group.

School-run record labels and publishing houses have been tried by University of Miami and New York University, among a number of schools. It is a sort of in-house internship project offering practical down-to-earth promotional experience as well as necessary budget and royalty experience. Issues can involve: Who is the owner of resulting copyright? Are the student contributors to be treated as donating their rights or retaining royalty rights? Is an insurance policy required for the errors and omissions of copyright clearance, loss of a college concert, a college record, or printing experience?

CONTESTS, COMMISSIONS, AND SCHOLARSHIPS

Aaron Copland was one of the rare composers of serious music who succeeded financially. In fact, his commercial success lives on beyond his death in the form of the Aaron Copland Foundation, which grants substantial annual awards based on continuing income from his *Lincoln Portrait* and other works. Copland said: "Music, as everybody knows, has always been the last of the arts to flower in any country. In its primitive or folk form, there is nothing more natural to man, but in its cultivated form it seems to need more coddling than any of its sister arts." This coddling has been in the form of subsidies through the National Endowment for the Arts as well as special treatment from ASCAP and BMI. Unfortunately, all of these have been substantially diminished in current times.

I recall an instance of a rich man who wished to support the arts as he recognized them. He set up a contest for the best new musical work "of a relaxing nature." In the businessman's view of life, it seemed entirely fair that he should spend his hard-earned savings in a manner pleasing to his taste. However, this patron of the arts was thereby dictating the manner in which his money would be used and, moreover, by using the contest format rather than a commission to a willing recipient, he was also distorting the output of many more aspiring composers than the one who would get the compensation. It may be the American way of life for the purchaser to call the shots, but in a field where the seller is often quite desperate, it seems a cruel distortion.

I myself set up a scholarship program in consultation with one of my clients who wanted to honor the memory of his composer father, Fats Waller. We dictated that the scholarship should go only to a specified school and for specified scholars interested in the business side of music. This brings to mind the rejection by Yale University of an intended major gift by a wealthy alumnus who innocently thought he could dictate to Yale the direction of its teaching emphasis. Should scholarships intrude on professional educators' curricula? Would a music scholarship for development of the art song be inconsistent with the goals of your respective institutions? What of ragtime, rap, and be-bop? And does the scholarship continue for the duration of attendance at the designated institution, or is it a trap for the unwary to commence a long-range attendance at the designated institution and be left to fend on his or her own for subsequent years?

The other side of the coin of scholarships is the financing of professorships and lectures. When a donor wishes to establish an endowed chair, the business advisors of the institution cast a cold analytic eye on the intended gift and ask the essential question of how much return is expected from investing the intended gift. My own experience for another client was that New York University refused to designate a professorship for a mere million dollars, as the income generated thereby would not pay the required salary of the professor and his normal overhead of office and secretary. They suggested that the family of the deceased

proceed to raise another substantial sum to meet minimum requirements, but meanwhile, they would use the million dollars in discretionary scholarship aid.

This leads to another variation of a theme—the granting of honorary doctorates. I have witnessed the unethical practice of an institution of higher learning bestowing an honorary Ph.D. upon a public official who was instrumental in steering millions of dollars of tax-supported funds to the institution. I always watch with a jaundiced eye when I see honors bestowed on rich benefactors and ask whether the bestowing institution is not watering down its educational image as a means of narrowing its deficits.

When dealing with commissions, the custom and practice as I understand it is to give the commissioning party a right to designate the place of the premiere performance and perhaps the featured artist as well. In fact, one of my clients, Dick Hyman, was specially commissioned by a friend of the intended featured artist for this very purpose, and the piece was thereby specially tailored to the instrument and style of the intended performer. This seems entirely fair and an arms-length negotiation between willing donor and working composer. But when the intended commissioning party goes further and demands copyright control and financial participation as music publisher as well, it is no longer a commission but simply an employment contract, where the employer is engaging services in the same way that he would engage a chauffeur or stenographer. I think that the rich businessman who wants music for his personal relaxation should avoid the thought of contests and go straight to this format. Similarly, the music publisher who seeks to enlarge his catalog should avoid contests and do his job as businessman in selecting his employee rather than playing with the lives and careers of a multitude of talented aspiring composers.

This brings up a highly unethical practice sometimes encountered under the guise of contests. It is what I consider to be a gambler's sweepstakes disguised as a music contest. The contestant is invited to send in his composition, usually a popular song in demo record fashion, together with a registration fee of some \$10.00. I have even seen such contests sponsored by respected music trade journals and judged by accomplished musical artists. But if the aggregate collection of the entry fees from the numerous contestants exceeds the processing costs, this is simply a sweepstakes contest with profit motivation and little chance for the contestant to get a fair return for the investment of time and money.

ART AND SOCIAL CHANGE

At a 1996 Chicago conference called "Art and Social Changes," discussions centered on the use of the arts

- to help people in prisons;
- to instill self esteem in students such as those in the inner city;
- to help the disabled such as by music therapy.

A discussion of the issue, presented by a self-described agent provocateur (Robert Brustein), led to the question of whether “our passion for cultural diversity in the arts has led to debased standards which are actually demeaning and patronizing to minority artists.”

One practical response was given by trumpeter Wynton Marsalis, who participated in an on-stage performance with high school musicians. He thus demonstrated that including the underprivileged in the arts is better than paternally doing it for them. The head of the National Endowment for the Arts, Jane Alexander, said that the definition of art has to be expanded, needs to be broadened. If you think this is on the edges of society, she said, think again: this is who we are. This is the face of America today.

Another participant, Melanie DeMore, conductor of the Oakland Youth Chorus, said, “Kids can find themselves in a gang of violence or a gang of singers. You take the hearts out, you’ve got half people, people who don’t have a sense of their own inner beauty. I have seen the arts save people’s lives.”

ENDNOTES

¹ Zechariah Chafee, Jr., “Reflections on the Law of Copyright: I,” *Copyright and Related Topics: A Choice of Articles* (Berkeley: University of California Press, 1964), 1.

² Section 101 of the Copyright Act defines “derivative work” as “work based upon one or more pre-existing works, such as a translation, musical arrangement, dramatization, fictionalization, motion picture version, sound recording, art reproduction, abridgment, condensation, or any other form in which a work may be recast, transformed, or adapted. A work consisting of editorial revisions, annotations, elaborations, or other modifications, which, as a whole, represent an original work of authorship, is a ‘derivative work.’”

³ *Campbell v. Acuff-Rose Music, Inc.*, 114 S. Ct. 1164 (1994).

⁴ See “Fair Use Guidelines,” Appendix A2, *This Business of Music*, 7th ed., 469.

COMPOSITION AND IMPROVISATION

IMPROVISATION AND COMPOSITION: AGENTS FOR SYNTHESIS

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The following discussion focuses on ways in which improvisation and composition might be integrated with core musicianship courses at the undergraduate level. You will be asked to consider improvisation and composition as agents for students to synthesize and express musical understanding. You will also be asked to consider how improvisation and composition might serve as the primary vehicles for students to integrate and synthesize content within and among courses.

The purpose of the following discussion is twofold. First, basic issues involved in teaching improvisation and composition will be described. Second, curricular approaches for incorporating improvisation and composition will be discussed.

BASIC ISSUES INVOLVED IN TEACHING IMPROVISATION AND COMPOSITION

1. *What are improvisation and composition? How are they different? How are they similar?*

The *Harvard Dictionary of Music* (1970) defines *improvisation* as “the art of performing music spontaneously, without the aid of manuscript, sketches, or memory.” The same work defines *composition* as the “process of creating musical works.” Literally, the term *composition* means the “putting together” of things (Webster, 1975); in this case, the putting together of musical ideas. Therefore, improvisation focuses on *generating* musical ideas while composition focuses on the *putting together* of musical ideas.

An additional difference between the processes of improvisation and composition is the issue of reflection time. When students are engaged in improvising, they are required to make instantaneous musical choices and decisions. There is no time to step back, think, or reflect on whether the musical idea they generated is appropriate for what they want to express. Alternatively, when students are engaged in composition, they have the benefit of time for personal reflection and revision of musical ideas.

If thought about in this way, improvisation then becomes a precursor to composition in a pedagogical sense. When we ask our students to improvise, we are asking them to generate musical ideas. When we ask our students to compose, we

are asking them to put those ideas together. In addition, when we ask our students to compose a piece of music, we are also inviting them to become engaged in listening, reflecting, critiquing, revising, and reworking those ideas until they feel the composition is complete.

How are improvisation and composition similar? They are both acts in which students are engaged in exploring and developing musical ideas as a means to express their desired and intended thoughts and feelings through the medium of sound. Thus, both improvisation and composition are vehicles for expression.

Lenore Pogonowski (1987) states that in a pedagogical sense, we cannot ask our students to compose before we create an environment in which they have had multiple opportunities to improvise. They need the chance to develop and play with sound. Students need the chance to develop the freedom, confidence and skill to explore, develop, and express musical ideas. How do our students learn to explore, develop, and express musical ideas? Multiple, ongoing exploratory and guided improvisatory experiences that are nurtured in our classrooms facilitate this process (Pogonowski, 1983).

2. What musical skills are nurtured and developed when students are asked to improvise and compose?

In all core musicianship courses, we would like our students to develop and refine their listening skills, performance skills, and ability to realize notation in the area within which we are working. For example, in a sight-singing/dictation course, we would like our students to be able to identify pitches, rhythms, and dynamic markings and be able to differentiate intervals when performing vocally, listening, taking dictation, and sight-reading notation. Improvisation and composition focus on developing these same skills. Imagine for a moment that freshmen in sight-singing/dictation courses are asked to create and perform their own sight-singing exercises. What if, at the beginning of the semester, students were asked to compose an eight-measure vocal exercise that utilized only two pitches? Student exercises could then become the sight-singing and/or dictation strategies for the next class, with each student functioning as the teacher in the presentation of their material to their peers. In developing these exercises, students would be engaged for a number of hours in exploring the musical potential of those two pitches, playing with those two pitches, listening to those two pitches, performing those two pitches, notating those two pitches, and preparing to present their two-pitched exercise in class. The students would become personally familiar with those two pitches and the intervallic relationship between them. This strategy would allow students to develop and refine their listening, performance, notation, and dictation skills and also offer them the opportunity to exercise their creative and musical thinking skills.

But we need to take a step back for a moment. Music is more than simply organizing an eight-measure, two-pitched exercise to be shared in class. Biasini and Pogonowski (1979) state that music is about expression of feelings and

thoughts through sound. How does that notion impact on the exercise we just asked the students to complete? In the scenario just described, the students would have learned the content, but how do we set the stage for them to understand that this exercise is not simply an assignment for them to learn two pitches and their intervallic relationship. This assignment is also about utilizing those two pitches to express music. Let's go back and think about the ways in which we can set the stage for students to begin thinking about the assignment in this way. Let's think about the ways in which we could prepare the students for this assignment through experiences in our classrooms.

One place to begin is with a single sound.¹ That single sound contains the essence of music. In one single sound, all the elements of music are present and operating. Timbre, pitch, duration, dynamics, and form all combine and are at our disposal as tools for expression. One can express frustration, contentment, anxiety, sadness . . . in a single sound. The way one chooses to utilize or manipulate the elements of music to perform that sound impacts on the listener's perceptions of what is trying to be expressed.

Let us now imagine asking our students to utilize a single sound, in this case their voices, to express one of the emotions listed above. Let us take *contentment* as an example. What if we asked each student to develop a single-pitched musical motive which expressed contentment? As many musical ideas would be shared as there are students in our classes because the musical possibilities are limitless. Let us assume we have thirty students in our class. We now have thirty musical ideas at our disposal to work with in expressing contentment. What if we then asked the students to begin combining their contentment-ideas through a conducted improvisation? The combinations themselves now become new ideas, and the potential musical material to work with is vast. Some combinations would work well and others would not. The *rightness* and *wrongness* of the improvised combinations would not be considered the *ends* but rather the *means* through which students could begin to critique, revise, and refine, the means through which they would begin to think musically. All the musical ideas experienced in the class would now be at each student's disposal for creating, for example, a single-pitched, eight-measure vocal exercise that expressed contentment. In the same way, you could develop preparatory classroom experiences for your students to compose their eight-measure two-pitched exercise; generating musical ideas and putting the ideas together. One precedes the other. In this scenario, improvisation (generating ideas) is the pedagogical tool in preparing and equipping students to compose music, music being considered a form of expression rather than notes on a page.

3. What cognitive processes are nurtured and developed when students are asked to improvise and compose?

In all core musicianship courses, we would like our students to develop and refine their abilities to think musically. According to Ronald Thomas (1970), musicianship is more than being able to identify and reproduce pitches, rhythms,

and dynamics. Musicianship “is a way of knowing which demands sensitivity, thought, judgment and a sense of aural logic.”² How do we assist our students to develop this way of knowing? One way is through the experiences we develop and present and in which engage our students. We need to think about presenting content in such a way that students are asked to exercise their musical thinking.

When do we know that students are engaged in musical thinking? By definition, it is when we ask them to use their minds to produce thoughts, opinions, judgments (the dictionary definition of *thinking*) with regard to the inherent concepts of music (e.g., timbre, pitch, duration, dynamics, form) to formulate decisions and make choices while involved in the process of creating music (Robinson, 1995). By definition, when students are engaged in improvisation and composition, they are exercising their musical thinking.

If we look at Bloom’s *Taxonomy of Educational Objectives* (1956), we find that when students are engaged in creating, composing, preparing, critiquing, and revising, they are engaged in the highest levels of thought, those being *synthesis* and *evaluation*. These are the cognitive processes we would like to develop and refine in our students in all core musicianship courses.

Looking back to our sight-singing/dictation class example, when we think about our students engaged in creating, refining, and revising their two-pitch exercises to share with their classmates, we understand that they are, by definition, also engaged in developing their musical thinking skills, their cognitive thought processes, throughout the process. As Lenore Pogonowski states, we need to think about developing musical strategies in which our students are allowed to *uncover* rather than *cover* information.³

4. *Improvisation and composition are vehicles for synthesizing content in and among basic musicianship courses.*

Let us look at the eight-measure, two-pitch assignment one more time. What if students were required to perform their sight-singing exercises on their secondary applied instrument? What if students had to prepare their exercises for all the instruments in their secondary applied class? This would require them to deal with transposition—which leads us into the realm of theory and possibly orchestration issues. What if in keyboard harmony class, students were asked to develop and perform an accompaniment for their eight-measure exercise? What if, in theory class, students were asked to prepare a harmonic analysis of their exercise and/or create a counter-melody? We are now providing an environment in which students can begin to synthesize not only content *within* but also *among* basic musicianship classes. In addition, we are also providing an environment in which students are engaged in improvisation and composition as a means for exercising and developing their creative and musical thinking skills.

CURRICULAR APPROACHES FOR INCORPORATING IMPROVISATION AND COMPOSITION

All too often, we as teachers become pedagogically trapped by the need to cover information. We are all trying to cover vast amounts of information in each of our areas in a brief matter of one, two, or possibly three or four semesters with each student. In addition, if we think of improvising and composing as additional content to be covered, rather than as tools for learning, it may seem that we would be doing this at the expense of other important content. We don't have time to teach students everything. What we can do is provide them with experiences in which they develop the personal cognitive tools to become competent, sensitive, thinking, learning musicians long after they have left us. Our students can become competent, sensitive, thinking, learning musicians if we create situations in our classrooms in which they can exercise these ways of thinking. Contrary to the notion that improvisation and composition should be considered in a decompartmentalized way (i.e., something else we need to cover), improvisation and composition can be the vehicle through which students can learn not only basic information but also exercise their creative musical thinking skills. Consider the following examples.

1. When students are asked to notate music (e.g., counterpoint class, four-part choral writing in theory, orchestration class), they should have time to hear what they have written. More importantly, tape record their performances and let them listen to what they have written. Ask them to critique personally and then revise their composition if their musical intent was not achieved.⁴
2. All students are required to do harmonic analysis of compositions. Instead of asking students to hand in their analysis on a piece of paper, you might instead ask them to do the analysis and then use it to prepare a chordal accompaniment to be performed on keyboard in class; again, the idea is to make connections among courses.⁵
3. When we introduce the structure of modes in our theory classes, we might create experiences in which the students first improvise and then create compositions within the modal structures. This would set the stage for students not only to be aware of the ordering of the scale steps on paper, but also to gain a deeper understanding—an aural understanding, a musical understanding—of the ways in which the ordering of scale steps can become a tool for their own personal expression.

When we stop to think about the ways in which we might infuse improvisation and composition into core musicianship courses, perhaps we should think about ways in which we can make learning into *sound* learning. Look at the course content and begin to think about how it might be developed into a situation in which the content can become meaningful to the students through sound. Improvisation and composition are pedagogical vehicles through which this can happen.

Improvisation and composition are tools that expand the students' ability to think creatively about music and to express that thinking musically. If core musicianship courses accomplish this at the undergraduate level, they will provide a strong foundation for further learning, a strong foundation for synthesizing and integrating what is learned, and a strong foundation for teaching future students to do the same.

ENDNOTES

¹ Lenore Pogonowski, personal communication, September 1990.

² Ronald Thomas, *MMCP Synthesis* (Bardonia, N.Y.: Media Materials, 1971), 16.

³ Lenore Pogonowski, personal communication, October 1993.

⁴ Pogonowski, note 1 above.

⁵ *Ibid.*

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IMPROVISATION AND COMPOSITION IN THE CORE CURRICULUM: STRATEGIES FOR REFORM

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My remarks are divided into two sections. First, I will briefly describe a class I have designed in basic musicianship that is centered in the experiences of improvisation and composition. I will then reflect on general strategies for curricular reform.

A BASIC MUSICIANSHIP COURSE CENTERED ON IMPROVISATION AND COMPOSITION

I have been fortunate to have had the opportunity to design and teach an alternative to the conventional sequence in basic musicianship—written and aural music theory—at The University of Michigan School of Music. This course is offered to about twenty first-year students, who are selected from a pool of about 120 entering freshman music majors, the rest of whom take the conventional theory track.

The course is organized around two principles: process and content. The basic idea is that all items within the content category are studied through the five process modalities. Thus, for example, in studying modal mixture or secondary dominant chords, students improvise and compose music that incorporates these elements; they sing, and play on their principal instruments, passages that utilize these elements; and they realize at the keyboard progressions that involve these elements. I have found that the combination of hands-on, active learning, and the personalized, creative experiences of improvisation and composition greatly enhance students' self-motivation, engagement in the learning process, and mastery of materials. Thus, although improvisation and composition-based learning is predicated around process-based rather than content-based strategies, there is reason to believe that, given systematic approaches to improvising and composing, enhanced assimilation of content can result from these methods.

An interesting byproduct of this process-based system is seen in the way the class integrates culturally diverse musics. Conventional strategies to diversify curricula often entail wedging non-Western musics into existing frameworks that are not always receptive to such additions. In designing the class at hand, I followed an entirely different approach. In identifying the desired content terrain, rather than assuming European music would be the content foundation, I proceeded from the premise that whatever musical style was the richest source for the skills sought would be given centrality at that point in the course. This approach has yielded an interesting and eclectic musical landscape where historically and geographically disparate musical sources are juxtaposed.

For example, the class begins with preliminary improvisations on what Leonard Meyer might have categorized as statistical parameters: density, dynamics, registral variety, texture, timbre, and silence. Musical models for these sound excursions might be found in the work of Cage, Stockhausen, Varese, and other twentieth-century concert music composers. The class then improvises in modal contexts, in which contemporary jazz and Afro-Cuban rhythmic environments are used first, followed by improvisations and written exercises on *cantus firmus* melodies, according to a modified version of Fux's species formulae. Tonality is dealt with primarily at the keyboard, where students learn two systems of harmonic nomenclature: contemporary jazz chord symbols, and baroque figured bass lines. Realization of jazz progressions incorporating idiomatic voicings is ideal for dealing with vertical issues such as chord structure and extension. Baroque figured bass lines, rich in inversions, provide strong training in horizontal aspects of voice leading. Rhythmic training deriving from Hindustani and African rhythmic practices provides further cultural enrichment. A process-oriented approach enables integration not only of diverse musical sources as foundational aspects of a course, it also represents a broader array of musical sources than those usually incorporated within a content-oriented foundation.

STRATEGIES FOR CURRICULAR REFORM

Let us turn to the issue of change. As important as the sharing of course materials is the sharing of strategies for reform. Essential to reform is a receptivity to new educational principles. I believe that inherent in creative processes are cognitive principles that, while contrasting with those generally underlying music learning, hold great promise given today's rapidly changing and increasingly eclectic musical world. I believe we need to look seriously at the possibility that the integrative, personalized nature of creative experiences enhance assimilation of traditional areas and at the same time, enable the cultural diversification and self-directed qualities increasingly sought in many fields of education.

Resistance to these ideas is generally rooted in the content-oriented concern that, if existing courses are altered, students may become deficient in vital areas of knowledge. What we must realize is that without consideration of learning processes—that is, the means through which knowledge is assimilated—the degree to which mastery of vital content currently takes place is questionable. As Alfred North Whitehead has written, "education is not the packing of articles into a trunk." Rather, whether knowledge is genuinely grasped depends upon a wide array of criteria, ranging from the cultural and sequential context knowledge is placed in, to the classroom modalities employed, to the relevance of the learning experience, to the particular needs of the student. A question we must continually ask ourselves is, How deeply assimilated is knowledge that is transmitted primarily through lecture formats, as commonly occurs in music theory and history classes?

If the degree of assimilation is questionable, as I and an increasing number of colleagues contend, then it is not unreasonable to consider new approaches to learning. If we then consider that the current core curriculum was not designed for the kind of change, eclecticism, cultural diversity, and explosive technological developments that now characterize our times, we find greater impetus for entertaining the possibility of core reform. What have been dismissed previously as unacceptable “trade-offs” may, in fact, be opportunities for profound growth.

Here I return to my basic musicianship class for an example. The class involves very little of the four-part chorale exercises that comprise much of conventional music theory. An immediate reaction might be that these students will be deficient in common-practice harmony. However, if we look at those aspects of common-practice harmony that can be gained at the keyboard, this trade-off begins not only to make sense, but may even appear advantageous in light both of cognitive principles governing assimilation and of students’ overall needs.

What we then must consider is what exactly is compromised. What are the sacrifices in moving from paper and pencil to keyboard-based learning? One possible area has to do with the idiosyncrasies of chorale-style writing; distribution of four parts among human voices, vocal ranges, and stylistic practices are all areas that may be more readily studied through written exercises. However, we must then ask ourselves, is the primary goal writing chorales, or is it learning common-practice harmony for broad application? I believe strongly that the two are not synonymous and that the part-writing component of figured bass realization on paper has taken on a life of its own, bogging down assimilation of foundational aspects of tonal harmony in details specific to vocal writing. This is not to devalue vocal part-writing, but to question its role as a foundational subject that serves as an entryway into other issues in harmonic practice.

In closing, I would recommend that schools consider two possible approaches to reform. One is the design of new courses, perhaps along the lines of the course I have described above. A second approach is simply to open up the curriculum and allow students greater options. Many schools already possess considerable resources for expanding the experiences of their students but inadvertently prohibit students from significantly accessing these resources by rigid curricular constraints set in place decades ago. While resistance to the idea of options will probably stem from the notion that students may make poor choices, we must ask if the choices we currently make for them, in light of the learning modalities which often prevail, are always the wisest. Courses that lack the intimate, integrated exploration of musical materials that improvisation and composition provide may involve the biggest compromises in overall educational growth. The fear that students will be deficient in essential skills is but one factor in an equation where learning modality, as well as the significant other benefits of empowering students with options, are equally important factors.

Artistic development involves the interplay of structure and freedom. One solution to curricular reform that provides students with both structure and free-

dom might be to open up the second year of the music theory/history core and allow students to take courses in improvisation, composition, music technology, and world musics. This strategy, in affording more diverse experiences for students, will, of course, spawn problems in covering terrain generally mapped over four-semester (or more) course sequences. Nonetheless, might this move be rationalized, in light of the values cited above of improvising and composing experiences, as a reasonable educational trade-off? Perhaps. Or might a new course be designed for students exploring second-year alternatives that bridges newer and conventional areas?

There are no easy answers to these questions. Each school has different needs, resources, and degrees of flexibility. However, as we seek to confront the formidable challenges of our dynamic and unpredictable musical landscape, we are reminded that change and risk taking are inherent in art, and that the absence of these qualities in curricular policy may be as radical an educational strategy as the most unconventional initiatives for reform. The greatest challenge is for us as individuals and institutions to examine our deepest assumptions about musicianship and music learning. The very necessity to address the theme of this meeting, "Improvisation and Composition in the Core Curriculum," speaks volumes about the assumptions that have prevailed to date.

COMPOSITION AND IMPROVISATION IN CLASS PIANO: CURRICULAR APPROACHES

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I have read with increasing interest the published proceedings from past meetings of NASM in order to see “from whence.” Gerald Lloyd spoke of the Baroque era when “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 a part of the performance.” Dorothy Payne talked of improvisation flourishing “primarily as a collaborative art. Its role . . . reveals music as a response to other people, other artistic pursuits and creative energies.” Ann Collins said that “we must babble before we can speak, and practice speaking long before we can deliver inspiring addresses to large crowds.” And David Rosenboom said we should all have big ears—“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.” He went on to say, “A chord should be thought of as a *musical verb*, not a noun. It is a channel of action . . . a signpost with arrows on a road leading to somewhere on the continuously stretching, rubber sheet of musical space and time.” What great analogies! Perhaps the improvisation and composition experiences we have offered our students have been too riddled with stale nouns—and I remind you of our friend Webster’s definition of *stale*: “not fresh; kept too long; tasteless; musty; having lost originality; trite; common.” It just continues to get worse as you go along, doesn’t it?

I particularly enjoyed the remarks of my colleagues in this morning’s panel, “Composition and Improvisation in the Musicianship Core.” Ed Sarath of the University of Michigan said he believed we should think more carefully about “the essential nutrients of a balanced diet.” To this I would add that we all have been encouraged to look carefully at “diet” and implement change in order to be healthy. Joan Wildman of the University of Wisconsin–Madison told us to “rub minds with others.” And Natalie Robinson from Columbia University Teachers College said, “We can’t teach our students everything.” Maybe not, but we can get them excited enough about it that they would wish there had been enough time.

Which brings me to the question, What particular curricular approaches seem to be effective? Approaches that are participatory. Don’t laugh, there are many activities that do not seem to “engage” the mind or imagination of either student or teacher. What we need is an approach that does not separate improvisation and composition but instead allows both to grow out of the musical experiences within the group piano curriculum. This premise would come with the assumption that true musical experiences were occurring in the classroom! And I believe they are.

I believe we have, for the most part, left behind the day of scales and arpeggios at a minimum metronome setting; three repertoire pieces, memorized, demonstrating varying styles; harmonization of familiar tunes using I, IV and V; and the obligatory “Star Spangled Banner.”

Group piano curricula must be accountable. They must support, even reinforce, the content of the theory, history, and primary instrument study. To be specific to today’s topic, improvisation should not be an *unknown* and composition should not be an *assignment*. Indulge me for a few moments, if you will, while I present to you a proposed “shopping list.”

Improvisation

- Rhythmic call and response
- Within a pentascale on a given rhythm
- Melodic, based on triad tones
- Melodic with supporting left-hand roots based on a given progression
- Melodic with supporting left-hand chords based on a given progression
- Modal melodies above a given ostinato
- Blues, scat, and open fifths
- Blues, walking bass, seventh chords
- Basic movement
- Melodic ornamentation for ballet class

Composition

- “In the style of...”
- “In the style of...”
- “In the style of...”
- A B A with modulation
- Theme and variation
- Modal song with accompaniment based on given poetry
- Descriptive miniature
- Blues ensemble
- Rhythmic invention
- Minuet with melodic ornamentation

Many of these are self-explanatory by the very nature of the written word. Some might benefit from an added word or two of explanation. Rhythmic call and response with students playing back on black keys insures instant success. No “wrong notes” are possible. “In the style of...” is yet another way to see if students truly understand the *style* of a particular piece of repertoire they have learned.

Modal improvisation must “speed quickly past” Dorian and Mixolydian. The refreshing world of Lydian and the haunting memory of Phrygian should be comfortable additions to a student’s tonal bag of tricks. I have found poetry by Ogden Nash and some shorter examples of Shel Silverstein to be particularly adaptable to modal composition. Instrumentalists (and singers) are teamed with singers in the class as “composer/accompanist” and “vocalist” to perform these original works. Imagine, if you will, the possibilities of combining Lydian and Locrian for a vocal composition based on Nash’s *The Pizza*.

Notice how far down the list we have gone before reaching blues. Perhaps it is an effort to dispel the myth that all improvisation is jazz and blues! However, the key to success in blues improvisation is that blues improvisation *must* sound like blues! We as teachers must *learn to do* before we can help our students to learn.

Next, allow creativity to reign supreme as your students create a descriptive miniature. I have had great success with using a piece by Alan Shulman, "Dripping Faucet," as a model. It sounds exactly like an irritating, never-ending drip. Your students' "subject matter" must be something tangible. Classmates are asked to listen to a class performance and guess the title.

Imagine, if you will, a room full of second graders: through your improvisation (based on a given progression), cause them to jump about the room like giant bullfrogs leaping from lily pad to lily pad. Compose a rhythm invention with specific "sounds" assigned to specific note values. Conduct a class performance. Practice the lost art of melodic ornamentation on the repeat of some Baroque minuet. Compose your own minuet and improvise with melodic ornamentation on the repeats. And let us never forget the dance class. Bring a dance to show some of the movements done "at the bar" or "in center floor." Using a simple AABA form, allow students to take turns improvising music to used in the dance class.

All of these activities would hinge on the "sell job" of the faculty member, or graduate assistant, teaching the class. But that is another question, isn't it?

ENDNOTES

¹ Gerald J. Lloyd, "Improvisation and Composition: Thinking in Music," *Proceedings of the 71st Annual Meeting: National Association of Schools of Music 84* (1995): 3.

² Dorothy K. Payne, "Composition and Improvisation in the Core Music Curriculum," *Proceedings of the 71st Annual Meeting*, 9-10.

³ Ann Collins, "What is Improvisation?" *Proceedings of the 71st Annual Meeting*, 13.

⁴ David Rosenboom, "Improvisation and Composition: Synthesis and Integration Into the Music Curriculum," *Proceedings of the 71st Annual Meeting*, 22-23.

COMPOSITION AND IMPROVISATION IN CLASS PIANO

ANDREW HISEY

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What I'm about to say grows out of my own observations and experiences in the piano class over the last eight years. My expertise has developed through work in classes of six to twelve students using various electronic keyboard lab configurations—first as a graduate student in piano performance and pedagogy, and now as a faculty member hired to coordinate and do the bulk of this teaching at Oberlin Conservatory. I intend the following ideas to be general enough to be applied in a variety of situations, and I'd be delighted to address questions regarding such adaptation later in this session.

It seems a logical assumption that teaching toward creative development through composition and improvisation could take place very effectively in the piano class, touching a large number of students early in the undergraduate music curriculum. I'd like to explore some of the reasons why this is so. In an effort to present a balanced picture, however, I'd also like to point out some of the limitations of this setting and conclude by leading you through a series of general principles by which the positive elements may be taken full advantage of and the impact of the limitations minimized.

As I pondered the topic of improvisation and composition in class piano, it occurred to me that many of today's audience members might benefit from—or at least be entertained by—an inside look at what constitutes a typical piano class in 1996, if such an animal should exist. The music majors populating the piano class of today are a highly diverse crew, as you might have suspected. Allow me to project a few composite characters or types in your direction.

Meet Judy, a classical violinist, an eldest child and highly motivated learner. She takes pride in her achievements, absorbs new concepts easily, and diligently works to make them her own. She follows detailed instructions to the letter and is proud of her 4.0 GPA.

Then there is George, a cool dude by all accounts, aiming for a career as a saxophonist. He is a classical saxophone major, but does plenty of gigging with a local jazz combo to support himself in his studies. George becomes frustrated easily when skills don't come right away, especially when he isn't particularly convinced that their mastery is in sync with the musical life he envisions for himself. He learns through observation and imitation and through trial and error; attention to cognitive details is not his strong suit.

Enter Anne, a singer who discovered her vocal talent through participation in high school musical theater productions. Her parents are the primary motivation behind her pursuit of a music *degree*, although she, too, is excited about the idea of becoming a performing musician. Anne has always wanted to play the piano,

though she's not too sure about all that that entails. She is a strong aural learner and possessed of a sweet personality, but needs lots of "strokes" to keep her confidence up. In an attempt to keep her options open, Anne has chosen a Music Education minor, but reflects that her career goals are far from set.

None of these has had any piano training to speak of. All are enrolled in this course as one of a trio of first-year core courses that include Music Theory I and a coordinated course in aural musicianship skills.

Let us imagine that our typical piano class meets twice weekly in the piano lab, a state-of-the-art grouping of thirteen electronic keyboards. The touch-sensitive instruments are equipped with a variety of timbral capabilities, a simple sequencer, and MIDI hookups. A lab controller affords opportunities for private or group work in many different configurations that allow for teacher-student or student-student interchange. Or the headsets can be removed altogether and the set-up used for ensemble activities, a situation not far removed from a room filled with acoustic instruments.

A departmental syllabus which includes a daunting range of keyboard theory and functional piano skills—scales, chords, arpeggios, cadential and other chord progressions, sight reading, transposition, harmonization, ear-to-hand aural skills, and creative activities. Implicit in the list is the necessity for the instructor to teach principles of keyboard technique, physical approaches to the instrument that are capable of supporting students in gaining these skills in and beyond the time-frame of the course. From a wide array of current publications, a text has been chosen to serve as a resource for students and a sometime guide for learning. It contains music designed for use in developing reading, harmonization, and transposition proficiency; a varied selection of repertoire; and drill materials intended to support the teaching of keyboard theory and technical skills.

This scenario reflects several elements that can, at least potentially, come into play in the college piano class designed to help music majors achieve a required standard of proficiency at the keyboard.

ADVANTAGES

In thinking about the piano class or keyboard laboratory as a place for providing opportunity for and instruction in the creative areas of improvisation and composition, let us consider the inherent advantages of the situation. What is it that argues positively for the piano class as an obvious choice when considering avenues through which a music curriculum might be enriched by creative activities? Let me discuss some of the reasons.

The Group Setting

The group setting itself sets the stage for interactive learning. Students engage in healthy peer learning through the natural sharing of ideas and sounds. Input and

feedback, along with examples from classmates, stimulate discussion, motivation, and even excitement in creatively oriented activities and assignments.

A mix of students with widely differing learning styles, who are yet at a similar level when it comes to the mastery of specific concepts and skills, creates a safe and potentially fertile space for experimentation and musical cross-pollination. The presence of at least one highly proficient pianist in the class situation (I mean the teacher!) allows for guided or accompanied improvisation experiences that are more aurally satisfying for students with some degree of musical sophistication.

In and of itself, the configuration of networked electronic instruments is the basis for several improvisation- and composition-enhancing dynamics within the piano class. It allows for easy transition between private space for individual exploration and small-group or whole-class activities for ensemble playing or sharing with other class members. Most modern electronic keyboards afford at least some opportunity for the use of different timbral combinations. Some allow full-featured sequencing and editing, which can be used for building multilayered compositions, for objective self-evaluation and critique, for keeping a digital “photo album” of personal progress over time, and for sharing with others minus the (for some) side effects of performance. In many cases, presequenced materials or preprogrammed capabilities are part of the package, too.

The Curriculum

Most piano classes overtly focus on the development of a basic understanding of musical elements or vocabulary, made concrete and personally useful for students through the medium of the keyboard. These function as ideal raw materials for basic experience in composition and improvisation. If a systematic and sequentially organized approach is taken to teaching these basic elements, a natural framework for progressively sequenced and structured improvisation experiences emerges.

Far from being a new direction in a curricular sense, improvisation-composition assignments may be structured to consolidate, combine, extend, and creatively free skills gained in traditional class piano content areas. Creatively utilized, many of the printed materials we already use for sight reading, harmonization, and transposition may sprout a new dimension and become the springboard for a variety of creative activities. Many current texts provide and suggest ways of using materials for solo or group improvisation-composition.

The Results

As music students contemplate careers in music, many are aware that a broad base of musical skills, including proficiency at the keyboard, may mean the difference between landing a job or not. Many are equally aware that, beyond the piano class, they may never again be required to demonstrate correct fingering for a D-major scale or to play basic harmonic progressions on command in all keys. I

believe, therefore, that it is of the utmost importance that music reading, ensemble work, and creative applications of newly gained know-how—content areas that synthesize and encourage ownership of skills through creative use—be emphasized and even put before students quite overtly as *the* overarching goals of secondary piano study. Students convinced of the value and efficacy of what they are learning can tap into intrinsic motivation resources of their own.

Along a similar line, the pride and sense of accomplishment arising from having personally created something new through the application of what they have learned can be a potent motivator and pay-back for students required to invest time and effort outside their areas of special expertise.

DRAWBACKS

From the foregoing, it is easy to conclude that the piano class is indeed an ideal space for cultivating improvisation and composition skills. To balance the picture, though, let's consider some elements of this particular learning situation that sometimes prove to be limitations or weaknesses.

Student Proficiency and Knowledge Level

The vast majority of students enrolled in college piano classes are there to fulfill a *secondary* keyboard requirement and to achieve a minimum proficiency as detailed by their institution. It can safely be assumed that their keyboard background is either nonexistent, limited, or, at best, not functionally based. Consequently, most are not immediately in a position to use the instrument as a vehicle for concretely understanding musical concepts, let alone self-expression. This creates a need for students to quickly become comfortable with a variety of basic keyboard patterns, technical approaches, and reading strategies.

On another front, most freshmen and sophomores are just beginning to get a handle on concepts of music theory, the basic framework of music history, and a set of techniques for listening coupled with an appropriate vocabulary to describe what they hear. These areas of basic and functional music knowledge have the potential to forever change students' understanding of the music they make on their instruments, alone or in ensemble, and on the keyboard. Thus, along with introductory keyboard techniques, class piano teachers find themselves pressed to impart many fundamental musical principles in a concrete form before any degree of functionality can be reached.

Stated as a linguistic metaphor, students lack both the vocabulary and syntactical savvy to express or create independently in a complex language and using a new medium. Early experiences that require them to do so must be constructed with the greatest care.

Course Constraints

In all probability, the logistical problem of cramming yet more into already bursting syllabi and course requirements looms the largest in the minds of teachers confronted with a mandate to include creative work in class piano. Time *is* at a premium. Two to three contact hours per week in groups of nine to sixteen students is a fairly widely accepted norm, and students are encouraged to complete the prescribed requirements in two to four semesters. Given these constraints, it is tempting for teachers to consider deprioritizing or even cutting content areas that feel like extras.

Another question that induces a degree of discomfort is how to achieve a workable position on evaluating creative effort. Should it be done at all? How does one factor improvisation-composition into the course grade, or into the student's demonstration of "proficiency" according to the school's definition?

Instructor Preparation

A final concern about incorporating improvisation-composition into piano class curricula is that of teacher training. Many instructors of class piano are not, or do not perceive themselves to be, adequately qualified or personally competent to teach in these areas. Many are graduate students themselves and are making their fledgling efforts in the performance arena of the classroom.

GUIDELINES

We've seen that in many ways the piano class *is* an ideal place for implementation of creative elements in the undergraduate music curriculum—and yet there are serious drawbacks or limitations to be considered in planning for this at course, institutional, or more widely encompassing levels. Both sides of the picture must be considered as improvisation-composition elements are implemented within the secondary piano course. I would like to propose a set of general principles or ideas that could serve as guidelines for structuring and sequencing classroom experiences.

Sensitivity and Flexibility

Creative acts can be viewed as direct extensions of the individual, and students tend to identify strongly with their own creative efforts. This heightens the potential for both pride in perceived success, and—the other side of the equation—humiliation at perceived failure. It serves the class piano instructor well to show sensitivity to students by including elements of choice in any assignment. Choices that open the door to "success" for many types, speeds, and levels of learner must be incorporated for the sake of individual morale and motivation.

Here is an example: As teachers, in our bid to maximize the aural reliance and mental fluency necessary to improvisation, we easily forget the insecurity these can engender in one who operates in a more visual, follow-instructions mode.

Teacher flexibility in structuring and sequencing assignments can significantly lessen student stress. Especially in early experiences, allowing students to create their own visual cues for prepared improvisation—for example, written-out chord symbols, a melody or bass line, or any kind of memory aid or performance “map”—will bolster a sense of security in sharing creative efforts with others. In the early stages, I also prefer to err on the side of generosity in allowing private preparation time or one-on-one exchange, deferring more exposed and more instant creative display to a later time in students’ development. As students sense their own potential through successes in *prepared* improvising, they will become more willing and likely to enjoy the risk of more extemporaneous creation.

Balancing Freedom and Structure

Another dynamic to consider in sequencing improvisation or composition experiences is the creative paralysis sometimes brought about by too many choices and too few guidelines. Especially for students who like to know *exactly* what is expected and how to proceed, it is both productive and healthy to move, over a period of time, from short, focused assignments that are very specific about a limited number of elements to be manipulated to ones that encourage greater freedom in more areas. The presence of fixed elements, coupled with a finite number of options, lends a greater sense of security—I *can* do this right—and sometimes to more creative ingenuity as well. The creative mind is more often stimulated than it is stymied by wisely chosen restrictions or parameters.

Shariug

I have made several references to the idea of sharing creative efforts within the class. This sharing can be productive on many levels—as a catalyst for nonverbalized self-critique and improved confidence and for gaining new ideas, motivation, and inspiration—and should, I think, be a major component of the way creative activities are carried out in the piano class. Samples from both teacher and classmates should be heard and discussed regularly. Drawing again on the world of words and reading for an apt comparison, the best creative writers are often those who have read widely and who have dug deeply in analyzing what others have written.

Technology: Safety and Inspiration

Based on my own teaching, I heartily advocate incorporating ensemble elements whenever possible into creative experiences. The ensemble opportunities afforded by the electronic piano lab, along with the ease of modulating between individual and group modes, can contribute to a sense of anonymity or safe space in which students can try their creative wings without feeling singled out or otherwise vulnerable to ridicule or criticism.

The enhancements brought about by ever more powerful and versatile technology can also *inspire* students by allowing them to demonstrate that they are

capable of creating, manipulating, or at least participating in more sophisticated sounds and textures than would be possible in real time on an acoustic instrument with their own two hands. Of course, not all labs are created equal, but whatever the capabilities of a particular setup, maximizing the perception of what *can* be done with the equipment at hand may result in an enticing and motivating field of opportunity to lay before students.

Evaluation

This may take many forms, and much of that which takes place around this issue must be self-evaluation, thoughtful comparison with others' work, and discussion explicitly intended to help refine creative skills. I advocate many *ungraded* experiences, with varying amounts and types of response from teacher or classmates. Students will benefit as richly from informal feedback through a variety of channels as they will through more official avenues of evaluation. My experience has been that grading per se must do three things: recognize effort, respect the individual's creative sense, and be as objective as possible, focusing on the stated parameters of a given assignment as primary criteria.

Integration

Knowing full well and first hand the content crunch of the typical piano class, I make every effort in my own classroom to insert creative moments into other areas of teaching. Not every improvisation or composition experience needs to be a full-scale assignment or production. Newly taught skills and concepts can often, if not always, be applied immediately in the context of short, focused exercises. Carefully designed, these activities can involve students in creatively synthesizing new with already familiar materials and in combining or using the new materials in ways that incorporate elements of personal decision or choice. When this happens, the material become a means rather than an end, and the integration and larger goals of the piano class are served.

I hope that these thoughts have been of some value in looking, in a general sense, at the ways in which the piano class is an ideal setting for the teaching of improvisation and composition, at the ways in which it is limited, and at some ideas about how to accentuate the strengths of the situation and work creatively within its limitations.

COMPOSITION AND IMPROVISATION IN THE PREPARATION OF K-12 TEACHERS

E. L. LANCASTER
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In many music schools, the music education program requires more credit hours for graduation than does any other degree program. Likewise, one could conclude that the music education student has the most to learn regarding composition and improvisation. The core for composition and improvisation study is probably established in musicianship classes and class piano. In the morning sessions of this meeting, participants presented philosophical positions on why composition and improvisation should be included in these areas as well as some specifics for course development and classroom activities. Our challenge is to extend instruction in composition and improvisation to applied lessons as well as music education methods and pedagogy classes. Not only must students preparing for K-12 teaching be able to improvise and compose, they must also be able to teach improvisation and composition to meet the National Standards for Music Education.

National standards three and four include (1) improvising melodies, variations and accompaniments and (2) composing and arranging music within specified guidelines.¹ I am suggesting that we also take these two standards as the starting points for teaching composition and improvisation to our collegiate-level students. It will take the cooperation of the musicianship faculty, applied faculty, group piano faculty, and music education methods faculty to incorporate these truly into the curriculum across the board. To begin, I would suggest that each individual member of these faculties enumerate what he or she already does to achieve goals in these areas. This list of activities can then be developed into an integrated plan for the entire school.

For example, I use the following activity in second-year group piano classes with composition and improvisation as they relate to musical style. Students study and perform theme and variations (based on J. S. Bach's *Menuet in G Major*).² After each variation is performed, the class discusses the characteristics of each style period found in that particular variation.

A follow-up activity asks the students to complete an improvisation in each style period. A George Philipp Telemann *bourrée* is an example from the Baroque Period.³ Students follow the given bass line and complete the melody for the *bourrée* by continuing in a similar manner. Since many times, an aural model is the best example, I use a recorded example on a general MIDI disk to illustrate an improvisation. After listening to the model improvisation, the class discusses what was effective or ineffective about the improvisation. This gives them a basis for creating their own improvisation.

Finally, I ask students to take a simple melody such as “Boala, Boala” (better known on the University of Oklahoma campus as “Boomer Sooner”) and create their own theme and variations, using a variety of theoretical and stylistic concepts.⁴ The first variation alters the melody. The second variation varies the harmonies by using secondary chords and seventh chords. In the third variation, students change the meter and tempo. Finally, they change the mode. In the last variation, they create a variation illustrating their knowledge of baroque, classical, romantic, contemporary, or ragtime style. Students first improvise variations and then notate their best examples.

In closing, I have three suggestions for faculties, other than musicianship and group piano faculties, to consider in implementing composition and improvisation into the curriculum. First, faculty members who teach applied music can adopt the national standards in the studio and ask students to improvise melodies, variations, and accompaniments on their major instruments. Also, piano students may improvise cadenzas to concertos or voice students may embellish baroque vocal works. Second, faculty members who teach music education methods classes can assign students to create lesson plans for teaching composition and improvisation in K-12 similar to those produced in the “Strategies for Teaching” series published by the Music Educators National Conference.³ Finally, in arranging classes, students can arrange pieces such as the theme and variation project from my second-year piano classes or other similar projects from musicianship classes for band, chorus, orchestra, or small ensemble. For all of this to happen, the cooperation of the entire faculty will be needed. I encourage and challenge all of us to meet this important goal.

To incorporate composition and improvisation successfully into the curriculum, each school must examine the strengths of its faculty. There is no set formula to achieve this goal. It varies from school to school. In the first session today, teaching without a textbook was suggested as a way to add composition and improvisation to the curriculum. While this sounds good on first hearing, its success will depend on the comfort of the faculty member in teaching without a text. Students probably do not need a textbook, but faculty members often do. As you go home, think about your faculty. What can each of them do to incorporate composition and improvisation into the curriculum? I wish you all good luck as you begin this important process.

ENDNOTES

¹ Martha F. Hilley and Tommie Pardue, *Strategies for Teaching: Middle-Level and High School Keyboard* (Reston, Virginia: Music Educators National Conference, 1996), v.

² E. L. Lancaster and Kenon D. Renfrow, *Alfred's Group Piano for Adults, Book 12* (Van Nuys, California: Alfred Publishing Co., Inc., 1996), 152-3.

³ *Ibid.*, 165.

⁴ *Ibid.*, 157.

COMPOSITION AND IMPROVISATION IN K-12 TEACHER PREPARATION: KEY CHANGES AHEAD

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NASM took an important step forward in the preparation of K-12 music teachers when composing and improvising skills were placed squarely in the NASM standards. This step offers music schools and departments across the country the opportunity to make bold curricular changes. It suggests key changes in our music programs in general and key changes in our music teacher education programs in particular. But making the needed changes is not easy. Someone said that curricular revisions may be like moving graveyards—very difficult. Changing and reinventing music curricula along these lines is certainly challenging and, yes, maybe difficult.

Some might ask, *Why is it necessary for K-12 teachers to develop skills in composition and improvisation?*

First, those skills are needed if one is to be a comprehensive musician. Second, I think that there is a mandate that requires us to prepare K-12 teachers in these two areas. That mandate is the new set of standards for K-12 music education. As many of you know, two years ago, the *National Standards for Arts Education* were released.¹ These standards specify what students should know and be able to do in dance, music, theatre and the visual arts when they leave grades 4, 8, and 12.

The music standards are quite rigorous. They are not fluff. These standards spell out what a comprehensive music education is all about. They say that music is a subject that you cannot learn from mere exposure. It is not drive-by education or drop-in education. It is a serious subject with its own special body of knowledge, skills, and ways of thinking.

The music standards plant creativity firmly in the school music curriculum. They call for students to develop competencies in composing, arranging, and improvising in the same way that they develop competencies in singing, playing, and reading. One could say that creativity has been elevated to a new level and even mandated in the school music curriculum.

The arts standards and the music standards in particular have been very well received across the country. Other subject areas—for example, English and history—have had problems, but music has received nothing but accolades! In fact, the arts standards are being accepted as the basis for most state and local music curriculum frameworks. Forty-four states are presently in some stage related to implementation.²

This is good because the point of the standards was to establish some common foundation for music curricula throughout the nation and to demonstrate clearly that there is a common vision about what should be taught in our music programs

in Texas; in California; and in Washington, D.C. Also, the music curriculum is not based on who the teacher is and what his or her strengths are, but on what students need to know and be able to do. Since music teachers, not politicians, wrote the standards, I personally am not surprised at their wide acceptance.

The National Standards for Music Education

Let us address and examine these K-12 *National Standards for Music Education*. They are organized into content standards and achievement standards. The content standards are the heart of the subject matter. They identify what students should know and be able to do. The achievement standards, which specify the level of achievement that the students are expected to attain, become more complex with each level.

Nine music content standards are the same for all three levels (Grades 4, 8, and 12). A review of these nine standards shows how improvising, composing, and arranging fit in with what students need to know and be able to do.

Music Content Standards

Standard 1: Singing, alone and with others, a varied repertoire of music

Standard 2: Performing, alone and with others, a varied repertoire of music

Standard 3: Improvising melodies, variations, and accompaniments

Standard 4: Composing and arranging music within specified guidelines

Standard 5: Reading and notating music

Standard 6: Listening to, analyzing, and describing music

Standard 7: Evaluating music and music performances

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Standard 9: Understanding music in relation to history and culture³

If we examine the achievement standards at each level for standards 3 and 4, we can see the level of achievement that students are expected to attain at grades 4, 8 and 12.⁴ Might they set some baselines in identifying competency levels for students in our undergraduate music programs?

I think that if our students in kindergarten through grade twelve are to master the knowledge and skills called for in the music standards, their teachers are going to need to be prepared to help them accomplish this. We cannot expect students to learn what their teachers do not know. So the following question is raised:

Are Our Preservice and Inservice Teachers Prepared To Do This?

I think we all know the answer to that question, but let me give you some documentation. James Froseth, professor of music at the University of Michigan, conducted a survey in 1994–95 to query undergraduate and graduate music education

students about their values, knowledge, and skills for implementing the music standards.⁵ He wanted to find out how prepared they felt they were to teach to the standards and whether, if all the standards were addressed more fully in their classes, they would feel more capable.

The results revealed that in the case of certain standards, the students felt unprepared: they did not have the necessary knowledge and skills to implement standards three, four, and eight effectively.⁶ This came as no great surprise to most of us. Our music education programs have traditionally not addressed improvising (standard 3); composing, arranging (standard 4); and understanding relationships between music, the other arts, and disciplines outside the arts (standard 8).

However, what is important about Froseth's study is that when these standards were addressed and given attention in undergraduate instrumental methods classes and in graduate seminars, the students indicated that they felt more confident and capable of teaching to many of these standards. For example, with the composing and arranging standard, Froseth reported that, in the presurvey analysis, 43 percent of the undergraduate respondents had a negative perception of their readiness to implement the standard for composing and arranging. However, after completing two instrumental methods courses, they felt far more prepared to do this (an increase of 36 percent was reported).⁷ Froseth's study suggests that teacher-training coursework that includes preparation for teaching composing and arranging can have a significant impact on undergraduate students' view of their readiness to implement this standard.

To further suggest the need and justification for preparing students and teachers in this area, I would like to call attention to another study. In a doctoral project conducted by Norma J. Kirkland at the University of South Carolina, South Carolina K-12 music programs in choral, instrumental, and general music were evaluated at the levels specified in the standards to determine at what proficiency level the standards were being met. The researcher also wanted to determine what ratings South Carolina teachers gave the standards as goals for student achievement.⁸

Kirkland found that students met the singing standard (standard 1) at the highest proficiency level and that teachers rated it as the highest goal for student achievement. The improvising and composing/arranging standards (standards 3 and 4) ranked consistently the lowest in the proficiency levels of the students and in teacher ratings as goals for student achievement.

Therefore, the bottom line seems to be that in order to help our K-12 students develop improvising and composing skills, their teachers are going to need to develop these skills too. That means we need to assist music teachers who are out in the field and that we definitely need to get busy helping music education students at the teacher preparation level.

Resources for Preservice and Inservice Teachers

Numerous publications are being released to help preservice and inservice teachers implement the K-12 music standards. Our professional organization, the Music Educators National Conference (MENC), has come out with more publications on this than on any other subject area. For example, there is a series of thirteen books called the *Strategies for Teaching Series*.⁹ These strategy books are designed to give teachers models for how to involve students actively in each of the standards. The books focus on different curricular areas and various levels. There is even a *Guide for Music Methods Classes* that specifically offers teaching strategies in instrumental, choral, and general music methods. This guide will enable future teachers to learn, from their college teachers, what the K-12 standards are all about and how to engage future students in meaningful music learning.

Another MENC publication just released is *Performance Standards for Music*.¹⁰ This publication offers assessment strategies for each standard. Obviously, once standards are set, there is a need to find out how well students are meeting them. This book provides the needed examples.

Publications like these will help preservice and inservice teachers both implement the standards and assess how well students are meeting the standards. But here's the next question:

What specifically should we do about composition and improvisation at the teacher preparation level?

Who among us is going to take responsibility for this? Will it be the theory/composition faculty? Will it be the music education faculty? Will it be the piano faculty? I subscribe to the NASM philosophy that it takes an entire school of music to educate and train a teacher. Composing and improvising skills must be developed and worked on in theory and composition, music education, keyboard classes, and in all other facets of the music curriculum. We all have to be responsible and held accountable.

Collectively we are going to need to address this. It means a tremendous amount of dialogue and discussion at the faculty level. It means outstanding leadership by our department chairs, school directors, and deans. For key changes to take place, the entire school of music will need to be on board.

Let's seize this opportunity provided by NASM and the K-12 *National Standards for Music Education* to make needed curricular changes. Placing composing and improvising squarely in the teacher preparation curriculum is long overdue!

ENDNOTES

¹ Consortium of National Arts Education Associations, *National Standards for Arts Education: What Every Young American Should Know and Be Able To Do in the Arts* (Reston, Virginia: Music Educators National Conference, 1994).

² “Standards Implementation Marches Forward,” in *AMC NEWS: Special Report of the American Music Conference* (Fall 1996), 1-6.

³ Consortium of National Arts Education Associations, note 1 above, 26-29, 42-45, 59-63.

⁴ *Ibid.*, 26-29, 42-45, 59-63.

⁵ James O. Froseth, “The Standards: Surveys of Undergraduate and Graduate Values,” *Aiming for Excellence: The Impact of the Standards Movement on Music Education* (Reston, Virginia: Music Educators National Conference, 1996), 47.

⁶ *Ibid.*, 58.

⁷ *Ibid.*, 52.

⁸ Norma J. Kirkland, “South Carolina Schools and Goals 2000: National Standards in Music,” Abstract for Ph.D. diss. (University of South Carolina, 1996).

⁹ The *Strategies for Teaching* series (Reston, Virginia: Music Educators National Conference, 1996 –) includes thirteen books. To date, seven books have been released.

¹⁰ *Performance Standards for Music: Strategies and Benchmarks for Assessing Progress Toward the National Standards, Grades PreK-12* (Reston, Virginia: Music Educators National Conference, 1996).

120-HOUR RULES, FOUR-YEAR GUARANTEES, AND SIMILAR MANDATES

OVERVIEW

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In recent years, commissions on higher education and various legislative bodies that have control over higher education have started to insist that undergraduate degree requirements be limited to approximately 120 semester hours, or the equivalent in quarter hours. Along with this insistence has come the directive that a full-time undergraduate student successfully complete his/her course work and be graduated in four years, or at least be able to graduate in four years. These actions have significant influence on the content and process of undergraduate education, and particularly music education.

Most of us in music administration realize that requirements for some degrees have multiplied unreasonably. Most of us have witnessed music students who have been full-time undergraduate enrollees for five, six, or more years in what has been publicized to be a four or four-and-a-half year program—and many times this has been the student's own choice. We would probably agree, however, that students should be able to complete an undergraduate degree in one lifetime, and most of us have worried about financial aid implications as excessive hours pile up on our students' transcripts.

Students themselves rarely seem to complain about program length. They become comfortable in their college surroundings, often accustomed to being poor and deeply in debt for college loans. But as the expenses of college have risen, and as college enrollments in many states have been projected to increase, parents and legislators have taken a very serious interest in this matter.

Exactly what political and conceptual forces are creating 120-hour rules, four-year graduation guarantees, and similar mandates? Allow me to share with you a fairly clearly stated rationale from the General Assembly of the State of Colorado, enacted into law as House Bill 96-1219 on June 5, 1996.

HOUSE BILL 96-1219 [Excerpts]:

Concerning Higher Education Reform . . . be it enacted by the General Assembly of the State of Colorado . . . Short title. This article shall be known and may be cited as the "Higher Education Quality Assurance Act."

The General Assembly finds that with the projected increases in student enrollment and the decreasing availability of funding for Higher Education, it is crucial that the state clearly define its expectations for the statewide Higher Education

system and that the statewide Higher Education system develop a mechanism for determining whether the system is meeting those expectations. The General Assembly further finds that the increasing financial pressures on students and their families demand that the statewide system of Higher Education concentrate on improving both the quality and cost-effectiveness of Higher Education in the state. The General Assembly also finds that, as institutions of Higher Education measure and communicate their achievement of the state's expectations, the General Assembly will receive the information it needs to judge accurately the Higher Education system's level of efficiency and effectiveness and students and their families will have the information they need to choose the most appropriate and cost-effective method of obtaining Higher Education in the state.

Statewide expectations and goals for Higher Education. It is the General Assembly's intent in this section to clearly define the state's expectations for the statewide system of higher education by establishing the following specific statewide expectations and goals that each institution, in accordance with its role and mission, shall work toward achieving:

Provision of a high quality, efficient, and expeditious undergraduate education, consistent with each institution's statutory role and mission. In achieving this goal, each institution shall demonstrate, but is not limited to, the following:

(I) Delivery of a degree in the number of credit hours specified in the course catalogue; except that the institution may make exceptions to accommodate students who are pursuing double majors and other students with special circumstances. In delivering a degree in the requisite number of credit hours, each institution shall, at a minimum:

(A) Provide frequent and convenient scheduling of required and core courses;

(B) Devise procedures to ensure that no student's graduation is delayed due to lack of access to, or availability of, required and core courses;

(C) Schedule courses to accommodate the schedules of working students, which course schedules may include but are not limited to offering courses in the evening and on weekends; and

(D) Ensure that any student who changes his or her degree program loses only those credit hours that clearly and justifiably cannot apply in the degree program to which the student transfers;

(II) Demonstration of a significant or increased emphasis on delivery of services and support to freshmen and sophomore students;

(III) Continual enhancement and improvement or demonstration of high levels of student learning outcomes through curriculum review, development of new programs, solicitation and consideration of employer and student input and faculty evaluations, and increased availability of small classes and clinical learning experiences;

(IV) Implementation of an advising system that is responsive to the needs of students, including, at a minimum, assignment of each student to a faculty or staff member, or both, to whom that student can go for advice concerning both course study and scheduling of courses;

(V) Recognition and reward of high quality or improved faculty instruction and student learning by, at a minimum:

(A) Ensuring that the faculty members in each department or college spend, in the aggregate, a specified, appropriate percentage of time teaching students;

(B) Basing a high proportion of each faculty member's rating and evaluation on the amount of time the faculty member spends teaching and the quality of the instruction provided; and

(C) Developing a system of instructional supervision and evaluation to ensure quality of instruction;

(VI) Implementation of Local or on-campus programs for faculty and staff development, including but not limited to training in:

(A) Advising and counseling skills; and (B) Teaching skills and methods. . .

(VI) (c) Provision of work force preparation and training. In achieving this goal, each institution shall demonstrate, but is not limited to, the following:

(c. I) Provision to students of information concerning potential employment opportunities for each major and degree prior to the time that students are required to declare a major;

(c. VI) Responsiveness to Colorado businesses through development of work force training programs and research needed for economic development.

(d) Use of technology to lower the institution's capital and administrative costs and improve the quality and delivery of education.

(e) Provision of services with a high level of operational productivity and effectiveness. In achieving this goal, each institution shall demonstrate, but is not limited to, the following:

(e. I) Establishment of positive trends, consistent with each institution's statutory role and mission, in student outcomes and levels of achievement, including but not limited to student retention, student transfers, graduation rates, and job placement or participation in further education by graduates; timely, efficient, and effective . . . (by 1999)

23-13-105. Quality indicator system - development - implementation - reports.

(1) (a) The commission and the governing boards shall develop a quality indicator system to measure the overall performance of the statewide system of Higher Education and each governing board's and each institution's performance in achieving the statewide expectations and goals and the policy areas adopted pursuant to section 23-1-105 (3.5) At the minimum, the quality indicator system shall measure achievement in the following areas:

(I) Institutional performance:

(II) Student satisfaction and success;

(III) Employer satisfaction; . . .

(I) The efficiency and productivity of each institution;

23-13-106. Consumer guide to state-supported institutions of higher education.

(1) Beginning with the fiscal year 1999-2000, and for each fiscal year thereafter, the Commission shall annually publish a consumer guide to the institutions of higher education located in the state. The guide shall include, but not be limited

to, the results obtained from the quality indicator system that address the concerns of students and their families. The commission shall provide copies of the consumer guide to individuals upon request and shall disseminate the consumer guide annually to all public libraries and secondary schools throughout the state. In addition, the Commission shall make the consumer guide available electronically throughout the state. The Commission may charge a fee for each consumer guide to assist in offsetting the costs incurred in producing the consumer guide.

As we work through today's discussion, we will look at general challenges and opportunities that arise from such mandates and what particular issues confront and perhaps confound music units. We will look at the extent that such mandates force music units to deal with various competencies across and within the curriculum rather than creating a course for every competency. And we will look at the potential good that might come from such mandates, as well as implicit threats. We will consider the internal factors that might lead a music unit to consider reducing undergraduate credit totals on its own initiative.

POSITIVE ASPECTS OF CURRICULA LIMITATIONS

DAVID CORDLE

Virginia Commonwealth University

When faced with specific “time-on-task” mandates, academic programs often respond by arguing that “time should not drive content,” particularly not to the extent of a strict limit on total credits. This is a valid point, and one that needs to be made. At the same time, there are some realities that have to influence content. I don’t refer here to political or conceptual forces, but instead to purely practical considerations. I am suggesting that there may be some justification for time-on-task limits, and some benefits as well. I would like us to consider what the justification and benefits might be, not just as state legislatures see it, but also for our students and for our music programs.

But first, we might look at it from the perspective of a state legislature or a higher education coordinating council: Many states anticipate large increases in the number of graduating high school seniors as we approach the turn of the century. Some states are already experiencing a greater demand for higher education. This demand will tax the capacities of colleges and universities to deliver instruction. Thirty years ago we would have simply built more colleges, but the days of continuous expansion are probably over. Instead, attention is being focused on factors that can be controlled, such as how long it takes students to complete their programs, graduate, and vacate seats that can be taken by new students. A related consideration is that in many parts of the country, the 1990s have brought a series of budget reductions for state agencies, including state-assisted colleges and universities. Private institutions have experienced similar budget pressures. So, the higher demand for instruction mentioned a moment ago comes at a time when our institutions’ capacity to deliver instruction is reduced. Again, there is an incentive to avoid having students take more than four years to complete programs with high credit totals.

If we move from the state’s perspective to that of the students, we again find that there are practical issues related to time on task. Consider that in spite of efforts to keep a lid on tuition increases, the cost of a college education has increased faster than the cost of living. And while the costs rise, financial aid is becoming more difficult to obtain. Many students in high-credit-total programs face a difficult dilemma—they can’t afford to stay in school for five years, nor can they manage the overloads necessary to finish in four. And for a part-time working student, an undergraduate music program with high credit totals can seem like a life sentence.

Finally, our music units also face some realities that are much more practical than conceptual in nature. These are factors that might well lead a department or school of music to consider reducing undergraduate credit totals on its own initiative. I will mention four that I suspect many of our programs experience:

1. Increased enrollments, which translate into a greater demand for instruction.
2. The loss of faculty positions, which means a reduced capacity to deliver that instruction.
3. The desire to avoid excessively heavy faculty teaching loads, or to reduce them if they already exist.
4. Budget reductions, which can affect, among other things, the unit's ability to hire adjunct faculty.

Those factors, in any combination, may mean that a music unit simply cannot deliver 140-credit degree programs. I promise to go easy on the war stories from back home, but I will tell you that at Virginia Commonwealth University, we have just completed a fairly major revision of our undergraduate degree requirements. It wasn't easy, because we were aiming for several outcomes at once, some of which were hard to reconcile. We needed to address several NASM standards that weren't being handled satisfactorily. We needed to add several courses because of the university's new General Education plan. We also wanted to incorporate jazz instruction into the Music Core. But we wanted to accomplish all of these goals while simultaneously reducing credit totals. Our reasons for wanting lower credit totals were mostly the internal reasons mentioned a moment ago, but I think some of us also came to the conclusion that there is a point of diminishing returns in undergraduate degree programs—a point beyond which additional course requirements may not necessarily result in a better-prepared student. At any rate, the process required a good bit of work and lots of discussion. We had to make our decisions very carefully. But I think our degree programs will be stronger because of it.

I want to close with a positive thought about all of this: Regardless of whether the impetus for reducing credit totals comes from within or without, it does create a situation in which faculty members are prompted to think very carefully about the essential skills that our students should have, and how best to teach these skills. This kind of reflection doesn't always take place in a climate that allows curricula to expand pretty much unchecked. But this thoughtfulness about curriculum will take place when we work within reasonable limits, because it has to. How well faculties deal with these limits depends, I think, on whether they can recognize the benefits associated with this kind of discipline.

NEGATIVE ASPECTS OF LEGISLATIVE MANDATES

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Since the purpose of this session is to provide an opportunity for an exchange of concepts, ideas, experiences and the like, I offer a bit of the current status from the campus of the University of Central Florida.

The state of Florida is experiencing enormous growth, and the state university system is experiencing the effect not only of the general population but also of the current increase in the number of high school graduates coming into the system. This dilemma has prompted our state legislative body to implement policies that demonstrate to the taxpayers that they can manage the arena of higher education as well as anyone who has background in higher education.

Student exploration stifled. The reality of this issue cuts to the very core of our purpose as educators. It supposes that the average college freshman knows exactly what course of study he or she will undertake and proceeds lockstep through the curriculum without any opportunity for exploration, personal growth and development, or the occasional setbacks that come from attempting a heavy course load during any given semester.

Facts. What is the current status of the situation?

1. Students are being told that they must complete their particular course of study in 120 hours or suffer the consequence of an added cost to the hours attempted beyond 120. How much more? In our case up to three times the current in-state tuition per every hour above 120.
2. As the deliverers of the goods, we are being told that we must be more efficient with all of our delivery systems, especially that of teaching.

Now, these issues are not necessarily problematic, since incoming students could be counseled to make quicker and more accurate decisions as to their futures. We can, I suppose, completely abandon the concept of personal interaction among the students and the professors with whom they will be learning. (After all, you can get an engineering major through a program in four years, but do you really want to drive across the bridge he builds?)

Negative Aspects. Let's examine some of the negative aspects of this situation:

- Loss of financial aid
- Impact on admission standards
- Impact on recruitment process
- Impact on performing ensembles

- Cut in student credit hour production resulting in a reduction in productivity for the music unit
- Quality control of both transfer students and traditional freshman majors
- Limited opportunity for talented students who may be underprepared
- Various competency standards (DOE, NASM, etc.) we may not be in compliance with because of limited hours
- Qualitative issues may be lost in the process

Additional Negative Impact. The reality of this “Intellectual Curiosity Tax” is that it flies in the face of local data that demonstrate that the average student graduates with 147 hours and changes degree programs an average of three times during his/her college career.

Negative Impact on Associate Degree Graduates. Another difficulty results from a separation of the community college system and the four-year institution. I should mention here that the community colleges in our state are directed to limit the associate degree programs to 60 hours. Please note that all calculation of hours are not equal.

At our university, each hour *attempted* counts toward the 120 required. This includes drops, withdrawals, grade forgiveness, and the like. At the community college level, only hours *completed* count toward the 60 required.

Average community college students come to our campus with 70 or more hours on their transcripts. These hours are counted toward our total of 120. This has a great impact on our operation because: (1) we have an articulation agreement with the community college system to accept all of the Associate of Arts graduates seeking entrance to our institution, and (2) 70 percent of our student population comes from A.A. transfers.

You can see the immediate result of this two-tiered system. The four-year institution is penalized for the student’s hours taken prior to coming to the university. The university has no control over the advisement process of an A.A. student coming to the university, yet the university becomes responsible for the outcome of the student’s decisions. And, most importantly, the students themselves, the university’s customers, have to pay a premium on the process of learning.

SUMMARY

What impact do these issues have on the music program in particular? Since the majority of our programs are already at 120 hours and the imposition of this ruling begins with the 1996-97 freshman class, we have yet to perceive of any pressing difficulty.

How can we anticipate responding to some of these changes?

- Provide alternative delivery systems in those areas where appropriate.
- Revamp existing courses and creates more effective teaching of the various competencies required by accrediting and certification bodies at all levels.

FOUR EUROPEAN MUSIC SCHOOLS: AN NASM PERSPECTIVE

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DAVID TOMATZ
University of Houston

As member schools of the National Association of Schools of Music, we all have been part of the U.S. process of NASM accreditation. At ten-year intervals, there is a procedure for renewal. As part of this process, music schools and departments prepare a self-study document that is reviewed by external visitors, who then visit the campus to corroborate the information found in the document. The visitors then write an official Visitor's Report, which, along with the self-study, is sent to an NASM accrediting Commission that reviews all the material and makes formal recommendations.

Over the years I have had the privilege of serving as an official visitor to many of this country's great music schools, both public and private. I also had the privilege of serving for two terms as a member of the NASM Commission.

We are all familiar with the success of the graduates of U.S. institutions, both in this country and abroad. But we have also observed the excellent musicians whose formal education was in Europe. In the field of music education, there has been a concerted effort to cooperate and to understand better each other's objectives and goals. I must say, however, that I was not familiar with any specific study that compared European institutions with U.S. institutions using NASM criteria.

This past year, I was eligible for a sabbatical from the University of Houston and set as my personal research project a formal review of four European schools using just these criteria. I sent to each of the four schools my project proposal, information about NASM, and my personal résumé. I proposed formal visitations to the Royal Academy of Music in London, the Royal Northern College of Music in Manchester, the Conservatoire de Paris (Paris Conservatory), and The Hochschule der Künste Berlin (Berlin University of the Arts). I selected these schools because of their historic reputations for excellence.

In return for each school's cooperation, I offered to write a formal Visitor's Report for them as if the school were a U.S. institution receiving its ten-year review. Each of the schools accepted my offer and mailed all the available published material. I then spent two months in Europe, giving each institution a full week for preparation and a week for the visitation. Although there was no self-

study, I garnered information by reviewing internal documents and published materials, and by interviewing and observing.

I interviewed administrators, financial officers, secretaries, faculty, and students. I attended classes in music theory, history, solfège, conducting, and performance practice. I attended rehearsals of orchestras, wind ensembles, chamber music ensembles, percussion ensembles, and jazz ensembles and sat in on many private lessons in orchestral instruments, piano, and voice. Whenever possible, I attended ensemble concerts and student recitals. Although several degrees are offered by these institutions, for comparison purposes, I limited my study to a review of the Bachelor of Music in Performance degree. All four schools were wonderfully cooperative and candid. I also made the discovery that our U.S. schools of music are often as mysterious to our European counterparts as theirs are to us.

Following my visits, I returned to the United States and wrote the Visitor's Reports. I submitted the reports to each institution to be edited for factual errors, made the corrections, and submitted a formal Visitor's Report to each school studied.

Our purpose today is to present an overview of these schools through the lens of an NASM Visitor's Report that includes all pertinent categories—mission, goals, and objectives; size and scope; finances; governance; faculty and staff; facilities, equipment, and safety; library; recruitment, advisement and retention; published materials; community involvement; programs, degrees, and curricula; evaluation of students' work; strengths and weaknesses; and constructive suggestions. I will also offer some ideas about what we can learn from our European counterparts.

A. MISSION, GOALS AND OBJECTIVES

For most U.S. schools, the typical goal or mission statement found in the self-study is a lofty and generalized set of objectives. These deal specifically with meeting academic and musical needs of music major and non-major students, providing service to the campus and community, providing leadership in research and original composition, and many other worthy enterprises. We describe how we implement these objectives and demonstrate that we have the faculty, staff, and physical resources to meet the stated goals.

Although some of the above objectives are being met in Europe, our European counterparts were far less specific in their printed objectives. They are much more focused on a narrower concept of professional performance training. It must be noted that an important and historic change has taken place recently. With developments within the European Union (EU), all schools, whether a conservatory or polytechnique, now offer university-equivalent degrees. While this mission has been accomplished, it appears to me that only minimal changes are found in the curricula to reflect the potential this change could offer. Although their diplomas

and prizes are established as university-equivalent degrees, which generally include more academic courses in music, there is very limited language study and still no opportunity or requirement for students to study literature, mathematics, scientific method, general history, or computer science.

The historic mission of the Royal Academy of Music (RAM) has been to develop “excellent musicians and singers” to take professional positions in the field of music. Since 1882, RAM has been remarkably successful in moving students from its program into the professional ranks. Until a few years ago, these objectives were limited to the world of classical music. Recent changes, however, reflect a new set of objectives, including recognition of the much broader scope of music to include jazz studies, commercial music, and pedagogical studies. While occupational concepts continue to be dominant in the training of students, RAM has formed a collaboration with King’s College London in which music students take one required humanities course during the four years of matriculation and may elect other non-music courses.

The principal goal of the Royal Northern College of Music (RNCM) is to “train professional musicians in a professional context.” RNCM views this objective as a guide to prepare students for careers in performance, composition, and teaching. Within this context, students are offered a balanced four-year program of performance study and well-structured academic courses in music to provide the depth and breadth of skill and knowledge necessary to move into the professional ranks. Performance study includes solo work, chamber music, orchestra, and opera. There is a limited composition program. (Interestingly enough, there are no major choral programs at any of the four European schools except as related to opera). RNCM has entered a contractual agreement with the University of Manchester to validate its degree programs, but there are no required non-music classes. Another RNCM mission is to integrate its programs into the musical life of the city of Manchester by providing concerts, enhancing professional organizations, and integrating students into teaching programs.

The Paris Conservatory, in its magnificent 200-year history, has produced France’s greatest performers and composers. Its mission has remained constant: “training of musicians and dancers at the highest level.” The program attempts to be comprehensive by including technical studies in the major field and artistic and cultural studies and by providing performance opportunities. There is a magnificent new building at the Cité de la Musique, and new leadership has led to a more demanding academic music curricula. A new program of active partnerships with professional arts organizations in France and abroad is designed to provide students with an opportunity to be integrated into the professional world. The new university-equivalent degree provides students with eligibility to continue university-level work toward a master’s or doctoral degree.

There is a hierarchical structure of education in France with two “superior” schools, the Paris Conservatory and the Lyon Conservatory; thirty-two regional music conservatories; and one hundred municipal schools of music. The Paris

Conservatory is funded and administered by the Ministry of Culture and as an extension of the French government.

The Berlin University of the Arts, Hochschule der Künste Berlin (HdK), also has a long and splendid history. The Elector of Brandenburg, Frederick III, founded the first Academy of the Arts in 1696. A department of music was added in 1809, and a still older institution, the State and Cathedral Choir, dating from 1465, was also incorporated. The existing Berlin University of the Arts was founded in 1975 by the merger of two schools. HdK has continued to evolve with the addition of the Faculty of Teacher Training for Art and Music Education in 1980. Now, under a united Berlin, HdK has assumed responsibility for many of the music courses of Humboldt University, integrating faculty from the former East Berlin.

The specific programs in performance are professionally focused, and the question of objectives is so self-evident and obvious to students and faculty that they were somewhat dumbfounded when asked to define them. In music, the mission or objective is to train and educate students in preparation for specific jobs in the German governmental system of performance and education. The programs have a balanced music curriculum of performance, music theory, ear training, keyboard skills, analysis, and music history. There are no non-music courses for performance majors, and technology in music is not a strong consideration.

B. SIZE AND SCOPE

The Royal Academy of Music has 500 students, 400 of whom are fully funded by the state. These 400, a number which may not vary by more than two percent in either direction, must be from Great Britain or a European Union country. The other 100 students are international and must pay tuition. Few faculty are on 100 percent contracts, even those heading departments. The large and excellent faculty numbers 62.5 full-time equivalent (FTE) and is sufficient to meet the needs of the students. The faculty student ratio is 1 to 8. Problems exist because of many small academic classes and facilities that are barely adequate in size.

The Royal Northern College of Music has 580 students, including 400 undergraduates. Of these, 382 students are fully funded by the state and must be from Great Britain or a European Union country. There are 33 full-time teaching faculty and 120 part-time faculty, with a total of 70 FTE faculty, giving RNCM a 1 to 8 ratio of faculty to students. There are 180 strings; 140 voice; 170 wind, brass and percussion; 70 keyboard; and 20 composition and academic students.

The Paris Conservatory has 1,174 music students and 137 dance students. The largest department is the Department of Classical and Contemporary Instruments with 636 students. Theory and Conducting has 307 students, and Voice Studies has 95 students. There are smaller numbers in the Department of Early Music, Jazz and Improvised Music, Teacher Training (pedagogy), and Sound (recording engineering). The 350 teachers include 139 "professorial" faculty members—90

full-time and 49 part-time. The other 211 faculty members are assistant teachers and accompanists who are paid on an hourly basis. There are 190 people on the administrative or technical staff. By U.S. standards, this number is large and reflects a strong governmental commitment to the Paris Conservatory. The FTE faculty was not determined nor was the faculty-to-student ratio. Enrollments are strictly limited to the number of available hours of faculty teaching time.

The Berlin University of the Arts (HdK) has 504 students in the performance area; 645 students in music education programs; and 187 students in the voice, acting, and musical theatre program. Enrollment is limited by the number of teaching hours available, but faculty members do take overloads if there are highly qualified students. HdK has 80 full-time faculty with professorial standing and 150 part-time faculty who teach up to 9.5 hours per week. The FTE faculty-to-student ratio is 1 to 7.

C. FINANCES

Although determining the comparative value of currencies is an inexact science, and the purchasing power and cost of living are difficult to compare, for the purposes of this study we have translated the value of pounds, francs, and marks into dollars at the time of study. What we can learn from this, therefore, is relative, but interesting. For your information, in the most recent HEADS survey, the total expenditures per music major student in America vary greatly—from a low of \$3,047 to a high of \$34,061. The average for all public institutions is approximately \$10,000, with the 95th percentile average approximately \$20,000. The European figures, for comparative purposes, may include costs not included in the HEADS survey, such as building maintenance, housing or apartment upkeep, and so on.

The Royal Academy of Music spends approximately \$20,000 per student, a figure that includes faculty, staff, administration, scholarships, operations, equipment, and building and equipment maintenance. It receives state money of about \$13,750 per student for 400 students and receives that same amount in tuition from the international students. Many students are awarded governmental “means-tested” living grants, and RAM further awards scholarships of about \$950,000 per year. All faculty salaries in Great Britain are the same and are based on this full-time scale:

Lecturer	\$26,860–\$34,760. Undergraduate teaching only.
Senior Lecturer	\$34,760–\$41,080. Undergraduate and post-graduate.
Principal Lecturer	\$41,090–\$50,560. Supervise Ph.D. students.

Faculty at RAM do not teach 100 percent. If they are on a 70 percent or 80 percent schedule, they receive that percentage of the salary for their rank. Lecturers who teach more than seven hours per week receive standard benefits and

are fully benefited for a government pension. There is also job security with these benefited positions with a tenure-like appointment. Part-time lecturers who teach seven hours or less per week are paid an hourly rate of \$40 per hour. These positions are not benefited.

RAM has additional funds from an endowment from gifts and bequests, and there is a Friends of the Royal Academy of Music with dues-paying members. There is not, however, a systematic strategic plan or staff in the area of development.

The annual cost per music major student at the Royal Northern College of Music is \$18,700. The primary source of funding is granted through the local education authorities for 382 eligible students and through overseas students' tuition and fees. Some external private support comes from corporate underwriting and earned income from ticket sales and facility rental. There is little tradition of private individual support through gifts. Nationally set salaries are identical to those at RAM.

The Paris Conservatory spends approximately \$21,500 per student. Students accepted into the Paris Conservatory, wherever they may be from, do not pay tuition or fees. French students can apply for need-based grants for room and board. Full-time faculty are hired to teach exactly 12 hours weekly, and salaries fall into three categories, I, II and III, I being the highest. The salary for a III is \$19,600; for a I, \$44,100. Part-time hourly assistant faculty are paid approximately \$50 per hour, and professional accompanists are paid approximately \$40 per hour. Although a number of administrative staff are compensated at the level of category I professors, the average staff and technical personnel salary is \$19,500. Historically there has been no need for fund-raising and endowment development for the Paris Conservatory, but there was a recent million-dollar gift and plans for future development activity are under discussion.

At the Berlin University of the Arts, the annual student cost for performance majors is approximately \$19,500. This includes the pro-rated share of maintaining thirteen individual buildings, a church, and a castle. When I visited, students accepted into the HdK were charged no tuition or fees. But German reunification has created unique problems leading to an unprecedented governmental budget cut of 10 percent. Full-time professorial salaries are in three ranks: C2, C3, and C4. The entry salary in C2 is \$67,000 and in C4 is \$96,200. Some well-known faculty members are paid at a higher rate. These are all government positions and are incremented every several years. Staff salaries range from \$34,000 to \$72,520. The number of staff members is quite low. Part-time faculty who teach less than 9.5 hours weekly are paid \$40 to \$50 per hour. The substantial disparity between a professor's salary and an assistant instructor's hourly rate is worthy of note. In Germany, there does not appear to be a history of personal philanthropy or need of it, as the arts and education have received priority funding from the federal government. There is no "development" officer or staff dedicated to fundraising.

D. GOVERNANCE

The Royal Academy of Music has a board of directors and governing body whose president is the Princess of Wales. This sixteen-member appointed board includes both distinguished musicians and others outside the field. The chief administrative officer is a principal who is appointed by the board of directors. He has an administrative staff that includes a fiscal officer, a director of studies, a development director, and seven department heads. Curricular changes or other academic matters are governed by this group of administrators in conjunction with faculty and the board of governors. There is no formal "search committee" procedure for hiring new faculty. The head of a department normally recommends candidates to the principal, but this procedure may vary from department to department. Most faculty are not full-time, and with London's abundance of excellent musicians and scholars, the process of hiring new faculty did not appear to be a problem.

The hiring of RAM's own graduates was also of no concern. No elected faculty peer review committees evaluate faculty for merit, reappointment, or tenure, as is common in the United States. Each semester has a twelve-week academic calendar and a fifteen-week lesson calendar. Because each week is different, the scheduling of classes, lessons, rehearsals, and other events seemed to be an all-consuming administrative chore at RAM.

The Royal Northern College of Music has an eighteen-member board of governors to oversee administrative, academic, and musical activities. RNCM's principal and vice-principal are members of this governing board. The directorate is made up of a principal, vice-principal, secretary of the college, and director of development. RNCM is organized into six schools, each of which has a head. Heads of schools appear to have considerable control over their areas, and there was a good *esprit de corps* among all the administrators and faculty. When hiring new faculty, the department head, after consultation with faculty, makes recommendations to the principal. There are no search committees. There is no tenure for teaching faculty, but after two years, like the RAM system, there is a permanent contract for benefited faculty. The head of school, in collaboration with the principal and vice-principal, decides who should get a permanent contract.

The director of the Paris Conservatory is appointed directly by the president of the Republic of France. Many noted musicians have held the post in the conservatory's history—Luigi Cherubini, Daniel Auber, Gabriel Fauré, for example. The director has a five-year appointment with an option for renewal. However, should the president of the Republic change, it is possible for the new president to appoint a new director. A nationally appointed prestigious Board of Directors approves budgets and initiatives for change. When asked how goals or objectives might be changed, faculty and staff stated that was the director's responsibility. The current director consults with department heads and other administrators. But his is an all-powerful position as the head of a governmental agency. New faculty are recom-

mended by the director to a five-member commission that reviews credentials. There are no other search processes. The director appoints part-time faculty directly. The new director has restructured the Paris Conservatory by establishing departments with heads who have support staffs. There is no peer review of faculty, staff, or administration.

In the Berlin University of the Arts, there is a well-defined, democratic governance structure. Central self-governing bodies, the academic senate, the council, and the board of trustees hold public meetings. Every group at HdK—professors, assistant instructors, staff, and students—are represented on all committees and administrative bodies in the academic community. Terms of office are two years. The dean of the music department and the other deans are elected by the faculty every two years. The president is elected by the faculty council every four years. Deans and presidents may serve multiple terms if reelected. Hiring of full-time faculty is done through a search committee, called *commission*, which submits at least two names, in priority order, to the dean and president, who then make a final decision. If any curricular or course change is recommended, the head appoints a commission to make a recommendation. A second high-level HdK committee must review a departmental recommendation, and for any substantial change, a third governmental committee must approve. I was assured by everyone that even the smallest curricular change could easily take five years to be implemented throughout the bureaucracy. Although the system is certainly democratic, it insures a virtual status quo. Full-time faculty have permanent appointments upon hiring. There is no system of peer review by faculty of staff. Staff have permanent positions after six months.

E. FACULTY AND STAFF

The Royal Academy of Music has more than 200 faculty members, 13 of whom are full-time. The faculty includes a number of truly distinguished musicians, composers, and scholars. Instruction in lessons and classes was observed to be at a very high level. Faculty in history, aural harmony, analysis, and elective classes are teaching 22 hours a week or more, very heavy schedules by U.S. standards. Some faculty, in addition to teaching heavy loads, have administrative duties and weekly scheduling chores. Faculty are hired to teach and administer. Although many of the faculty do indeed have impressive credentials for performance, recordings, and publications, there is no demand or expectation of creative or scholarly activity in these areas. There is no reward system in merit increments or promotion for scholarly or creative accomplishments. There are approximately sixty full-time administrative and technical staff.

The Royal Northern College of Music has a similarly excellent faculty that includes a number of famous performers and composers. There is also a splendid master class series that brings many of the world's greatest musicians to Manchester to teach. The level of instruction was first-rate, with some faculty

demonstrating remarkable commitment to their students. There are 33 full-time and 120 part-time faculty members, who are reviewed annually by the head of the school. There is no peer review process for any aspect of faculty evaluation. A performance-related pay scheme was introduced in 1993–94. Teaching loads are quite high: full-time applied faculty teach 24 hours weekly and academic classroom faculty teach 20 hours or more. Again, although faculty members are creatively active, there is no contractual demand to do this. In spite of the heavy teaching loads, faculty morale was very high.

Many of France's outstanding performers in orchestral instruments, voice, keyboard, and jazz are found on the excellent Paris Conservatory faculty. The conservatory has equally strong faculty in music theory, solfège, composition, history, performance practice, and recording. Faculty members are hired to teach, and there is no additional creative expectation. After faculty are hired, there is no peer review procedure, no opportunity for advancement, and no financial reward for accomplishment. Although there is no tenure system, a de facto tenure system for full-time faculty apparently exists, because, once hired, there does not appear to be a history of discontinuing faculty for unsatisfactory work.

Full-time teachers at the Paris Conservatory have permanent appointments. Part-time faculty contracts are renewed at three-year intervals. Although ranks in "professorial" standing I, II, or III determine pay scale, the "professorial" level has nothing to do with fame, professional accomplishment, or teaching success. Once slotted, there are no internal pay increases and no existing mechanism for promotion from III to II, for instance. Teaching loads for full-time faculty are exactly 12 hours weekly. It is unusual to have an overload, but should that occur, the faculty member is compensated for each additional hour. As observed, the level of instruction in classes and lessons at the Paris Conservatory was first rate. Staff are part of the governmental civil service and, if they have permanent appointments, are secure in their positions.

The Berlin University of the Arts has an outstanding faculty whose members have been members of the Berlin Philharmonic and other prestigious professional groups, and some are noted as soloists and chamber musicians. The level of instruction in lessons and classes was excellent. Sixteen East German teaching faculty have been integrated into the Music Department in two years. Professors are hired to teach, and there is no expectation of other productivity. Most faculty members are apparently very active professionals, but these activities are unrelated to their contract with the HdK.

Professors cannot be promoted, part-time assistant instructors cannot become professors, and there are no merit-based pay increments for outstanding achievement. Any faculty member interested in moving to a higher academic rank must accept a position at another institution and can then be hired back at a higher rank. It was explained that with an internal promotion system, divisiveness and political maneuvering could be disruptive.

In Germany, government-established pay rates and other budgets in professional symphonies, opera companies, and other organizations are based on the size of the city and size of the theatre. The same is true of the budgets for universities and polytechnique institutions. Presumably, the cream will rise to the top in this system. Professors teach 18 hours per week, and students receive 90-minute lessons. Professors often teach overloads and have regularly scheduled studio classes and public studio recitals. The very competent professional staff in the music department was small. The central administration supports the individual departments.

F. FACILITIES, EQUIPMENT, AND SAFETY

To begin with a conclusion, all four of the schools studied have adequate facilities and equipment. Before going through a brief description of each school, two generalizations, one about facilities and the other regarding equipment, are in order. With the exception of HdK, faculty members are assigned to teach in specific studios for specific hours. The concept of faculty members having private studios in which to teach, keep personal music and instruments, and create a home center for students is generally not found in Europe.

In the area of technology, it appears that our European colleagues are somewhat behind most U.S. schools, although recording equipment and, indeed, the recording programs are outstanding in Manchester, Paris, and Berlin. But in terms of general-use computers, the use of computer-assisted instruction in music, and the use of computers for communication, the programs are deficient. Another observation: there are no telephones in teaching studios. Studios are considered to be the same as classrooms and a telephone intrusion into a lesson is unthinkable.

For security, all four schools had security personnel on duty at entry doors. Admission to buildings is limited to faculty, staff, students, and guests.

The Royal Academy of Music is centrally located in a beautiful Edwardian mansion on Marylebone Road, south of Regents Park. The building has been configured to provide a place for classrooms, lecture halls, practice rooms, administrative offices, a library, and ensemble rehearsal halls. There is an opera theatre and the beautiful Duke Hall for concerts. RAM has another building across the street. Both buildings appear to be well maintained. The fact remains that RAM needs more space. It has an excellent collection of pianos and owns a large collection of rare string instruments that are loaned to students. A downstairs cafeteria provides a friendly gathering place for faculty and students.

The Royal Northern College of Music's large primary building contains a beautiful 600-seat opera theatre, a somewhat smaller but handsome concert hall, a library, classrooms, teaching studios, practice rooms, and administrative offices. There is also a cafeteria, restaurant, and pub for students, faculty, and staff. RNCM has a large inventory of pianos, orchestral instruments, baroque instruments, a recording studio, and facilities for video and CD recording of broadcast

quality. There is no large MIDI lab. RNCM was in the process of breaking ground on a 45,000-square-foot addition.

The Paris Conservatory is housed in an architecturally magnificent new building at the Cité de la Musique in the northeast quadrant of Paris. Although it was suffering from a number of new-building-syndrome problems of a mechanical nature, the building represents an important commitment to the future of the Paris Conservatory and to music in France. There are fifty-six very large teaching studios, thirty of which contain video and recording equipment; five large dance studios; three sizable voice studios; three forty-seat classrooms; and eighty practice rooms. There is a large and handsome orchestra rehearsal room, a somewhat smaller rehearsal stage, four medium-size ensemble rehearsal rooms, and two jazz rehearsal rooms. Three attractive auditoriums are suitable for opera, orchestral concerts, recitals, ballet performances, and public master classes. The organ hall seats 257; the opera theatre, 374; and the interdisciplinary space seats between 100 and 300, depending on the event.

The Hector Berlioz Multimedia Library houses the Conservatory's historic collections. The music building has a number of large, attractive lounge areas for students and faculty; a cafeteria; dormitory and apartment spaces. The excellent collection of musical instruments includes pianos; organs; and wind, brass, percussion, and string instruments, as well as baroque instruments for authentic period performances. The sound-recording studio is excellent, and computers are utilized in the administrative offices and the library. The Paris Conservatory is well equipped for its traditional programs.

The Berlin University of the Arts is housed in some thirteen buildings, a church, and a castle. The music department is amply accommodated in four of the buildings and the church. The facilities are separated by a fifteen-minute subway trip, with three of the buildings within a fifteen-minute walk. With such generous space, each professor is able to have a private studio. In the main building on Fasanenstrasse, there is a 1,300-seat concert hall, the first to be constructed in Berlin after the city was destroyed in World War II. It is now considered a historical monument. The theatre department administers a flexible 300- to 500-seat theater suitable for opera performances. There is also a handsome 125-seat recital hall for student recitals and more than 100 practice rooms, a ratio of 1 room to 5 students. There are excellent collections of musical instruments and state-of-the-art recording studios for the sound engineering program. Little computer technology is available for student use.

G. LIBRARY

All four schools have libraries that have some unique collections and more than meet the needs of their programs.

The Royal Academy of Music's library is housed in fifteen small- to medium-sized rooms, with some materials even found in connecting hallways and storage

closets. But the rooms are well organized, and the 120,000 items in the library catalogue describe a performance-oriented collection. There are about seventy-five hundred recordings. Although the number of books is relatively small, students and faculty now have access to the more academically oriented King's College London Library. The British Library, also relatively close to the Academy, provides a major resource for students and faculty. The RAM collection is completely on-line for ease of access. The acquisition budget is quite small, but RAM is inundated with gifts and bequests from private individuals and estates. There are three full-time professional music librarians and two full-time staff with music degrees.

The Royal Northern College of Music has a comprehensive library, designed to enhance and strengthen the college's performance orientation, with approximately 50,000 music scores and parts, 10,000 books, and 18,000 recordings. The library has three professional music librarians and a total staff of eight. Eventually to be housed in the new addition, it has received some notable collections that are available to students and faculty. The music library uses the Library of Congress classification system and in 1995 was 70 percent on-line. It is connected to JANET, an on-line link with other academic libraries in the U.K. The music library, with its annual acquisitions budget of \$58,460, is a major asset to the community and region.

The Paris Conservatory's Hector Berlioz Multimedia Library was established in 1795. It is conveniently located in the center of the new music building and has a total collection of more than ninety thousand volumes of books, scores, CD and LP recordings, video tapes, and periodicals. Its acquisitions budget is \$200,000. The public areas of the library are divided into two sections. The first floor is a research area with materials available only on reserve, and the second floor houses the music, books, and recordings that circulate on loan. A large number of professional music librarians and support staff intelligently maintain and service these rich collections, designed to serve the performance-intensive environment of the conservatory. Students and faculty also have access to other Paris libraries and their important collections. From a U.S. perspective, it is curious that the wonderful Hector Berlioz Multimedia Library, which is completely on-line, is open only from 1:30 p.m. to 5:30 p.m. In spite of the large staff, there are no morning, evening, or weekend hours.

The Music Library of the Berlin University of the Arts is the largest of all libraries in German music schools, with eighty thousand musical scores, fifty thousand books on music and the performing arts, and a number of stunning collections of antique and rare materials—early Bach editions and signed works from the personal libraries of Robert Schumann, Hector Berlioz, and many other musical luminaries. In 1994, the library, primarily circulating with no study areas, lent more than fifty thousand items. A top-level professional music librarian, two middle-level music librarians, and a staff of ten maintain and manage this impressive collection. The music and book collections are each partly on-line, but these two separate computer programs do not talk to each other. Moreover, Germany

has no unified classification system, a consequence of a decision made long ago giving each city and state the right to establish its own cataloguing system. Even if the two systems were complementary, they would not communicate with any of the other library computer systems in Germany. This is a very frustrating situation for the professional librarians. Acquisition budgets have recently been frozen because of the German reunification budget cuts.

A separately administered Media-Tech Center is adjacent to the Music Library. It has five thousand CDs, eight thousand LPs, and several hundred video tapes of operas and other performances. A student who wishes to listen to a recording with a score must first check out the score from the music library under one card-catalogue system, then go to the media-tech center, check out the recording under a different card-catalogue system, then find a listening station.

H. RECRUITMENT, ADMISSION, RETENTION, ADVISEMENT, AND RECORD KEEPING

Recruitment is not an issue at any of these four distinguished schools, as each has limited enrollment. Recruitment, therefore, is a matter of selecting students with the greatest potential.

At the Royal Academy of Music, there are usually 1,000 applications for the 150 yearly openings. Nevertheless, recruitment trips are made to Japan, Korea, Taiwan, and China to attract outstanding talent to the academy. Some of these are paying customers. Admission is based on an audition on the major instrument, keyboard skills of 5 on the Associated Board scale, and academic qualifications based on England's system. The admission requirements are comparable to those of a reputable U.S. school. Also comparable is the capacity to admit a student who has remarkable performing ability but is deficient in academic background. There are no minimum TOEFL scores, a condition that creates problems for instructors. Retention is over 90 percent and advisement is excellent. There is not time to discuss the details of the advisement system, but suffice it to say that it is exemplary. Record keeping is also first rate and is essential for final evaluation for the degree.

The Royal Northern College of Music has about 700 applicants for 120 yearly openings. Ninety percent of the student body is from Great Britain and the European Union and about 10 percent is international. The college intends to establish a maximum of 15 percent of international students.

The institution has an elaborate, two-part audition system for students who have met the academic standards for admission. The first audition is a 30-minute recital on the major instrument. Students are told immediately if they may proceed to a second audition, which will include tests in ear training, music theory, and history. They then hold a discussion of music as an appropriate career path. Within two days of testing, students are informed in writing of their acceptance. There is no minimum TOEFL score for international students. Retention rates are 80–85 percent. Students cannot casually leave school and then be readmitted. They lose

their position and may not return if they leave without appropriate prior approvals. Again, advisement and record keeping are excellent, so a graduation committee may easily evaluate the student's entire accomplishment to arrive at a final graduation standing.

At the Paris Conservatory, admission is based almost exclusively on the audition. Faculty are limited to 12 hours of teaching, which means, for example, if returning students fill the oboe professor's schedule, there may be no openings for oboists. Students apply to a specific department, and they may hope to study with a specific teacher. A student may be accepted into the conservatory, but if no openings are available in the schedule of the teacher of their instrument, they may not enter and must reaudition the following year. It is assumed that many students entering the Paris Conservatory have passed the baccalaureate examination, but this is not mandatory for admission. There are maximum age limits for instrument study and slightly higher maximum limits for voice. Many of the applicants will have studied at a regional conservatory before applying to the Paris Conservatory. The admission process consists of two rounds of obligatory auditions. Once admitted, retention rates are very high, as students have no tuition costs. Advising is done in departmental offices where records are kept, and because of the intensive performance environment, major teachers often become mentors and confidants of their students. They are often instrumental in professional placement for students.

At the Berlin University of the Arts, there also are far more applicants than openings for students. Enrollment is also predicated on available faculty teaching time. There is some flexibility, however, as faculty may and do teach overloads if they choose. Students seeking admission are provided with a demanding repertoire list for the audition upon which their acceptance depends. Although academic background is important and specified, in fact, the audition is the only consideration. Music education students must have graduated from a high school (gymnasium). There is an entry examination in music theory, ear training, and keyboard skills for placement purposes. Retention rates are very high. Advisement is done through the Student Academic Advisory Service, and there are further informal counseling sessions within the music department. Major professors have a close master/apprentice relationship with each student, evidenced by the number of significant professional engagements professors help their students obtain.

J. PUBLISHED MATERIALS

All four schools had published materials for prospective students stating general information about their objectives, successes, and organizational makeup.

The *Prospectus* of the Royal Academy of Music opens with a photo of its president, Princess Diana, and follows with an overview of the academic and musical expectations at RAM. It is a handsome, professional publication. The *BMus Handbook (Performance)* is similarly thorough in its description of all the BMus options, elective courses, examination procedures, and library regulations.

Although a publication is devoted to orchestra conducting, few area publications have biographical information on the faculty. Indeed, except by word of mouth, there is little to inform the interested student about this distinguished faculty and its respective accomplishments.

The Royal Northern College of Music *Prospectus* is similarly thorough. It is an inviting publication, opening with a photo of its president, the Duchess of Kent, that gives a thorough presentation of material that answers most prospective students' questions. The *Prospectus* has an excellent section on musical careers, the undergraduate diploma and degree names, application information, fees and charges, and student life information. Curiously, there are no curricular outlines. In fact, none of the RNCM documents, including departmental handbooks, offer the student specific outlines of academic expectations for performance majors. They are simply not printed anywhere that was obvious to me. Each department has its own handbook, but there is no similarity of style. Each focuses on expectations in the major but not on academic courses in music.

The Paris Conservatory has just published a new *Guide de l'étudiant 1995-96*, a handsome prospectus offering information concerning admission, faculty, administration, curricula, facilities, and historical data. A program guide for the fall semester lists concerts, lectures, and master classes by distinguished artists. Apparently the Paris Conservatory has no history of publishing student guides, but, now under the new administration, it has begun to disseminate information about its programs.

The Berlin University of the Arts has large numbers of excellent publications describing every aspect of the university. This is an area of particular excellence.

K. COMMUNITY INVOLVEMENT AND ARTICULATION WITH OTHER SCHOOLS

The Royal Academy of Music is now formally associated with King's College London (KCL) in awarding the bachelor of music degree in performance. Until just five years ago, RAM offered a performance certificate. But now, the University of London (Senate) empowers King's College London to award the BMus College Board (degrees). Although RAM students are required to take only one humanities course in four years at KCL, they are eligible to take others as electives. Conversely, KCL students are eligible to enroll in RAM courses, including individual instruments study.

In England, students who receive the BMus I are awarded a Class I, or Class II (1), or Class II (2). The awarding of these classifications signifies further cooperation between RAM and KCL. A joint committee that includes staff from other schools makes these honor specifications, judges various grades and portfolios and evaluates other measurements. The final standing, or honor, is not a compilation of all the numerical grades but is an interpretation by the committee of the grades and other accomplishments. This should help us to understand the importance of

record-keeping in Great Britain and the importance of careful student advising. Although RAM students are active professionally in London and environs, as are the faculty, cooperative performance programs between RAM and other institutions do not seem necessary and have not evolved.

The Royal Northern College of Music is deeply committed to its involvement with the community. The facilities serve as an arts center, not only as a venue for its own performances, but for outside professional artists and organizations as well. Many teaching faculty in the RNCM are working professionals in the city, and they involve their students in the rich fabric of the city's professional musical life. RNCM has just completed negotiations with the University of Manchester to have its degrees validated. The new collaboration is somewhat clouded, as RNCM announced that "entrance requirements, admission procedures, and course content, with its emphasis on practical training in performance or composition, are unaffected by this redesignation" of the degree. As a consequence, RNCM students do not take classes at the University of Manchester, and to do so would require meeting the admission requirements of the university. Similarly, University of Manchester students would have to meet the admission requirements of RNCM in order to study there. There were indications that a working relationship between the academically oriented music faculty of the University of Manchester and the RNCM would be forthcoming, as suggested by a recent composer's forum. The separation does, however, limit the potential for students to broaden their academic goals.

The Paris Conservatory presents numerous concerts in the new music building at the Cité de la Musique, and Conservatory students regularly perform concerts throughout the city. One of the director's goals is greater interaction with professional performing arts organizations and the establishment of joint programs. There is extensive interchange with regional conservatories in France, but this is more a consequence of individual effort than of a formal program. Many of the faculty in the regional conservatories are graduates of the Paris Conservatory, so they maintain close ties with teachers/mentors.

The music department of the Berlin University of the Arts is a vital part of the outstanding performing arts scene in Berlin. HdK public performances are all free and provide important cultural enrichment for a broad audience. In addition to regular solo and ensemble concerts, the music department produces a number of imaginative and worthwhile special projects, which are very popular in Berlin. Some recent offerings included a series of lectures and concerts on Robert Schumann, Hindemith and the viola, and the fiftieth anniversary of the end of World War II in Germany.

German reunification has created some interesting situations throughout the country in the field of education. Berlin now has the HdK in former West Berlin and three music schools (including a major Hochschule) in former East Berlin. Although a number of East German faculty have been integrated into HdK with success, some tension remains. High-level discussions are taking place regarding

the future of music in higher education in Berlin, and ultimate decisions will be greatly influenced by very significant budget problems.

HdK has a large and well-developed contractual program of cooperation with schools of arts, music, theater, and design in seventeen European countries and three U.S. schools. The program has led to various exchanges and is apparently successful.

L. PROGRAMS, DEGREES, AND CURRICULA

For the purposes of this report, only degree programs comparable to our bachelor of music in performance are being considered. It should be mentioned that the bachelor's degree equivalent is the primary degree for these schools. Advanced degrees are very limited, and the number of students doing work comparable to our graduate degree work is very small.

ROYAL ACADEMY OF MUSIC

At the Royal Academy of Music, the BMus-Classical is the equivalent to our Bachelor of Music in Performance. RAM also has the BMus with an emphasis in jazz, composition, and commercial music.

The BMus in classical music has a very strong performance emphasis. Great weight is given to individual lessons, ensemble study, and chamber music. Moreover, historical and theoretical studies are organized to complement and enrich the performance perspective of the subject rather than taught as absolutes. For instance, the study of history is limited, but an extensive program in "Interpretation and Performance Traditions" involves classes that are historically and theoretically based. How a work is interpreted, at present and in the period in which it was written, is as important and relevant in this program as the historical facts surrounding its composition.

At RAM, students are awarded "course-units" for a year's work in a subject. One course-unit is equivalent to ten credit hours in a typical U.S. course. A comparison of the required courses and relative credit hour weighting between the Royal Academy of Music and a typical U.S. school follows. It should be noted that within the U.S. system of accreditation through NASM, there is tremendous latitude in designing programs that will meet the basic objectives. The comparison in Table 1 is based on an average of four U.S. schools reviewed in the past five years.

Table 1.
Comparative Graph
Royal Academy of Music vs. U.S. Equivalent
Required Credit Hours in Four Years

Royal Academy of Music			Four U.S. Music Schools (Average)
<i>Academic semester = 12 weeks</i>			<i>Semester for all = 15 weeks</i>
<i>Performance semester = 15 weeks</i>			
Applied performance	60 CH	Applied performance	32CH
Required Recital	0 CH	Required Recital	4 CH
Required Ensembles	20 CH	Required Ensembles	12 CH
Aural/keyboard	10 CH	Aural	4 CH
Required Class Piano	0 CH	Required Class Piano	4 CH
Music Theory	10 CH	Music Theory	12 CH
History/Interp.Perf.Prac.	15 CH	Music History	12 CH
Conducting	0 CH	Conducting	3 CH
Required Pedagogy	0 CH	Required Pedagogy	3 CH
World Music/Ethnic	0 CH	World Music/Ethnic	2 CH
Music Electives ^a	15 CH	Music Electives ^b	12 CH
Non Music Requirements ^c	5 CH	Non Music Requirements ^d	35 CH
Total Four Year	135 CH	Total Four Year	135 CH

^a Includes "Art of Teaching," and classes relating history to performance practice from 17th to early 20th centuries.

^b Includes advanced theory, history, composition, computers in music, etc.

^c One humanities course at King's College London from an assortment of humanities and languages

^d Includes a broad array of classes including written English, literature, history, psychology, math, and science.

Some Curricular Observations

It is worthy of note that academic classes at RAM meet for one or two hours weekly even if they carry an U.S. equivalent of three credit hours meeting three hours weekly. Academic classes at RAM are generally smaller than those at their U.S. counterparts.

Clearly, in the area of applied performance study, significantly more credit is given by RAM than by the U.S. counterparts. The 7.5 credit hours per semester at RAM is justified as necessary, as four hours daily practice is required. There is a comparable expectation in the United States, but the weighting at RAM is a reflection of the historic professional "job-training" approach to music education. Another striking difference between RAM and U.S. schools is the use of external judges for juried examinations and for the final recital at RAM.

Large-ensemble requirements at RAM call for approximately six hours of rehearsal weekly, a time comparable to U.S. counterparts. But, because various

ensembles are scheduled for rehearsal time of shorter duration, and because students are assigned to ensembles as needed, it is doubtful that many students actually spend six hours weekly in orchestra throughout the 15-week semester. Before major concerts, there may be a heavy concentration of rehearsals. It should also be mentioned that professional opportunities abound for RAM students in London. What may appear to be a shortcoming in actual orchestral experience is compensated for by external professional experience. At RAM, most lesson times are rescheduled every week, an unthinkable situation in the United States.

Unlike in the U.S., where orchestra or wind ensembles have specific rehearsal times every week, there is constant schedule changing at the RAM. First-year students are assigned to a string orchestra that has a regular schedule. The Wind Symphony apparently changes personnel and rehearsal schedules based on performance schedules. The Symphony Orchestra had not begun a regular rehearsal schedule in the second week, although some sectional rehearsals had begun.

Most surprising is the lack of a choral program at RAM. A chamber choir is assembled as needed, and an opera chorus is organized for specific performances. But it is difficult to comprehend the lack of a bona fide professional choral program at one of the premier music schools in a country, which has an extraordinary choral tradition.

Unlike U.S. music programs, piano and composition students have no large-ensemble requirements. Pianists, however, have an accompanying class and are assigned to chamber music "when they are ready." A conducting class is not a requirement for RAM students of orchestral or keyboard instruments.

All singers accepted into the program at RAM are guaranteed two operatic roles while in residence. Although model U.S. schools are noted for excellent opera productions, students do not have the promise of roles in a competitive environment.

The RAM offerings in history, interpretation, performance practice, and music theory are still deeply rooted in eighteenth- and nineteenth-century traditions, with only early twentieth-century impressionism and post-romanticism covered in any depth. There are a number of explanations as to why the academic study of music stops around 1920, the most prevalent being that the study of history should only be related to what the students will actually be performing. In actuality, RAM students were heard performing and rehearsing new music, and in London a tremendous number of recent twentieth-century music performances were taking place.

Comparable U.S. schools offer substantially more opportunities for students to utilize technology, both academically and practically. Computer/MIDI labs, with a tremendous variety of software for computer-assisted instruction, composition, ear-training, and so on are commonplace in the United States.

ROYAL NORTHERN COLLEGE OF MUSIC

At the Royal Northern College of Music, the equivalent of the bachelor of

music in performance degree is the BMus (Hons). The RNCM also offers the BAMus, which has fewer history and theory classes.

BMus (Hons). This degree is comparable to the standard U.S. bachelor of music in performance or composition. It was somewhat difficult to find specific curricular requirements for this degree at the RNCM as they are not articulated completely in any single document. (It was explained that requirements are not written because flexibility is needed).

In fact, after I interviewed a number of heads of schools and read the various handbooks, it is clear that the BMus (Hons) curriculum is one of substance in which performance and performance-related work is 50 percent of the four-year program; and academic music studies, including history, theory, and practical musicianship, account for the other 50 percent.

Performance. Although each school has its own handbook to describe the performance expectations for keyboard, strings, or vocal studies, for instance, there are certain commonalities. Performance majors are given 1.5-hour lessons weekly and perform in master classes. Representative repertory and technical expectations for each year are described in the handbooks. Other specific performance requirements include chamber music; accompanying; orchestra; opera (either a soloist or chorus member); performance on baroque instruments; and other pertinent activities. For each of these activities, students are graded, and these grades and activity records become part of the student's portfolio.

Academic. The 50 percent academic-work requirement does not include non-music classes except for language study with offerings in French, German, Russian, Italian, and Czech. It is stated that academic classes should be "professionally relevant" to the performance majors. It was suggested that these were not classes of the "musicology" type, but courses with a more practical orientation that are taught in a performance context. In actuality, the history and theory classes are substantive in themselves while they do relate to performance practice. The average student entering this program must pass an entry test that includes identifying key signatures and clefs, simple composition styles, historical periods, and analysis.

History. For the BMus (Hons), a comprehensive four-year music history requirement includes a substantial number of electives and meets the need for "flexibility." The history classes meet weekly for 1.5 hours.

Theory. For the BMus (Hons), a three-year music theory requirement that, similarly to the history requirement, provides for numerous elective options. Theory classes meet for one hour weekly.

History/Theory Observations. The option lists of courses in history and theory are, indeed, comprehensive and offer a huge smorgasbord of interesting and relevant electives to students. It was pointed out that "history classes become theory classes and theory classes become history classes."

For the BA(Mus), these academic requirements are reduced from four to three years of history and from three to two years of theory.

Aural Class. These small groups are arranged according to ability and meet for one hour weekly. Students with exceptional ability can test out of this four-year program.

Practical Musicianship Class. These one-hour weekly classes meet in the keyboard laboratory. Students with limited keyboard skills substitute piano lessons for the class. All students must achieve a minimum Level 5 in keyboard.

Formal assessments and examinations for the history, theory, aural, and keyboard courses take place throughout the semester as well as written history and theory projects. All of these assessments (grades) and the written projects become part of the student's portfolio.

Some Curricular Observations

At RNCM, academic history and theory classes meet for one hour or 1.5 hours weekly. In the United States, on average, these classes meet for three hours weekly. Academic classes of four to six students at RNCM are generally much smaller than at their U.S. counterparts.

In the area of applied performance study, RNCM gives significantly more credit than do its U.S. counterparts. Performance at the college is weighted at 50 percent of the evaluation. This weighting is a reflection of the historic professional "job-training" approach to the education. NASM recommends for the bachelor of music in performance that 25 percent to 35 percent of the curriculum should concentrate on the major performance area, including lessons, ensemble participation, pedagogy courses, independent study and recitals. Another striking difference between RNCM and U.S. schools is the use of external judges for juried examinations and the final recital.

Given the comprehensive nature of its traditional offerings in performance, the lack of a choral program at RNCM is surprising. Opera choruses, as well as choruses for major orchestral works, are assembled as needed. Language study is strong in the vocal area.

Unlike U.S. schools, RNCM has no required large ensemble experience for piano, composition, or academic students. Pianists do have an accompanying class and are assigned to chamber music "when they are ready." A conducting class is not a requirement.

All performance students take a pedagogical "Arts of Teaching Class." Pianists have an excellent two-year pedagogical program as part of their curriculum. Its only weakness is the lack of a teaching practicum.

World Music and improvisation are requirements in the U.S. At RNCM, these subjects are included in the various history and theory classes, keyboard classes, and performance practice master classes.

Comparable U.S. schools offer more opportunities to utilize technology for students, both academically and practically.

Except for the language courses and acting and movement classes for singers, there are no non-music general education requirements. NASM recommends that 25 percent to 35 percent of the program be in general education.

PARIS CONSERVATORY

Until last year, Paris Conservatory students did not work for a university equivalent degree, or *Diplôme de Formation Supérieure*. Students worked for a *prix* (prize) that is awarded at the I, II, or III level in the major area of performance and had subsidiary study in chamber music, solfège, and analysis for performance class. For these subsidiary classes, students received certificates.

The Paris Conservatory now offers a new degree, the *Diplôme de Formation Supérieure* which includes a *prix* in the major area of performance and certifies that the student has successfully completed complementary *obligatory* requirements. In the past, some students could apparently earn their *prix* without the complementary courses. The new degree has been deemed a university equivalent by the French government, and students are now eligible to seek entrance in master's and doctoral programs.

This review deals only with the degree that has performance as its *prix*. It should be noted, however, that it is sometimes confusing, because students can earn a *prix* in more than one area, rather than a certificate in a support area.

The following is the curriculum for a performance major to earn the *Diplôme de Formation Supérieure* at the Paris Conservatory:

1. *Performance Prize*. This includes two one-hour lessons weekly, one given by the major professor and the other given by an assistant teacher. At the end of the first and second year, there are 20-minute internal jury examinations. At the conclusion of the third and fourth years, there are 40- to 60-minute examinations by external juries. Paris Conservatory faculty are, of course, present for these final juried examinations, but the decision as to the level of the *prix* is determined by the external jury. No public recitals are required, although parents and friends may apparently attend the final juried examination.

2. *Chamber music*. Students are obliged to study chamber music for two years, and they receive a one-hour coaching session each week. To earn a certificate, students are required to perform in at least four assessed public auditions.

3. *Large Ensemble—Orchestra*. Students must perform a number of assigned concerts during their three or four years to earn a certificate in orchestra. No students are assigned to a regular ensemble that meets on a regularly weekly basis throughout the year. Large and medium ensembles are only assigned for specific works and are thus more comparable to a contract orchestra than to a regular formal ensemble.

4. *Solfège*. Students are required to study solfège for two years, and the standards are very high. An entrance exemption examination determines each student's solfège level. If a student passes the test, he has no further obligations. A student who is not strong in solfège and does not achieve satisfactory results in solfège following one or two years of study can be obliged to study it for the duration of his degree program. The program thus seeks to establish a minimum level of competence for all students.

5. *Analysis*. This is a two-year program for which students receive a certificate. There are weekly meetings and an exemption test for entering students. In a performance-related analysis class, students learn to identify historical periods through listening and score study. The course includes limited harmonic analysis and some analysis of form and style.

Students must select a least one course from each of the following two areas. These are compulsory, but they allow for individual interests:

6. *Group I*. Compulsory one- or two-year elective resulting in a diploma or certificate from courses that include Introduction to Music Theory, Introduction to Music History, Audio, Acoustics, Orchestration, Conducting, Theory, Ethnomusicology, Baroque Ornamentation, and Diction for Singers.

7. *Group II*. Compulsory one-year applied course resulting in a certificate from courses that include Improvisation, Introduction to Jazz, Gamelan, Choir, Gregorian Chant, Supplemental Piano, Chords and Temperaments, Keyboard Harmonization, Pianoforte, Basso Continuo, Secondary Instruments, and New Music Practice. Language courses are available for non-French international students in French, English, and German.

These new compulsory requirements for the *diplôme* at the Paris Conservatory are important additions to the curriculum. Several faculty members reported that in the recent past, gifted performers could slip by with a minimum of non-performance work. Also, although this program is somewhat new, students do elect more than one of the optional courses.

BERLIN UNIVERSITY OF THE ARTS

The Berlin University of the Arts offers various degrees, similar to the bachelor of music, that are called Diplomas. The Diploma in performance is a well-structured and demanding degree program in which there is an excellent balance between performance and academic music studies. No non-music general education courses are required for the performance degree. All students are required to take exactly the same curriculum.

The following are the specific requirements:

Performance

Solo performance is the focus of weekly 90-minute lessons for eight semesters. At the end of the fourth semester, there is a formal one-hour evening examination. At the end of the eighth semester, there are two final recitals, one a chamber recital of sonatas or other chamber works, and one a solo recital including a concerto, technical virtuoso studies, a contemporary work, and a work given to the student just two weeks before the recital. The five-member jury is internal. Professors have monthly class recitals that are open to the public. In all areas of solo performance, the expectations, musically and technically, are very demanding.

Chamber music is required for six semesters, and students are assigned to a professor. Students must offer copies of the programs as proof of performances. Chamber music seems to be less well-structured. Students are not assigned to a regular group that receives weekly coaching. This area of instruction is too dependent on student initiative.

Orchestra or another large ensemble is required for eight semesters for a total of 360 hours in four years (average three hours per week). As it is without a regular orchestra conductor, this is a problem area for the Music Department at present. Normally, one faculty person teaches conducting and another actually conducts the orchestra. There is only one orchestra, which has thirty-two rehearsals per semester. It did not rehearse during the two weeks in which I was in Berlin. Even if the faculty were in place, with only one orchestra, it is doubtful that each student receives 360 hours in orchestra in four years. There was no evidence of a wind ensemble for woodwind, brass, and percussion students. But with seven full-time professional orchestras in Berlin, most of the better students perform regularly in orchestras as substitutes or in one of the many church performances or other special concerts. Piano and composition students are required to have large-ensemble experience. Choir is customary for the pianists.

Basic Musicianship

Keyboard skills are a requirement for all performance majors. This requirement is met with four semesters of weekly individual lessons of 45 minutes each, culminating in a final examination for which students play Clementi or Haydn sonatas or works of comparable difficulty.

Music history is an imaginative four-semester program arranged as follows:

1. Old, medieval, baroque (each period includes study of performance practice).
2. Classic through the twentieth-century, combined with Institute for New Music.
3. Instrumental music. A combination of history and systematic musicology.
4. Vocal music. A combination of history and systematic musicology.

After the four semesters of music history, students must pass an oral comprehensive examination and write a scholarly research paper. It should be mentioned that there are many other courses in music history—such as one on *Wozzeck*, or one on Schubert—which can be attended by performance majors, but which also attract students from throughout HdK and the sister Polytechnique University.

Music Theory is required for a total of six semesters. The first four semesters combine traditional harmony, ear training, analysis of styles, and basic composition skills. These classes meet for two hours weekly and have only six students per class. In semesters five and six, students take a theory seminar in which analysis and style are emphasized in relation to works the students are performing. Performance practice as related to theory is stressed. At the end of six semesters, there is a final ear-training examination in which students write the bass and

soprano of a Bach chorale and identify chord progressions. During the theory sequence, students write inventions, counterpoint, fugues in three parts, and early twentieth-century idioms such as serialism, or in the styles of Bartok and Stravinsky.

In both the history sequence and the theory sequence, students are confronted with the study of jazz, ethnic music, and world music. There are no solfège studies at HdK. There are no conducting requirements for the performance majors and no music electives. There are no pedagogy requirements for orchestral instruments. The program is well-structured, but each student is required to take exactly the same curriculum.

General Education (non-music)

While there are no requirements for non-music courses for the performance majors, music education students are required to study math, science, German literature, and English at the Polytechnique University. HdK has a contract with the neighboring Polytechnique University, and there is apparently some significant cooperation, as composers use the MIDI lab at Polytechnique to study the Finale program and musicology students from the Polytechnique come to HdK to take some of the specialized music history classes. If music students wish to study subjects outside music, however, they must formally apply to that institution.

While there may be historical and practical reasons for the absence of non-music courses for HdK performance majors, it is difficult to justify the lack of foreign language and literature courses. HdK has a model program in international cooperative programs, and German students do have international careers.

M. EVALUATION OF STUDENTS' WORK

Students were observed in rehearsals of symphony orchestras, a wind symphony, string orchestra, section rehearsals, new music ensembles, jazz ensembles, and opera. Private lessons were observed in strings, woodwinds, brass, piano, organ, and voice. Chamber music coachings were observed at all four schools, as were classes in music theory, history, ear-training, and solfège. I visited with students privately in casual settings after rehearsal—the cafeterias, hallways, and once even in a pub.

Without question, the student performance level was commensurate with one's expectations of four distinguished European music schools with long histories of professional success. The performance standards were certainly comparable to the highest standards observed in the best U.S. music schools during the past five years. Students understand and respond to the emphasis on individual study in performance. There seemed to be less urgency in the study of academic courses in music.

Basically, students were bright, articulate, very talented, and motivated, and they apparently fully understand the expectations of the programs. Most students

exhibited confidence in prospects for professional employment. When asked if they were concerned that their education included little general study that would provide greater flexibility in the job market, the students in England expressed some consternation and described an education system that became narrowly focused before they even entered RAM or RNCM. Students in Paris and Berlin did not seem to share these concerns and were confident that they would be employed as professional performers. Most students did not seem concerned with the near absence of computer technology.

All the students took great pride in having been accepted into their school and recognized that this in itself was a singular achievement.

N. OVERVIEWS, SUMMARY ASSESSMENT, AND PROGRAM RECOMMENDATIONS

Strengths

1. The faculties of all four institutions are of exceptional quality. The noted professional performers, composers, conductors, and scholars uniformly demonstrated impressive commitment to teaching and to the students.

2. All four schools now offer university-equivalent degrees that provide students with more options for graduate study and, in certain instances, with a more liberal education. While some faculty and administrators are only beginning to understand its potential, the university-equivalent degree was found to be very attractive to the students.

3. The music libraries have rich holdings to support these performance-oriented programs. Although there are some individual problems with space or electronic access, the collections themselves are quite remarkable. In London, Paris, and Berlin, faculty and students have easy access to internationally famous national libraries containing many original manuscripts and other invaluable scores.

4. The excellent quality of students reflects high performance standards for admission and the national recognition that these schools are superior.

5. Strong financial support from governmental agencies has made possible these excellent faculties, financially supported students, and generally excellent facilities.

6. Administrative and governance structures, although as widely divergent as one could imagine, seem to be moving forward and creating good *esprit de corps* among faculties and students.

7. The primary goal of these institutions has been to train each nation's top professional performers. In spite of historic changes (the implementation of university-equivalent degree requirements, expanding curricula, and budget reductions) the historic mission of these institutions—to produce professional musicians of the highest quality—continues to flourish and achieve success.

Weaknesses

There are no weaknesses in terms of quality of faculty, students, administration, admission and governance procedures, finances, libraries, facilities, equipment, and reputation.

The following perceived weaknesses reflect the evaluation criteria of the NASM. Many of the weaknesses are curricular and reflect a different historical concept of training versus education. It should also be noted that it seems presumptuous for an American to visit and review these venerable institutions and then comment on what we deem weaknesses. It should be remembered that to comment on these schools as if they were U.S. schools being considered for their ten-year NASM reaccreditation is an academic exercise. The following are, then, the comments offered to each school under the "weaknesses" section of the report:

Royal Academy of Music

1. Space needs are very important to the future of the Academy. With changes into more diverse programs and concomitant enrollment increases, more space is needed. Practice and studio teaching facilities are simply inadequate.

2. Teaching loads for academic faculty should be reviewed. They appear to be too high.

3. Even knowing that salaries are governmentally set, they are low for professionals of this caliber. The part-time hourly instructional pay is very low.

4. Constant rescheduling of lessons and rehearsals is confusing and a burden for administration, faculty, and students. There should be an attempt to establish fixed schedules and to allow for flexibility when needed.

5. The curriculum is weak in non-music classes and the study of languages.

6. The absence of a choral program at RAM is a weakness. Lack of a choral experience for all singers, organists, and other music students, not to mention the lack of opportunity to develop choral conductors, is a major deficiency.

7. The music curriculum could be strengthened to include a conducting class for all students, ensemble experience for all students (including pianists and organists), and to stress twentieth-century music in existing academic classes. The introduction of specific electives dealing with twentieth-century movements and ideas would be valuable. The number of course units for performance could be slightly reduced in order to provide more academic opportunity.

Royal Northern College of Music

1. The lack of a choral program is a major shortcoming. This fine professionally oriented performance college is neglecting a vast and important repertoire.

2. There is no non-music general education requirement in the curriculum, nor is there an option for students to elect studies in humanities, science, math, business, etc.

3. The nationally set faculty salaries seem low, as is the hourly rate for non-benefited faculty.

4. Teaching loads of 24 hours for applied faculty and 20 hours for academic faculty are high.

5. There is a general lack of music technology.

6. Curricular outlines that state the four-year requirements in both academic and performance areas are needed. The six school handbooks need to be stylistically and visually unified. The *Prospectus* could also include an abbreviated curricular outline.

7. The curricula could be strengthened by requiring all students, including pianists, organists, composers, and academic majors, to participate in large and small ensembles. A conducting class requirement is also missing from most of the curricula.

Paris Conservatory

1. Overall academic requirements in music theory and music history are insufficient for a university equivalent degree in music.

2. The large-ensemble program is somewhat limited in scope. There is no major wind symphony program and no choral program. Operatic production to provide students with stage experience is very limited.

3. There is no large-ensemble requirement for students majoring in keyboard instruments or composition.

4. There is no minimum keyboard requirement for all performance majors.

5. There is no conducting requirement for all performance majors.

6. Non-music general education courses do not exist. Perhaps this is reasonable for the Paris Conservatory. Although language courses in English, German, and French are available to foreign students, given the international initiatives of the Paris Conservatory and the international opportunities for its students, the lack of available courses in foreign languages for the vast majority of French students seems a shortcoming.

Berlin University of the Arts

1. There is a lack of a non-music general education component in the curriculum in the Music Department. While strong in performance and academic music study, the students interviewed felt the curriculum would be improved if there were broader educational requirements.

2. There is no conducting class or pedagogical class for every student.

3. A more organized orchestra program is needed. Students need to learn to play together in a large ensemble as they do in chamber music. Students, at least in their first two years, should have regular large-ensemble rehearsals every week with regular performances. Also, the wind symphony repertoire is large and interesting and needs to be explored by the wind, brass, and percussion players.

4. The lack of an on-line and unified cataloguing system for the wonderful collections of the Music Library is distressing. Also, as the Medio-Tech Center is independently administered, with its own cataloguing system, further complications are needlessly created.

5. Technology for administrative and general student use is inadequate. With music faculty scattered in four very separate buildings, communication is difficult and often nonexistent. An E-mail hookup, or even a simple interoffice computer network, would help this problem.

6. Although the staff is excellent, it is over-extended and in need of expansion. Central Administration may wish to review this problem in the Music Department with the thought of offering more support personnel.

7. The pay scale for assistant instructors is too low for top professionals who are expected to be committed to the institution.

FINAL OBSERVATIONS: WHAT AMERICA CAN LEARN OR CONSIDER FOR CHANGE

The mission or goal of the European equivalent of a Bachelor of Music degree in Performance is extremely focused on performance for students who have the ability to have professional careers. There is a total commitment to this objective. Academic courses are designed to enhance this objective; there are no academic requirements external to music; and great weight (from 50 percent to 70 percent) is placed on the performance component of the degree requirement.

The Bachelor of Music in Performance degree has so proliferated in the United States that it is an offering of almost every institution, but the intense performance focus found in Europe is lacking. Our NASM standards call for 25 percent to 35 percent of the work to be in performance. I have personally observed instances where the pressures to include more general education by university committees has caused music schools to reduce the number of credit hours in individual performance study, ensemble, and related work. Moreover, the performance level of students earning B.M. performance degrees in the United States is dramatically divergent from institution to institution and even from department to department.

Is it time for NASM to have more uniform expectations for the B.M. in Performance degree? This is not to suggest that we eliminate general education or our strong programs in music history and theory, but rather that we explore ways to energize this degree to create some national standard for the sake of degree credibility. In England and France, external jury members are used for junior- and senior-level juries and recitals. NASM should give serious consideration to ways to establish national performance standards for students graduating with a performance degree.

In Europe, many music theory and history classes are designed to reflect performance needs and historical practices. Classes there are smaller, more focused, and meet for fewer hours than do U.S. classes. Although there is evidence of performance practice creeping into U.S. undergraduate programs, is it time for us to integrate concepts and ideas of performance practice into our music theory and history classes? For students in performance degree programs, this would strengthen our commitment to performance expectations.

Organ and jazz students in Europe study improvisation. Other instrumentalists study improvisation as it applies to specific performance practice for their performance medium. Our European counterparts had difficulty in understanding the need for improvisation requirement when it is not related to the performance degree. I ask therefore, is our improvisation requirement for everyone an artificial requirement unrelated to real needs? In doing NASM visitations, I have noted many obfuscations of this requirement. Is it time to rethink this requirement and remove it from our *Handbook*?

I found that our European counterparts were trying to establish faculty and student exchanges. The problem they have encountered is the cost of our U.S. tuition. My suggestion for our membership is that if you wish to establish a student exchange or faculty exchange with a European school, attempt to earmark sufficient scholarship funds to be able to offer full tuition to the visiting student. Faculty exchanges can be arranged for short period of time, with each institution paying transportation for its own faculty member.

It is strongly recommended that original composition exchanges be inaugurated as soon as possible. There are active faculty and student composers on both continents. We appear to be mutually ignorant of each other's compositions. I found wonderful diversity of styles in the original student works I heard while in Europe.

One thing that we can definitely learn from our European counterparts is that the teaching studio is sacrosanct. The telephone and other communications must be turned off during lesson time. We do not have telephones in our classrooms, and students are entitled to uninterrupted lessons.

RESPONSE FROM THE ROYAL ACADEMY OF MUSIC

JONATHAN FREEMAN-ATTWOOD
Royal Academy of Music

I am delighted to be in Dallas today to respond to David Tomatz's report [*see preceding paper*] on behalf of the Royal Academy of Music and, in particular, of our head, Curtis Price, who sends his very warmest wishes to the many friends who are present at this conference. When David Tomatz visited England last year, the Royal Academy was in that often inevitable but rather disorientating position of interregnum. Lynn Harrell had just left and Curtis Price was yet to be appointed as our new head. The reason I raise this so early is because David Tomatz's perceptive, diplomatic, and methodical report on European undergraduate performance programs provides something of a gauge, demonstrating how an institution like the Academy appears to an outsider—at a specific time in its history. Although institutions have an amazing capacity to continue unflinchingly to deliver the traditional excellence in their given field—even when the rudder is on autopilot—one sees very clearly exactly the extent of change in the course of a short period. Irrespective of new appointments, I am sure all those scrutinized by David will feel the same to a certain extent.

That said, the majority of what David says is as relevant now as it was a year ago, particularly concerning the unchanging objectives and processes at work in institutions like the Paris Conservatoire, Berlin, the Royal Northern, or the Royal Academy: those supreme values of master-apprentice training and the challenge of how to nurture special performing talent within the turbulent and fickle world of professional opportunity. As deputy head in Britain's oldest conservatoire—and particularly at a time when we are excavating historical materials for the Academy's 175th anniversary in 1997—one has an extraordinary sense of how teaching methods, musical activities, and musical taste have evolved, and yet built, layer by layer, on a palpable sense of tradition since 1822; changes to be understood as an inspiring and inventive counterpoint to the *cantus firmus* of sustaining time-honored values.

One major aspect this report triggers off in my mind is just how important educational developments in the United States have been to the way the Academy's undergraduate program has grown in the last few years, or to return to my contrapuntal analogy, how specific outside influences have spared us from retrograde inversion. Indeed, the comparison of equivalent requirements raises numerous issues that allow all of us in Europe and North America to keep an ever-open mind. I speak, incidentally, as someone who has also studied in both environments.

If David had done his research ten years ago, he would have been astonished at the rigid demarcation of musical training as perceived in England by students

and staff alike: conservatoires encapsulated a training ethos that dealt exclusively with practical study while university programs covered “the rest.” Many students thrived in the exposed and almost entirely hands-on world of the conservatoire, as they always will. But such an approach was clearly not realizing the full potential of a significant section of the student body, especially with the range of issues confronting them as they prepared for work in a new millennium. Several talented young performers just couldn’t find the inner spark from an accomplished but limited menu, especially those whose musical ability had not grown apace with their technical progress. The challenge was to explore the whole musician without compromising the central pillars of vocational performance training.

As many of you know, British conservatoires took a leaf out of the U.S. model by building modular credit-based courses, albeit of a very different nature, as David’s report demonstrates (though easy for credit exchange with our American sister institutions). It may come as a surprise to many of you that the first performance degree graduates in Britain came as late as 1995 as a result of the Academy’s pioneering undergraduate Bachelor of Music degree. Now all students follow a degree program at undergraduate level, many of them continuing with a burgeoning Masters’ course. Where the United States provided a model was not just in the structure, which offered enlightening options, but in the way that such courses could realize potential in the monitoring of standards, the allocation of suitable individual programs—the report recognizes the latitude in this department—and the way well-chosen academic courses can alter the philosophy of performance training.

Consequently, I believe this major culture change has had a profound effect on the rate of progress and the way students accept responsibility for their individual talent; it is becoming increasingly obvious that the adopted degree structure has given a sense of pride to students who see their performance work as degree-worthy and, in doing so, welcome—as they wouldn’t have ten years ago—related courses of considered relevance to the aspiring artist: the study of interpretation, analysis dealing with the areas of performance articulation that can expand horizons, and contextual courses that engender a responsibility for engaging in articulate debate as advocates for their art, as well as giving them taste and the means to work confidently in a multitude of styles. Impressive scholarship has resulted from concepts new to the conservatoire world in Britain.

The extent to which the Academy and others in Britain have matured in this respect is one about which I spoke briefly with David in England, though it is not explored in detail in his report. David writes, “Some faculty and administrators are only beginning to understand its potential,” meaning the degree. This is a fair point in administrative terms, but educationally I feel that the Academy and others have stalled deliberately. Whether this is so that we can be more or less prescriptive to students, in a small and close-knit and highly-monitored environment, is hard to know. More likely, it is the result of the unique but fragile connection with the London musical scene, where opportunities are less able to be understood in

traditional academic terms. Needless to say, by being in the center of a city with five symphony orchestras, three opera houses, and international musicians passing through daily in every imaginable branch of the profession, the institution builds many of its programs around the availability of respected performers and teachers. This perhaps explains why David found the timetable so baffling.

There are a few other comparisons in David's report on which I would like to touch briefly. Many of them concern the delicate balance of training versus education. The expectations of a core curriculum of a U.S. school—despite similar course structures with European schools, as pointed out—are really very different, and the reasons lie in the education leading up to the tertiary level. For instance, David speaks of a limited choice in the humanities (arts and science) and he generally questions the lack of an altogether more comprehensive provision in certain areas, particularly in contextual subjects like history. In sum, I would say that his observations are absolutely right (although I resist his claim that the Academy teaches only eighteenth- and nineteenth-century academic subjects: the institution is renowned for its intensive contemporary music festivals where the subject composer—Ligeti, Elliot Carter, Schnittke, Messiaen, Tippett, Penderecki, Henze, and others—has worked with students for a week and provided a focus of study that informs the whole curriculum). That said, there are good cultural reasons for why the Academy is comparatively preoccupied with training. Firstly, our secondary/high school education becomes specialized sooner than it does in the United States. Students between 16 and 18 usually work on only three subject areas. We assume at the Academy, often too roundly, that students are literate, that they have good writing skills and have the capacity to deal fairly fluently with the materials of music. What transpires may explain why David found an educational fabric that appeared narrow compared to U.S. full-campus offerings.

That said, David recognizes the particularly intense technical grounding and variegated performance components which are unequivocally directed to vocational ends. This, I am sure, has helped to nurture Britain's particular reputation for, say, sight reading and stringent ensemble training. In the light of this, he wonders why conducting is not offered to all students. Well, I can report with glee that starting from 1996 such a course has commenced with fine results. Likewise a program for choral directors will begin in 1997. David's surprise that the latter was not at the heart of the Academy's activities in a tradition for which Britain is noted can be explained. This has historically been the domain of Oxbridge (King's, Cambridge and Christ Church, Oxford etc.) where it has developed out of a choral foundation based on a singular liturgical practice. A more multi-denominational approach can now be offered at a conservatory too.

This is hardly an appropriate forum to proclaim, in isolation, the Academy's unique strengths, though I feel there is a philosophical identity in each of the institutions David visited which can, in one sense, be understood in terms of how far it relates to the range of American models. But what emerges, above all, from David Tomatz's report is that no place is an island in the world of training and educating

music students (whatever the distinction and the balance may be). None of us has all the answers, but we each offer a healthily distinctive approach. My trips to the States in the last two years have been crucial in so many respects. Most of all, they have helped to confirm the Academy's own part in the widest musical community, while constantly challenging how we go about the enviable task of teaching gifted students.

RESPONSE FROM THE ROYAL NORTHERN COLLEGE OF MUSIC

COLIN BEESON

*Royal Northern College of Music,
Manchester, England*

It is always a fascinating and valuable experience to have an independent, outside view of one's own institution such as David Tomatz's review [see pages 73–102], which sets our own institution also within the context of three other major European music schools.

In higher education in the United Kingdom, we have become very used to the close scrutiny of our operations in recent years. Indeed, Professor [Edward] Gregson and I have come to you hot on the heels of having undergone last week a visitation from a team of assessors appointed by the UK Higher Education Quality Council. Their remit was to examine the effectiveness of our systems and processes for quality assurance at all levels of the college's operations, embracing the academic programs, student support systems, staffing, and resource matters, etc.

Nine months earlier, following a variety of evaluations and inspections, we successfully concluded validation agreements with our neighboring University of Manchester by which our undergraduate course (which had previously led to degree-equivalent diplomas) now leads to full Honors and non-Honors degrees. A year before that, we had a major visitation from a panel of music specialists appointed by our funding body, the Higher Education Funding Council for England, whose purpose was to satisfy itself about the quality of teaching and learning at the Royal Northern College of Music. This involved visiting classes as well as conducting interviews with staff and students. I am delighted to report that we were ranked in the highest category of excellence by the funding council. And all these visits inevitably involved the advance preparation by us of mountains of supporting documentation.

David's examination of the activities of the Royal Northern College of Music, along with that of the other European conservatoires in his study, is particularly fascinating in what it reveals about the different educational philosophies underpinning the European and North American approaches to higher education. Now is not the time or place to explore in detail the many perceptive observations David has made in his report, though I'm pleased to say that I broadly recognize my own institution from David's descriptions. I would like, instead, to home in on one main area of difference between our two approaches because:

- it is perhaps the single most fundamental distinguishing element from which many other things spring;
- a focus of debate is beginning to form around this particular area in the UK at present, prompted in part by a major national inquiry into the future shape,

size, and structure of UK higher education, due to report its findings in spring/summer of 1997, and

- I see evidence already of some movement in UK higher education generally towards the system that is prevalent here in the United States.

I refer to what can most easily be described as United States' "liberal" versus the UK's "specialist" approach to higher education that prompts David to highlight the issue of the lack of non-music general educational elements in the undergraduate curriculum as weaknesses in our provision as measured by NASM criteria which, as David acknowledges, reflect a different historical balance of training versus education.

Before I explore this a little further, it is worth, perhaps, drawing attention to an assumption made in the written report that degree-level work in the UK automatically involves a more liberal curriculum. This is not true.

While it is fair to say that the availability of classes and courses outside a student's major study area has increased in many institutions in recent years, by far the majority of degree courses in universities and colleges throughout the UK are of the single Honors type with little or no option (or requirement) to study other subject areas—other than maybe one subsidiary subject in the first year of the course.

Certainly, the NASM notion of 25 percent to 35 percent of an undergraduate degree program in music being "general" (i.e. non-music) education is a notion foreign to the programs followed in the major UK conservatoires. Our academic staff (faculty) at RNCM already complain that there is too little time to train and equip the intending performer with the skills necessary to cope with being a musician in the volatile climate for employment that the music profession is likely to continue to face well into the next millennium. The notion that to graduate as, say, a principal study violinist, one needs to have completed a couple of course units of math (including, if you live in the state of Florida, I understand, a course in calculus) lies well beyond our normal frame of reckoning. But here, I think, we need to step back a little to look at higher education in the broader educational context of the UK which has, traditionally, encouraged early specialization.

Compulsory education in the UK extends to the age of sixteen. In recent years, National Curricula have evolved in most subjects. For the "core" subjects like English, French, math, and science, the National Curriculum is statutorily applicable from age five to age sixteen. For "non-core" subjects (including, for example, music and art) the National Curriculum is statutory up to age fourteen, then advisory only. Thus, music training of some sort forms part of the broader educational experience of UK children in school from the age of five to fourteen, and beyond this point if a child elects to continue with the subject.

At age sixteen, at the conclusion of their period of compulsory education, most children will complete examinations in a range of subjects—normally between eight and ten, sometimes fewer. These are the so-called General Certificates of

Secondary Education (GCSEs). Those who elect to stay in education beyond the age of sixteen will normally do so in schools with so-called sixth forms, in sixth-form colleges, or other further education colleges. Far and away the majority of sixteen-year-olds will study three subjects (sometimes four) at what is termed Advanced Level (or A level) for the next two years as their passport into the even more specialist realm of university- or college-based higher education.

There are, it is true, increasing numbers of sixteen-year-olds electing to take a range of National Vocational Qualifications, or the so-called International Baccalaureate, involving a broader spread of subjects. But those intending to enter higher education still, by a long way, prefer the A Level route (and so, it has to be said, do university admissions officers!). The relatively specialist nature of UK higher education, therefore, grows naturally out of an educational system that narrows its focus as it progresses.

As an aside (but not altogether an irrelevant one), it is well worth mentioning that the UK also has a number of specialist music schools for gifted youngsters, sometimes from as young as five or six, up to age eighteen. I am talking here of institutions such as the Menuhin School or the Purcell School near London, Chetham's School of Music near us in Manchester, Wells Cathedral School in the southwest of England, or St. Mary's School in Edinburgh, Scotland. These schools provide intensive specialist teaching in music with significant amounts of one-to-one tuition, ensemble coaching, close practice supervisory systems, and so on, together with a broad general academic educational program, although inevitably embracing probably fewer subjects than in normal state-run or private-sector schools. A very high proportion of those who leave the specialist music schools enter conservatoires in the UK (and, in some instances, the United States) for further specialist study and training. I don't believe there is an equivalent type of institution here in the United States. The existence, however, of this type of early training in specialist music schools is indicative of the generally high level of instrumental/vocal attainment among applicants (whether or not products of these specialist schools) to conservatoire courses at the undergraduate level in the UK.

I don't propose—and in any case there is not time—to rehearse the arguments for and against a liberal or specialist approach to higher education. Each has its advantages and its drawbacks. I do, however, believe that both have a place in a rich and diverse higher education sector of the future. If I am prompted to predict the possible future shape of UK conservatoire training in ten years' time, I believe I see a mixed system where both the highly specialist and, it has to be admitted, high-cost conservatoire courses and more liberally based courses for musicians coexist. Which of the seven currently free-standing conservatoires in England, Scotland, and Wales fulfill which of these roles remains to be seen. Watch this space!

RESPONSE FROM THE PARIS CONSERVATORY

GRETCHEN AMUSSEN

Paris Conservatory

David Tomatz's comparative study [pages 73–102] of four major European music schools using a NASM perspective is very instructive indeed, and it brings to light differences in priorities between U.S. and European music schools.

It is important to clarify several points that were omitted or perhaps misunderstood. First and foremost, the Paris Conservatory has expanded its mission significantly in the last few years: above and beyond the training of musicians and dancers at the highest possible level (cited in the study), a second, equally important aspect of the mission is to provide preparation for the professional world (*insertion professionnelle*) through a variety of actions. This can be seen, in American terms, as a combination of career development; knowledge of the professional arena from a legal, economic, and public relations point of view; and the development of performance or residence opportunities in collaboration with professional performing arts organizations in France and abroad. Thus within his/her course study, a composer might be called to do a six-month residency developing a new work with professionals and students of regional conservatories, or with an amateur chorus, to cite but two recent examples.

As a result of the Conservatory's greater orientation towards practical preparation for a musical career, a large working network has been created with professional arts organizations in France and abroad. Relatively few joint productions have been organized with regional conservatories, as stated in the study, but rather with orchestras, operas, festivals, performance halls, regional music associations, and the like. Thus the weakness noted by Tomatz concerning a lack of operatic productions is somewhat offset by the extraordinary opportunities offered singers to perform with professional opera companies during their course of study, or the collaborations with regional orchestras to perform specific works on tour.

As to requirements and expectations, while it is true that a greater and greater number of students entering the Conservatory have indeed obtained their baccalaureate degree, there is no expectation (or obligation) concerning this; depending on the discipline, students arrive during their high school studies (which they can then pursue simultaneously with Conservatory studies) or post-baccalaureate. Requirements for public recitals vary, too, according to the department: thus all piano students perform a recital at the end of their second year, and likewise all instrumentalists must perform in four public chamber music auditions prior to graduation.

Language instruction is offered in French to foreign students; courses in English and German are available to all students as optional courses. This is particularly important at a time when the Conservatory has sought to develop its international exchange offerings, now possible with over thirty schools in Western and Central Europe.

The recent approval of the Conservatory course of study for the diploma as being “university equivalent” was in no way made obligatory by EU rules—it was simply clear to all involved that to remain outside of the university system would prove detrimental to the future of its students.

While it is true that the director of the Conservatory is much more powerful than his/her colleagues in U.S. institutions, recruitment of full-time faculty is in no way based on preliminary choices made by the director. Applications are submitted and reviewed by a commission (several of whose members are from outside the institution), which renders a final decision.

While fund raising does not, today, occupy a major place in the Conservatory’s concerns, an increasing number of donors have been successfully solicited to support specific actions.

Concerning Mr. Tomatz’s conclusions, while it is true that the Conservatory does not offer the broad “generalist” education one would surely find in an equivalent U.S. institution, the large international professional network developed over the last few years offers extraordinary extracurricular opportunities outside the Conservatory’s walls.

RESPONSE FROM THE BERLIN UNIVERSITY OF THE ARTS

CHRISTOPH RICHTER
Berlin University of the Arts

The Department of Music at the Berlin University of the Arts (Hochschule der Künste, or HdK) is obliged to David Tomatz for his report about a visit to the HdK and his advice on improvements to training offered here. [See pages 73–102 of this volume.] At the end of his report, which dealt mainly with orchestral training, Tomatz defined eight areas wherein he identified deficiencies of training and university administrative organization. Five are directly related to formal training of orchestra musicians:

- The absence of a *studium generale* requirement (“non-music general education”)
- Relinquishing conducting for all students
- Relinquishing segments of training dealing with instrument pedagogy
- Lack of a systematic orchestra build-up
- Disadvantage of location, various divisions of the music department being too widely separated in Berlin

His list of deficiencies, which can also be interpreted as suggestions on improving current training, run parallel to HdK faculty thinking.

Students enrolled in the Orchestra Musicians program at HdK must spend eight semesters of weekly rehearsals of six hours’ duration leading up to concert performance. At present, rehearsals at the HdK are carried out in terms of projects. The student orchestra is usually the result of blending personal choices and mutual agreements with pedagogical considerations.

In contrast, many orchestras at foreign and domestic universities require their students to rehearse continually, meeting twice to three times a week. A number of universities harbor two or more orchestras or ensembles of varying size, composition, and equipment, including, for example, big bands, ensembles for historical performing or new music, chamber orchestras, ensembles based on performance-oriented questions, orchestras for customary repertory, and practice orchestras for students of conducting. Coursework aims either at concert performances as mentioned, or concerns the more general repertory of concert and opera orchestras where the repertory might extend far into the twentieth century.

Dialogue with colleagues at HdK who train orchestra musicians, and with representatives of other music departments at universities, showed that continual rehearsals and recognition of repertory work is more important to professional training than project work, which is invariably performance-oriented. Discussion on these fundamentally different viewpoints demonstrates advantages and disad-

vantages. Contrasting with the advantage that students have orchestra work only at intervals and thus professional reality is simulated during their project work, the disadvantages follow:

- 1) Enormous input of time and energy by students, resulting in their failure to attend almost any other coursework during the project and also to practice for classes in instrumental music
- 2) Limiting rehearsals to the immediate concert program
- 3) Lack of attention to the special conditions and problems of orchestra playing

Some of my colleagues suggest a mixture of continual coursework and projects. They suggest limiting the time spent on projects, for instance, to five days. All my colleagues require students to work with orchestral repertory, not, however, by mere note reading but by intensively analyzing the general and specific problems of both repertory and orchestra. They all regret—in regard to current orchestra study at HdK—that students are so quickly exhausted from project work that almost all other study and practice comes to a standstill. They do, however, emphasize that the work produces important results.

PREPARING MUSICIANS AND TEACHERS FOR THEIR MUSICAL FUTURE

THE ROLE OF THE MUSICIAN IN THE TWENTY-FIRST CENTURY: RETHINKING THE CORE

ELIZABETH G. LARSEN
Minneapolis, Minnesota

In a letter concerning this presentation, Samuel Hope asked that my speech today “step out of the trees and give a view of the forest.” I was delighted with this challenge because it is the view of the forest that inspires me as a composer. I believe that my work as a composer is to “live in the forest” and to compose the music that already exists in the air. My musical instrument is the air. I believe that all musical instruments and musical ensembles are invented and evolved by the cultures in which they operate because of a natural need by the culture to reflect itself through music. It is the charge of the performers and composers who live and work, love and hate, breathe and exist, and hope and dream in a culture to use the best of their talent, the best of their techniques, the best of their imaginations and the best of their experiences to make the music of their time.

Mr. Hope also asked me to consider two issues: What is the future of the kind of musical endeavor that requires highly developed musicians and music teachers, and what do the answers mean to the present education and training of music students at undergraduate and graduate levels? These are profound questions to consider at this time. From my point of view, we are only now ending a musical era that has occupied a thousand years of Western culture and beginning a new era built around acoustic sound. Ladies and gentlemen, I am suggesting that we now have, alongside the core of classical music education, another core, and that is the *core of produced sound*. I hope to lead you along the path of my thesis and convince you that the future of music education resides in teaching music rigorously and with the highest standards from both the acoustic and produced sound cores.

To prepare for this speech, I read documents that Mr. Hope supplied to me, including the Executive Summaries of the National Association of Schools of Music, the proceedings of the 1994 Annual Meeting, and the 1995-1996 NASM *Handbook*. In that handbook, I found the mission and purposes of the National Association of Schools of Music. I'd like to reiterate Article II of the constitution. It says:

The purpose of the Association shall be:

1. To advance the cause of music in American life and especially in higher education.
2. To establish and maintain minimum standards for the education of musicians, while encouraging both diversity and excellence.
3. To provide a national forum for the discussion of issues related to these purposes.¹

After I finished reading these documents, I felt a sense of belonging, a sense of the future, and a sense of the past all rolled up into the deliberations of the members of NASM. I'd like to congratulate you for what you do. I am mightily impressed with your profound thinking. It is this thinking that has built the strong and supple foundation that underlies music education in this country.

I believe the foundation is strong because it is able to transcend boundaries. These boundaries include:

- the boundaries of centuries of music-making
- national borders
- language barriers
- cultural barriers
- economic stratification
- spiritual barriers
- stylistic barriers

You have built the foundation on which to discuss, formulate, and finally practice the art of music education, which is supple and creative—the perfect balance for the studies of science and technology in our schools. Your foundation allows for creativity in teaching as well as for the adjustment of curriculum according to the needs of the school, the population the school serves, and the historical period in which the school and the population operate. It seems to me that if the National Association of Schools of Music maintains the foundation it has built over this century, the future is bright for the kind of musical endeavor that requires highly developed musicians and music teachers. To prepare for this speech I also embarked on two other means of study. First, a friend and I took my daughter to the Smithsonian Institute traveling exhibition. The first stop of the Smithsonian Institute's exhibition of the history of America was installed in the St. Paul (Minn.) Civic Center. Tens of thousands of people visited it. There was plenty of music in the exhibition. But only one area of one display panel in of all the displays that involved music focused on classical music. The focus of that panel was on the instruments themselves as museum pieces. Another panel showed Marian Anderson performing on the Lincoln Memorial steps, as an act of racial and cultural triumph. The antagonist to the triumph was the Daughters of the American Revolution (DAR). The vehicle for the cultural battle was classical music—DAR

wished to exclude Marian Anderson from singing in the concert. The American music that was displayed beautifully, with vitality and a sense of the vigor of American life, was rock and roll, gospel, the blues, country and western, the many kinds of music that populate classical music halls as marginal concerts, or concerts that are distinctly other than the normal representations of classical music. This began to bother me. And I began to see that the Smithsonian show revealed music as central to our living, forming culture and that classical music did not figure into it as an endeavor. I asked myself, why not? I asked myself, what is missing?

The other area of study I embarked upon was to ask a group of friends what they would say if they were given the opportunity to stand before you and talk about the role of the musician in the twenty-first century. Here are their replies:

I asked Susan Brailove, formerly of Oxford University Press, New York, what she would say, given this opportunity, and I paraphrase her answer:

I would look back at the end of the nineteenth century and see what changes happened then and there. We had a world war that really changed things, the self-confidence of citizens and soldiers on all sides was shattered, the lower classes felt their strength, the women got the vote, etc. . . . What are the "sides" now from which we might deduce a future? The commercial enterprises—K-Mart, Disney, Warner, Sony, on the one hand, the individual on the other. Has the individual a chance? The task of the educator, the composer, the artists of all kinds, ought to be to keep the individual energized, seeking, exploring, trying—and not succumbing to the disease of "it's not on the system."

Then I asked Dale Warland, founder and music director of the Dale Warland Singers, one of our country's most renowned professional choruses. This is what he said:

I would say this to teachers and performers alike—and importantly to composers. We simply must respect and cultivate our audiences—as musicians—as artful auditors. They are part of our art form. Perhaps the most important part.

Next, I spoke with Merrill Bradshaw, composer, retired professor of composition at Brigham Young University, and executive director of the Barlow Foundation for Music:

The NASM has created a strong network for producing the best and brightest performers and teachers. It fills in—even explodes—the top of the musical pyramid. The center and the bottom of the pyramid are the next frontier. That's where our audiences and supportive individuals are. Those people are also parents with the power to encourage their children to study music.

And from Mary Ann Feldman, program annotator and editor for the Minnesota Orchestra's magazine, *Showcase*:

I'm nervous but optimistic. More and more people are spending their lives so drearily in front of computer terminals—this mode of false communication—they will need very soon to explode, to get out, to live. Then we must be prepared, prepared to integrate two cultural traditions—popular and traditional concert hall. It's what Dvorak talked about but Gershwin did.

I spoke with Dan DeVany, former director of programming for Minnesota Public Radio, and now with WETA in Washington, D.C. He says:

Like it or not, we are in an age of electronic music and mass media. Our children have grown up with the sound of synthesizers since birth. To them, a piano is a totally foreign sound. Even conventional orchestral instruments sound "weird."

Joel Revzen, conductor of the Berkshire Opera Company and formerly the guiding light and executive director of the St. Louis Conservatory of Music, says this:

I only have one thing to say—ear training—that's all. A musician without ears is like a chef without tastebuds. Training our ears must be re-established as a comprehensive part of all aspects of musical education. If we can't hear, we can't listen. If we can't listen, then we lose the battle of active versus passive music.

And finally, I happened to meet and talk with Michael Sitton, a young professor of music at Hollins College, Roanoke, Virginia. I think I was most struck by what he had to say, because Michael Sitton will live in this future we are trying to foretell as we talk with each other today. Michael talks about produced sound, and he talks about acoustic sound, and he worries. This is what he has to say:

I first must say I do not (nor, do I think, do you) wish to cast myself in the role of defending a musical golden age against the corrupting intrusions of modernity. Discomfort and adjustment have certainly accompanied all major changes in musical culture; innovations up to and including notation itself have, I think, demanded a certain trade-off of liabilities in exchange for benefits gained. I assume that we will survive this change as well.

Nevertheless, I feel it is important to voice some real concerns because the change (I speak of the ability to record and broadcast musical performances repeatedly, rather than recreate them each time "live," along with the more recent enhancements to this ability provided by MIDI and associated computer technology) this time is enormous and enormously influential. It challenges certain core aspects of the musical art as it has been practiced, and our answers to those challenges need to be good ones. . . .

The "canned" musical experience...tends to suppress the more difficult active experience of participation in music making or even in listening actively. Leonard Bernstein observed decades ago that the pervasive presence of Muzak had dulled our senses to real listening. This process has clearly continued; its effects are visible in the classroom. Students, whose lives are pervaded by musical sounds, find it incredibly difficult to talk meaningfully about music, rather resorting to the vaguest and most unsupported generalities ("It has a good beat," "I just like it," "It's boring," etc.).

With this preparation in mind, let me restate the two central issues for my speech and offer my view as to some possible answers. Then I will talk about how I came up with my point of view as I look at the forest:

First, *What is the future of the kind of musical endeavor that requires highly developed musicians and music teachers?* As I see it, the future is bright and full of the best that opportunity has to offer. The standards that NASM has developed are hard-won, as true as tempered steel. The future for the classical study of music—and I emphasize the *classical study* of music, rather than the *study of classical music*—is bright.

Although these standards represent the “high ground,” the high ground has been hard-won, and it must not change. *However, the specifics to which the standards are applied (i.e. instrumental, style, cultural preference) must evolve to embrace the instruments and repertoire that have developed alongside produced sound.*

Frederick Miller talked about standards in one of his articles, stating:

Standards are not about what should be taught, and they are not about how music should be taught. They are about what children should know and be able to do in music upon completion of fourth, eighth and twelfth grades.

I might add that what students should know should be carefully crafted so that the students relate what they’ve mastered in music in fourth, eighth, and twelfth grades to the musical world in which they will spend their lives as nonprofessional musicians in a commercial musical environment.

Now, more than ever, these children need masters to teach them what they should know in order to be responsive musical citizens. All of them will need to have active listening skills. Many of them, but not all of them, will need technical performance skills. All of them will need skills in critical thinking, about music, about its purpose in our lives, about how well it is or is not performed, and about its place in our cultural environment. They will need to know about our cultural environment and the place of the musician in that environment. And finally, those who move on to teach music will need pedagogical training in both the acoustic core and the produced sound core.

Students who go on to study in schools of music will always need masters in the field to teach them how to teach the skills of ear training, listening skills, performance skills, analysis, and the cultural environment and the place of the musician in it. We do not need to replace the basic standards, but we must rethink the approach to music. We must rethink its core, and we must expand it to include the core of produced sound.

The core of music education, as I have experienced it, is based on a set of parameters derived from a particular repertoire that was developed in conjunction with a group of instruments that have been developed and evolved over 450 years of musical life in central Europe. The core looks like this:

Around a particular repertoire,

- We teach harmony and its functional theoretical extensions.
- We teach performance practice.
- We study a specific notational system, that is, the Guidonian Hand system of notation, based on the manipulation of symbols on paper. Those symbols are to be arranged, manipulated, and fixed in time and space, as a document, which is then handed to the musician for independent interpretation through practice and performance.
- The concert venues, their physical acoustics, and the attendant society related to these concert venues grew up around the development and evolution of 450 years of music on the instruments, with the notational system, with the performance practice, in Central Europe.

If we are to take anything away from the Smithsonian exhibit, the academic core described above is not the central core of American music. But the above core is the specific and central core that informs the development of curriculum in our schools of music. And while this core informs and is a central part of *some* of American culture, it is *not* the core of the music that has grown up and evolved with most of American culture in the second half of this century.

I have many, many questions. I do not have many answers. However, the National Association of Schools of Music has the forum to discover the answers. For instance:

- Do we continue to strengthen our curriculum by further investigations of the core of classical music and its extensions?
- Do we, as a friend of mine has pointed out, “turn into culture marts,” offering off-the-rack, bin-program classes?
- Do these classes offer familiar works within the categories of jazz, rock, opera, easy listening, and so forth?
- Do we strengthen our resolve in the school of music’s ability to investigate at each and every turn the music that has become classical in our culture?

Do we accept the philosophy of passive listening as exemplified and defined by Colorado’s WCFR-FM Denver Report? If you haven’t come across the Denver Report, it was a marketing research effort directed by WCFR-FM. In this report, the radio station was trying to determine the listening habits and preferences of its perceived market. Through typical market research methods, WCFR-FM determined that rather than listening to an entire piece of music, such as a symphony, in an active manner, the general population would prefer that its classical music be played in the background as an accompaniment to its everyday activities. The report went further to recommend what kinds of music should be played at what hours of the day. It made recommendations about the nature of dissonance in music, and it suggested that large-form pieces should be broken up into small doses in order to maintain the listenership of its constituents. All this is based on a

fundamental shift in public radio's perception of *how its listeners actually listen to music*. Many radio stations throughout the country have adopted some of the findings of the Denver Report in various configurations. The National Association of Schools of Music has the intellectual and political power to become a vigorous voice in the debate around active versus passive listening habits.

How far do we go in allowing ourselves to be market driven? Do we provide what our customers will pay for and shun what they do not know? Of course not! We rightly talk about trend and fad, but we need to recognize always the core of any music that becomes central in our discussions, teachings, and debates. Which brings me to the last and most important part of my talk with you this morning.

How do we deal with the musical reality of produced sound that has established itself since World War II? A revolution in sound began early in the century and became dominant about 1975. This is the biggest thing that has universally happened to music in several centuries. I believe that we are only now coming to the end of the Romantic era in music. I believe that what we have been calling postmodernism actually is a culminating period of the major trends of the late Classical and the Romantic eras in music. At the end of each musical era, and at the beginning of each new musical era, there is a fudge period of several decades in which five things always happen. These happen in no particular order, they happen symbiotically, and they happen within the larger culture.

First, the instruments begin to change. Old ones are adapted and new ones are invented.

Second, the ensembles and the makeup of who plays in the ensembles change to reflect the sound combinations of the instruments.

Third, the performance venues change.

Fourth, the notation system adapts to reflect the new instruments, the adapted old ones, and the evolving musical language.

And finally, and to me most importantly because I am a composer, the composed music changes, bringing secondary and tertiary parameters to the foreground, eclipsing present primary parameters.

Ladies and gentlemen, there has been a revolution in sound. All five of the above indicators of change are in place. We are at the end of the Romantic era in music, and we are at the beginning of—*who knows what?* What we *do* know is that since World War II, sound has become electronically dependent. Instruments that are plugged in seem to be adaptations of ancient instruments. For instance, the guitar has become the most-used amateur instrument in our culture. It has also become the *electric guitar*. It plays in an ensemble called the rock band. The rock band itself is a new grouping of instruments that has evolved since 1948. The notational system for electric guitar is itself an adaptation of standard guitar notation. The music composed for the electric guitar is full of all kinds of new sound. It demands amplification and is performed by preference in venues other than the classical concert hall.

The new instruments that have been born since 1948 include the sound studio, mixing boards, microphones, MIDI keyboards, electric drums, and computers. With the invention of these instruments, the performance of music has essentially been put into competition with itself. Essentially, a pre-1948 music experience meant that an audience member went to the music, which was performed live in an acoustic space. Since 1948, an audience member increasingly has a choice between the traditional concert experience and the new concert experience. In the new experience, an audience member purchases a CD of music, arranges the concert any way he or she likes, and hears the concert on a customized sound system, on demand, in the casual atmosphere of the home entertainment system. The traditional concert experience evolved around acoustic sound. The new concert experience evolves around produced sound.

Our ears have become democratic ears. This means that a student may come to us in our schools of music to learn music with the secure knowledge that Mozart's music is wonderful, equally as wonderful as reggae, rock, boogie, and Broadway. These students come to us with their CD collections intact and their passions for music deep and abiding. They come to us with large repertoires, and they want to learn about music itself. Our challenge is to apply everything we know about the *classical study* of music to the vast and eclectic repertoires of our students. Our challenge is also to recognize that our students have trained their ears on *produced sound*.

Is it possible that our mass listening culture will prefer mixed and produced sound over acoustic sound? Somewhere in history, at some point in time, people preferred the sound of the trombone over the sound of the sackbut. Now, people are beginning to prefer the sound of recorded music to the sound of the live concert experience.

Let's take the evolution of the Tonight Show Band as a laboratory to test my theorem. My theorem is that it is possible that the general public will come to prefer produced sound to acoustic sound. When the Tonight Show began, its host was Steve Allen. He performed his own music on the grand piano, which was situated front and center. When Skitch Henderson took over as the director of the Tonight Show Band, he played the piano and conducted the band. The band was made up of brasses, woodwinds, a few strings, and drum set. The grand piano was still located front and center. When Doc Severenson took over the job of music director from Skitch Henderson, Doc played the trumpet, and the grand piano was moved slightly off to the right—but still in front. Then Branford Marsalis took over as director. He played saxophone, and the piano was moved much further to the right. A synthesizer was added to the piano, and the keyboard sound was more synthesized than acoustic. Note also that the term "piano" was replaced by "keyboards." Kevin Eubanks took over from Branford Marsalis. His instrument is the electric guitar. The piano has disappeared. Now there are only electric keyboards, and they are placed out of sight. I posit again: it is probable in our time that the larger population will come to prefer produced sound over acoustic sound.

If this is true, then the questions raised about how we teach music, what we teach, and the expected outcomes of our degree programs are enormous. We will need vigorously to expand our teaching knowledge of professions in music to include not only our traditional professions but also managers, sound technicians, environmental sound scientists, and recording engineers. We will need to expand our teaching techniques to train our students in recording studio performance practice techniques. And some time, we will need to come to grips with the microphone. It *is* a new instrument. Without it, performers such as Bobby McFerrin would not exist. It is central to the produced sound core. It permeates the ensembles, the music, the notational systems, and the compositions of those who work in produced sound. To ignore the microphone and the recording studio in teaching music to young students is, in my opinion, a grave error.

Ladies and gentlemen, I am suggesting that we now have, in addition to the core of classical music education, another core, and that is the *core of produced sound*. We need to develop a rigorous course of study around this core. The course of study must have the highest standards and demand discipline and extraordinary craftsmanship from the students. The repertoire of acoustic sound has been created over the past 450 years. We know that repertoire well. The repertoire of produced sound is only now forming. But forming it is, at a rapid rate of growth. It has harmony, theory, structure, performance practice, and over 100 years of history.

The ensembles of produced sound include various combinations of electric guitars, much percussion, electric keyboards, amplified voices, and, from time to time, acoustic instruments, always amplified and mixed into the proper proportions of their electronically controlled collaborators. A new notation is forming around the produced core. This notation appears to be a combination of paper documents and digital notation. Digital notation allows the musical score to exist in a performed state. The performance is in essence the score. The score can be transferred from one computer to another, from one CD to another, and the music can be learned by ear, with guidance from a few written notational symbols. This means that when a student comes to us with a desire to “write it down,” we need vigorously to expand our knowledge of how to practically notate produced sound. Performance venues designed around the acoustic core are well known to us. At present, performance venues designed around the produced core are anywhere speakers can be placed.

We can teach our students about the difference between wet and dry sound, about the difference between performing a solo recital in the cathedral versus performing it in the living room. We know how to speak about acoustic sound produced in a variety of acoustic spaces. The venues for performance of produced sound are virtually anywhere you can plug in an amplifier and some speakers. We who teach music in formal higher education have a great deal to learn about sound amplification and its acoustics. And we *must* learn about amplified sound. We will need to muster all our skills, everything we’ve learned about teaching music, all our critical training, all our curiosity, and all our faith in the formal study of music

itself as an endeavor of higher education in order to prepare ourselves to teach not only the acoustic core but also the produced core.

The future of the kind of musical endeavor that requires highly developed musicians and music teachers is burning brightly. I have many questions. And there are many answers. The answers mean that present education and training of music students at the undergraduate and graduate level must open its doors, take a deep breath, and launch itself into the future of music in our culture with wonder and curiosity. We must be even better musicians than we are now. We must deal elegantly and expertly with the two cores—the acoustic core and the produced core. We must take on the challenge of leadership knocking at the doors of our schools of music. We must maintain our standards in performance, pedagogy, critical thinking skills, and devotion to the art of music. But we must apply these standards with generosity and curiosity to the musics that inhabit our lives and the lives of the students and ultimately the audiences who surround us. One student may come to us with a repertoire in Bach, Beethoven, and Brahms; another may arrive with a repertoire in big band, boogie, and Broadway. Still another will arrive with a large repertoire consisting solely of contemporary pop music. All three students have passion, skill, and curiosity and come to us for help. That is our future. On the one hand, the acoustic core; on the other, the produced sound core. I have many questions. Thank you very much for honoring my thoughts today with your time and talent.

ENDNOTE

¹ National Association of Schools of Music, *Handbook 1995–1996* (Reston, Virginia: NASM, 1995), p. 6.

OPEN FORUM FOR SMALLER MUSIC UNITS

THE SIGNIFICANCE OF INSTITUTIONAL CULTURE

JONAH C. KLIEWER

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The graduate course, Higher Education 681, taught by Earl V. Pullias at the University of Southern California, was one of the “must take” classes back in 1967 because Pullias was a marvelous teacher and also because ideas presented in the class captured and excited the imagination. I was particularly interested in “the spirit of place,” an idea that entered very often into Pullias’s class lectures. “Atmosphere for learning” and “ethos” were terms used to extend the meaning of this idea.

Spirit of place is defined as the character that is the result or sum of the parts and functions of an institution. This spirit operates across all levels of conscious thought and subliminal impression. It is perceived by indelible impressions received over time by experiencing the place and workings of an institution. Those impressions would in a best scenario be positive, but given the complex nature of institutions and the nature of humans, impressions could be negative.

This spirit of place strongly affects the members of the institution. Its long-term influence is more powerful and pervasive than any other single element within that institution. If this is really true, then there are serious implications for all institutions of higher education and particularly for the departments and schools of music that we manage and in which we wish to create the optimum climate for learning.

In Higher Education 681, Pullias urged us to think of an institution as a living organism exhibiting health or suffering disease. He quoted this line from Tennyson’s *Death of King Arthur*: “A small thing can harm a wounded man.” The lesson: an institution with a weak spirit is highly vulnerable. Conversely, Pullias reminded us that “it would take much to harm a whole man.” The lesson: an institution with a healthy spirit of place can handle adversity. My class notes also contained this proverb: “The devil likes to fish in troubled waters.”

Another way to understand institutional ethos is to list factors that work against a healthy spirit of place. Pullias suggested eight such factors, according to notes taken on October 26, 1967.

1. Lack of clear purpose.
2. A severely competitive spirit. This isn’t the good competition. This kind makes it impossible to work together.

3. Crowded for time.
4. Crowded for space.
5. Too rapid growth. The area of stability within the core must be greater than the area of change.
6. Special treatment for the "chance elite."
7. The terrible need to be something one is not. Promotions to positions for which one is not qualified.
8. Commercial spirit. The tendency to see all activity in the light of commercial value.

Suggestions are not lacking in addressing areas of concern such as those listed above. But if there is one conclusion from the premise made earlier about the pervasive influence of the spirit of place, it is that a unified culture needs to be shaped in which each area of concern is addressed as a concern of the whole organism rather than as isolated, unrelated problems. It may sound as if we are speaking about a unit that is not responsive to the isolation of its parts, but there is, nevertheless, the freedom to determine, in order of importance, the elements that shape this culture.

Another way to help us look at this idea is to borrow a model from the world of business. Institutions of higher education and business have many glaring dissimilarities, but the similarities can be instructive. This model from the business world is described in the book, *Corporate Cultures, The Rites and Rituals of Corporate Life*, by Terrance E. Deal and Allen A. Kennedy (Reading, Mass.: Addison Wesley, 1982). Deal and Kennedy developed profiles of nearly eighty companies. Three significant discoveries led them on a search that resulted in a body of information that we may associate with the workings of any human institutions. These are the discoveries:

1. One-third of the companies surveyed had clearly articulated beliefs.
2. Of this one-third, two-thirds had qualitative beliefs or values. The other third had financially oriented goals that were widely understood.
3. Of the eighteen companies with qualitative beliefs, all were uniformly outstanding performers.

That should cause us to take note, because we are all interested in high performance.

Deal and Kennedy characterized the consistently high performers as "strong culture" companies. It was clear that values and beliefs had a strong impact on company performance. They decided to find out how those values got there and how they were transmitted through the corporation. They wanted to see what made great companies in the United States not merely organizations, but successful human institutions.

Deal and Kennedy concluded, "Values are the bedrock of any corporate culture" (p. 21). The sense of common direction for all employees and guidelines for day-to-day behavior was provided by these values. It became clear that institutional values powerfully influenced what employees actually did.

These values were communicated to and shared by all employees from the lowest worker to the ranks of senior management. These values were not always written down, but the essence was often reduced to a slogan that embodied the philosophy of the company. You may recall "Better things for better living through chemistry" or "We treat you right."

Three more characteristics of strong-culture companies as described by Deal and Kennedy should be considered. They are listed in order of importance:

1. Leadership
2. Rites and Rituals
3. Communication

Deal and Kennedy describe two kinds of leaders: the manager and the hero. If values are the soul of a culture, then "heroes" personify those values and epitomize the strength of the organization. Heroes are pivotal figures in a strong culture. Heroes are intuitive, they have vision, they are experimenters, they are playful, and they love ceremony. They defy order in pursuing their vision. They are motivators. Managers are trained; heroes are born. Managers are many; heroes are few. Managers are often faceless; heroes are out front and visible.

rites and rituals

Deal and Kennedy highlight meaningful rites and rituals as the third characteristic of successful companies. These provide opportunities to recognize outstanding performance. Achievements deserve recognition, and recognition in turn motivates to greater accomplishments. Rites and rituals go much farther than recognition. They involve all the ways in which the company does things. In strong culture companies, everybody in the company is taught standards of accepted decorum through rites and rituals in the life of the company. Attention is given to procedures such as planning and budgeting so that proper activities are carried out. Play and fun are prescribed so that people know that they are part of the function of company society. Good managers and heroes orchestrate all the rituals of work life. Nothing is too trivial for attention.

communication

The cultural network is kept alive through communication. Deal and Kennedy found that each successful company had its storytellers. It had its "priests," the guardians of the culture's values. Added to these were many others whose func-

tion in the network was to cultivate exposure to people at all levels of the organization to see that communication remained vital.

For the purposes of this presentation, I have touched only upon four characteristics of successful companies that were identified by Deal and Kennedy. It has been a greatly simplified description of a very complex and diverse phenomena. We are now more prepared to make comparisons between cultures in business and the cultures that we manage or with which we are associated.

We all have stated the goals and purposes of our institution in self-studies encouraged by NASM and other agencies. Can we now articulate those values? If we were asked to reduce our statement of purpose to a slogan, what would it be? Would it help to do so? Do the administration, faculty, staff, and student body buy into these values and can they articulate them? Is this even possible? Would we without shame hold these values in front of students and faculty alike?

Pullias often repeated the conviction that institutional values and goals were the primary concern in a healthy organization. Deal and Kennedy placed this concern at the top of the list as well. This should be instructive for us. Of significance is the fact that all members of the institution should own those purposes, be able to articulate them, and be guided by them.

LEADERSHIP

Quality of leadership is ranked second both by Pullias and by Deal and Kennedy. Both are convinced that it is so bound up with the core values as to be considered equal in importance. Does our leadership epitomize the core values of our institution? Do we articulate and live the vision of our institution? What level of passion do we bring to the shaping of our programs? How carefully have we nurtured the rites and rituals that lead the members of our institution to see "this is how we do things." What are those rites and rituals? How successfully have we drawn in all members of our program to identify with the culture? How successfully have we kept the communication network alive and well in our work place? Who are our storytellers? Who are our priests?

Only four major items contributing to "spirit of place" have been isolated for this presentation. These four are the most important but the list goes on and on: buildings, libraries, instruments, art, student personnel programs, spaces for our activities, colors and textures, and even odors, etc. Each of us could compile a long list of concerns that impact on learning atmosphere in our work places. Awareness and an understanding of the dynamics listed above is a first essential step in shaping a strong "spirit of place."

OPEN FORUM ON CURRICULA, PURPOSE, AND OUTCOMES IN GRADUATE MUSIC PROGRAMS

LEARNING ABOUT TEACHING

MARVIN LAMB
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For more than a decade, there has been debate and conversation on undergraduate college teaching in the United States and on those charged with that teaching responsibility. This ongoing and, at times, tiresome articulation of concern has grown increasingly in importance both inside and outside the academy. As noted by Robert Atwell in a recent article on doctoral education appearing in the *Chronicle for Higher Education*:

The current pecking order of American higher education is out of touch with the needs of the nation and with the academic marketplace. What we and the nation need are multiple models of excellence, reflecting different but equally worthy educational missions. This has been said before, of course. What has changed is that public officials, as well as employers, students, and other citizens, now are demanding that we set new priorities and reward faculty members for teaching and public service, not just for research.¹

In *Undergraduate Education*, Rudolph Weingartner states that there is no particular reason for this demand for new priorities that emphasize undergraduate teaching. He states further:

Some have become unhappy with the status quo; some feel that the difficulty of the task has escalated intellectually, institutionally, and economically; and some speak out of a heightened belief in the social importance of the cluster of issues belonging to . . . undergraduate education.²

It would appear that everyone has an opinion and, often, a frustrating lack of clarity on how to best prepare the future teacher of undergraduate course material and curricula. However, the attention and concern generated by this topic have never been more timely than in today's university marketplace.

In a recent national survey on graduate music studies in the United States, Ronald Ross asked participants "for generalizations regarding the career paths of those students who earned graduate degrees in music. The generalizations were classified into two broad categories: (1) masters and (2) doctoral . . . by discipline."³ In the discipline areas of theory, musicology/music history, and music education, the respondents noted that most of their graduate students were

securing teaching positions in higher education and that many were securing employment at liberal arts colleges and junior/community colleges. Further, in the performance and conducting disciplines, most graduate students appeared to be pursuing teaching positions or were pursuing employment in areas that required skills related to teaching. Some of those areas included, for example, the field of music therapy, church music, and arts administration positions in the private sector.⁴ In light of this anecdotal data on graduate career paths and the apparent keen interest in undergraduate teaching noted earlier by both Atwell and Weingartner, it seems appropriate to explore how various graduate curricula in music are being focused on the subject of training future teachers to enter the professorate at the college and junior college level. At what point in the graduate music curricula does the student focus on the methodology and craft of teaching collegiate-level students? Where does he or she focus on the two central questions, “What is the undergraduate education attempting to do for [the undergraduate student]? . . . In what way should those . . . years . . . transform the person who devotes much time, effort and money to that venture?”⁵ Further, where does the student explore such “teaching” questions central to instructional design as:

What does the learner know now?
What does the learner need to know?
What conditions will affect and facilitate learning?
How will you know when he or she learns it?⁶

And where does the student find answers to content-related questions like:

What is important about the content?
What makes sense in the content?
How can the instructor best present the content so that the student will understand its place in the discipline?⁷

Available research would appear to demonstrate that those responsible for training the next generation of the professorate need to improve the way they address the questions noted above and address the overall issue of teacher preparation. Richard B. Paulsen and Kenneth A. Feldman note in *Taking Teaching Seriously* that:

Although new faculty are committed to teaching well, they are often inadequately prepared to teach effectively, express concerns about how to teach better, and often receive unsatisfactory ratings of their teaching. The lion’s share of new faculty’s work time is spent on preparation for teaching, and they spend significantly more time on teaching than their senior colleagues. The primary reason new faculty spend so much time on teaching is that they persistently overprepare.⁸

This often results

in a syndrome [that] might be termed “assistant professoritis”—i.e., new faculty overprepare, feel compelled to teach everything they know, provide little time or incentive for student participation, impress students as aloof and unapproachable, receive poor student evaluations, and blame this outcome on the poor quality of students in their classes.⁹

It would appear that somewhere in their graduate and undergraduate learning cycle, these new faculty members did not grasp Nancy Single’s assertions about general teaching skills:

General teaching skills are used by all teachers, regardless of subject-matter specialty. These include skills such as clarity of instruction, the use of questioning, and classroom management techniques. It is critical for teachers to be well prepared in general teaching skills as well as the subject in which they specialize.¹⁰

Paulsen and Feldman note in their foreword to *Taking Teaching Seriously*:

Courses or clinical experiences covering the research and skills of teaching are seldom part of [a] formal education. While a few [future college teachers] may have the experience of being a Teaching Assistant, the formal education and supervised training to become a TA is very limited. Compared with the practical training received in the basic skills of medicine or law, the training for teaching is almost nonexistent. When faculty are asked how they learned to teach, the primary response is that they imitated the teaching style of a favorite professor. Role modeling is admirable, but it is hardly a substitute for a purposeful, supervised program to learn the theories and techniques of a specific professional skill.¹¹

What can graduate music programs do to address the concerns outlined thus far? They can begin by assessing the way in which future college teachers are trained in a graduate setting. In doing so, the programs might use the “IEO assessment model” developed by Alexander Astin and explored in *Assessment for Excellence*. This three-part model acknowledges the interdependence of data on student inputs (I), student outcomes (O), and the educational environment to which the student is exposed (E).¹² Astin describes the three conditions as follows:

Outcomes, of course, refers to the “talents” we are trying to develop in our educational program; *inputs* refers to those personal qualities the student brings initially to the educational program (including the student’s initial level of developed talent at the time of entry); and the *environment* refers to the student’s actual experiences during the educational program. Environmental information is especially critical here, since the environment includes those things that the educator directly controls in order to develop the student’s talents. A fundamental purpose of assessment and evaluation, it should be emphasized, is to learn as much as possible about how to structure educational environments so as to maximize talent development.¹³

For example, what are some of the “initial levels of developed talents” that undergraduate music students bring to graduate music programs, which in turn, develop and train collegiate-level music teachers? Often, those students have minimal backgrounds in the pedagogy of their chosen discipline; little, if any, employment background in teaching; and minimal instruction in general teaching skills. How should these “inputs” affect the graduate level and doctoral study environments? These are environments that historically stress an increased specialization in a particular discipline or subject matter, often at the expense of learning how to teach that subject matter to an undergraduate population. In turn, how does this environment affect the “desired outcome” noted by Astin? Is the environment appropriate to the task of providing the next generation of the professorate? In looking into the questions raised by the cited examples, and in using Astin’s assessment method to do so, graduate music educators might begin to see ways in which this next generation of professors might be trained. There could be ways in which the environment, the output and, over time, the input could be strengthened. It could come through a new graduate music curriculum that requires not only highly developed musical skills and knowledge of repertoire, but a knowledge of teaching the material as well. The latter ability would necessarily involve a systematic curriculum based on non-music skills and rooted in the concepts and research data pertinent to successful collegiate-level teaching. In developing this new mixture into existing graduate curricula, music units could begin, as Clifford Madsen notes, “to control the environment that in turn controls us.”¹⁴ In short, our students could be helped systematically to be better prepared music teachers and colleagues in the university workplace. Ernest Boyer notes in *College: The Undergraduate Experience in America*:

The curriculum does not carry the full burden of collegiate education. Teachers, of course, are critically important. Members of the faculty control the academic rules, shape the curriculum, and help create the climate for learning on the campus. Through their professional priorities and in their relationships with students, professors sustain or weaken the intellectual and social environment of the college.¹⁵

Graduate music programs in the United States have a unique opportunity to create a generation of future professors who know their subject matter and, as Carl Rogers notes, “understand each student’s reactions from the inside [with] a sensitive awareness of how the process of education and learning seems to the student, [thereby increasing] the likelihood that significant learning will take place.”¹⁶ If this challenge is met and the opportunity is realized, a future professorate will be in place to continue sustaining “the intellectual and social environment of the college” and the music unit housed within it. And the musical art will continue to be well served by those charged with the responsibility for sustaining and adding to its beauty and its importance in the life of the citizenry.

ENDNOTES

¹ Robert H. Atwell, "Doctoral Education Must Match the Nation's Needs and the Realities of the Marketplace," *The Chronicle of Higher Education*, 43/14 (November 1996), B4.

² Rudolph W. Weingartner, *Undergraduate Education: Goals and Means* (Phoenix, Arizona: The Oryx Press, 1993), 1.

³ Ronald D. Ross, "The Status of Graduate Music Studies in the U.S.," unpublished research findings, Louisiana State University, 1985, 12. Note: Portions of this report form the basis for Ross's article, "Graduate Music Requirements at Selected NASM Schools," *Council for Research in Music Education*, 89 (Fall 1986).

⁴ *Ibid.*, 12 and 13.

⁵ Rudolph W. Weingartner, *Undergraduate Education: Goals and Means* (Phoenix, Arizona: The Oryx Press, 1993), 1-2.

⁶ Kay A. Johnson and Lin J. Foa, *Instructional Design: New Alternatives for Effective Education and Training* (New York: Macmillan, 1989), 13.

⁷ *Ibid.*

⁸ Richard B. Paulsen and Kenneth A. Feldman, *Taking Teaching Seriously: Meeting the Challenge of Instructional Improvement*. ASHE-ERIC Higher Education Report No. 2, 1995 (Washington, D.C.: The George Washington University, Graduate School of Education and Human Performance, 1995), 103. Citations deleted.

⁹ *Ibid.*, 104.

¹⁰ Nancy A. Single, "A Summary of Research-Based Principles of Effective Teaching," *Update: Applications of Research in Music Education*, 9/2 (Spring/Summer 1991).

¹¹ Paulsen and Feldman, xi.

¹² Alexander Astin, *Assessment for Excellence: The Philosophy and Practice of Assessment and Evaluation in Higher Education* (Phoenix, Arizona: The Oryx Press, 1993), 18.

¹³ *Ibid.*

¹⁴ Clifford Madsen, "Managing Time in the Music Environment," (Florida State University, 1996).

¹⁵ Ernest L. Boyer, *College: The Undergraduate Experience in America* (New York: Harper and Row, 1988), 119.

¹⁶ Carl Rogers, quoted by Dorothy Payne, "Undergraduate Musicianship: Integration—Concepts, Creativity, and Attitudes," *NASM Proceedings: The 66th Annual Meeting* (1990), 26.

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WHAT IS A GRADUATE DEGREE?

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Central Washington University

A discussion at Central Washington University about our graduate comprehensive examinations led to a discussion about entrance requirements, which led to a discussion about graduate studies in general and the issues of what kind of student we are turning out and how well we prepare them for their careers. Now, I don't want to appear to have answers; in fact, I have more questions. But these questions all seem to boil down to what expectations we have for our graduate students to be able to demonstrate musical breadth, scholarship, and intellect as they perform within their chosen specialty in the musical arts. I am sure that this question impacts others, as related topics have appeared on the agenda of previous annual meetings.

After all, what is a graduate degree? Are our master's degrees advanced undergraduate degrees or mini-doctorates, or, for that matter, neither? We must recognize that our graduate students are, and should be, the best that our undergraduate programs have to offer. The students in our graduate programs are, shall we say, the creative and intellectual upper crust. Therefore, expectations of scholarship and intellect should be different for the graduate level than for the undergraduate level. But should expectations be different on each graduate level or even within each degree?

I have heard many different opinions on this subject, ranging from one advanced at a recent NASM Annual Meeting—that scholarship should only be expected within degrees in history and theory and not in performance or any other area—to “Our graduate students are only K-12 teachers looking for an increase in salary; they just want to take a few classes and qualify for their pay raise.” As has been recognized on numerous occasions, we should expect that our graduate students will, at some point, be teaching others about the musical art and that they should therefore be conversant and articulate representatives therein.

Returning to my own department for a moment as you can imagine, this discussion caused quite a stir. Looking for answers, we went to the good book...er, excuse me, the *Handbook*, to find the Gospel according to NASM. Lo and behold, there were no clear-cut answers like those dealing with undergraduate education that we have come to enjoy and expect. Page 69 of the *Handbook*, referring to undergraduate education, states

To some extent, every musician functions regularly as a performer, a listener, an historian, a composer, a theorist, and a teacher. Completion of an undergraduate program in music indicates acquisition of sufficient musicianship to perform these functions appropriate to the areas of concentration and to communicate effectively across specializations of musical practice.

I have a pretty good idea what this means and the outcomes to work towards. Later, the *Handbook* states,

While it is expected that graduate students in music will develop expertise in one or two areas of specialization, graduate programs should provide opportunities for relating such processes as performance, analysis, and composition to the area of specialization in order to increase breadth of competence.

The development of such competence should involve studies beyond those that are normally a part of undergraduate programs. Breadth of competence should be characterized by the fusion of musical and intellectual skills in individuals who understand the cultural and intellectual background of music. That sounds like scholarship to me.

It seems that this indicates that competencies begun at the undergraduate level should continue into graduate studies, as a fusion of musical and intellectual skills. Some would say that this is what the thesis and dissertations are for. However, we must guard against this fusion only taking place during the preparation of theses and dissertations, as many of these papers are not the product of the students but rather, of the exhausting persistence of the major professor. Graduate students need the skills delineated at the undergraduate level to develop their interest and capability to analyze, explore, question, reconsider, and synthesize old and new knowledge and skills.

This suggests that merely developing playing skills to their highest level is not enough for our performance majors, as they will undoubtedly need to demonstrate other skills as they function as pedagogues. Is it enough that theory and history majors only know their specific analytical skills without a supporting breadth of knowledge needed to communicate to others? I have observed that too often we apply one set of standards to the students who are working to complete our graduate course of study and another set to the graduate students we review to hire. If these standards are significantly different, are we truly credentialing our graduates to qualify for the jobs that permeate the market? If there are any doubts, I urge you to turn to any page in the listings of the *CMS Directory*. You will see that the number of listed individuals with only a single instructional area is overwhelmingly exceeded by those with multiple responsibilities. And, compounding the problem, the preponderance of those listed as having only a single teaching area are also part-time or adjunct instructors. Supporting this thought, Jacques Barzun (1968) recognized in *The American University: How It Runs, Where It Is Going* that we are "turning out people whose goals is to get a teaching job without ever being taught how a faculty member should think and behave."

The *Accreditation Handbook* of the Northwest Association of Schools and Colleges states that

Graduate degree programs may be classified generally into two categories—those that prepare students mainly as scholars and researchers and those that prepare

students for a profession. The objectives of scholarly and research graduate degree programs are to develop in students the skills necessary to acquire, organize and disseminate new knowledge. The objectives of the professional graduate degree are to develop competence in interpreting, organizing and communicating knowledge and to develop the analytical and performance skills needed for the conduct and advancement of professional practice.

I submit that our professional graduate degrees tend to be a bit of both and that the lines between these two have become more blurred as our degrees try to service all things to all people. While we have sought to retain the highest level of flexibility in our graduate programs in order to accommodate the specific needs of individual students, we may have lost the evolutionary step past the undergraduate degree that, quoting Judith Glazer (1986) in *The Master's Degree*, is a "catalyst for knowledge and creative activity." More often than not our judgment of the quality of those we produce as graduate students is based on the quantity of those we produce as graduate students. The proliferation of degrees by the many and varied institutions that offer them has been both a blessing and curse. We have met the needs of the many, but we may have lost the focus that initially advanced the need for graduate education in our discipline.

In closing, I would be remiss if I only recognized the questions that are before us and did not offer suggestions. To this end, I ask that you join me in the advancement of the following five recommendations:

1. Within an environment of creative and intellectual rigor, develop graduates into scholars and practitioners in each field. Be sure, for example, that performance majors have requisite skills in their applied area but are also scholars related to this area. Provide the tools for the history, musicology, and theory majors to see beyond their scholarship and, additionally, to be able to advance their passion for music as an aural art. As teachers, these people will be role models for their students. Be aware of the examples we are establishing.
2. Develop people with the breadth of knowledge to be more marketable. While we do a wonderful job of preparing people in their area of expertise, be sure that they are skilled in an area that can support the main focus of their program. It is highly appropriate to provide the flexibility for people to develop the individual skills they have delineated as their "major." However, we should design a structure that requires these graduates to be marketable for the jobs that are most available to them.
3. Teach our graduates to be teachers. Recognize that the responsibilities placed upon the professor go beyond meeting their students and teaching their classes. Address issues related to the collegial community and provide leadership in helping our graduates understand these responsibilities and how they function herein.

4. Be sure that our graduates are conversant in and about musical art. They must be articulate representatives of our discipline. Holding an advanced degree will present opportunities that allow graduates to be spokespersons for their art and advocates for its well-being. Help them to be prepared for this responsibility; the future depends on it.
5. Recognize the difference between the master's degree and the doctorate. Clearly the master's degree is not an advanced undergraduate degree. After developing initial skills and understandings at the undergraduate levels, master's degree programs should provide opportunities to synthesize information and skills towards the development of new knowledge and creative activities and be a pathway in candidates' progress towards the continuing acquisition of scholarly skills. The doctoral programs must assume a higher level of similar skills but mandate that the students ascend to positions of authority and significance within their chosen discipline.

So much of what we do is based on educational quality and institutional integrity. Each program has the responsibility to develop a hierarchy of graduate studies that includes those aspects that challenge and advance our art rather than succumbing to a degeneration of intellect that assumes that if we do not give our students their degree, they will get it somewhere else.

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THE STATUS OF GRADUATE STUDIES IN MUSIC IN THE UNITED STATES: A PRELIMINARY REPORT

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During the 1984–85 academic year, I conducted a survey of graduate music programs (1) to identify practices relative to the administration and use of entrance examinations, remedial course work, core curricula, and comprehensive examinations; and (2) to learn what trends exist among a sizeable percentage of the responding schools regarding these practices. Sixty-nine institutions returned completed survey instruments. The results of that survey (along with a list of participating schools) were published in an article entitled “Graduate Music Requirements at Selected NASM Schools.”¹

Now, over a decade later, I wanted to expand the scope of the inquiry to include many additional aspects of graduate music studies. A nineteen-page survey questionnaire was sent to 120 colleges and universities, public and private, representing all fifty states in the nation. The sixteen sections of the survey/questionnaire and the states responding are found below:

Survey/Questionnaire Sections

The Graduate Record Examinations (GREs)	Admission Procedures/Requirements
Entrance Examinations	General Degree Requirements
Remedial Course Work	Current Research Topics
Required Core Curriculum	Graduate Financial Aid
Candidacy/Qualifying Examinations	Success of Graduates
Comprehensive Examinations	Graduate Faculty
Enrollment Data	Future Trends

Survey Respondents By State

AL	AK	AZ	AR	CA	CO	CT	DE	FL	GA	HI	ID	IL
0	0	1	1	2	2	1	0	4	2	1	1	2
IN	IA	KS	KY	LA	ME	MD	MA	MI	MN	MS	MO	MT
0	2	0	2	2	1	0	2	2	2	1	2	0
NE	NV	NH	NJ	NM	NY	NC	ND	OH	OK	OR	PA	RI
2	2	0	1	2	1	2	1	3	2	1	2	1
SC	SD	TN	TX	UT	VT	VA	WA	WV	WI	WY		
2	1	1	2	0	0	2	0	1	2	0		

My goal for the current project was twofold: to compile data on recent changes, current practices, and projected future trends; and to monitor the effects of changing demographics, uncertain financial support levels, and fluctuating job market conditions on the future viability of graduate studies in music in the United States. The results of the latest survey again will be published by the Council for Research in Music Education in its *Bulletin*, probably during 1997.

I'd like to offer a disclaimer and apology. Soon after I received completed surveys and began entering data on my computer, I moved to Louisiana. I guess it took me longer to learn how to eat crawfish than I had planned because I lost a year adjusting to my new surroundings before I finished the compilation of data and the article. Then, it took me another year to get the article accepted for publication. Sound familiar? So the data are getting a little ripe, like the Louisiana bayous.

In the interest of time, I will skip any comments on the first six items in the survey. As part of the survey, I reviewed enrollment data. Specifically, I compared enrollments by major area in the 1989–90 academic year to those in 1994–95. Sources of data were the annual HEADS Data Summaries. Declining interest in harp, harpsichord, organ, and sacred music at the master's level, and in sacred music at the doctoral level, was noted. Such a development, although not surprising, is probably market driven. Increases in pedagogy and accompanying at both degree levels, and jazz studies at the master's level, perhaps reflect perceived continuing and sustained interest in these areas. Increases in guitar, harp, and harpsichord enrollments at the doctoral level may be statistically insignificant but curious nevertheless.

Otherwise, I noted 31 percent and 25 percent increases in enrollment at the master's and doctoral levels, respectively, over the five-year period. That's a very robust trend. Is it being maintained as we speak?

The survey revealed that a wide range of GPAs were being used for admission requirements: from 2.5 to 3.5, with a clear preference for 3.0. (One school stipulates no minimum GPA for admission.) TOEFL scores ranged from 500 to 650 with the 500–550 range preferred by most schools. Foreign language requirements are not frequently required of entering graduate students, but proficiency exams are expected of voice students (languages and diction), music history students, and doctoral candidates.

In the area of graduate financial aid, the average stipends reported by the respondents was much higher than they were in the 1994–95 HEADS report: \$6,830 for master's degree students, over \$7,000 for doctoral. The HEADS chart average paid to all graduate teaching assistants/associates was \$4,856 (1995–96 avg.: \$4,978). Of course, what is more important to our understanding of this data is the amount of tuition waiver attached or not attached to the stipend. Graduate assistantship (GA) reallocation is a hot topic on the Louisiana State University campus as I speak. Five percent of the total university pool of GA stipends, or

over a half million dollars, is up for reallocation based on the amount of departmental need for GA teaching efforts *and* the quality of the program. Stay tuned.

When asked to comment on *recent trends* regarding graduate financial aid for music students, some of the responses were:

- Funds are decreasing dramatically
- More demands for static dollars
- Trying to raise private funds; seeking to secure tuition aid independent of TAs
- Half awards don't work as well as before; students want full awards
- Court-mandated 3% increase now has to be spread to more students
- Situation is critical

I was curious to learn how graduate coordinators were treated in terms of receiving "release time" for their duties. The results of the query are below. What is amazing to me is that so many of our graduate coordinators work so hard for so little credit.

**Percentage Of "Release Time" For Serving
As Graduate Coordinator**

	0	1/6	1/4	1/3	1/2	2/3	3/4	F - T
N=	11	4	7	13	6	3	5	2

Other percentage efforts mentioned were (individual entries): 65 percent; 0-70 percent per department (several graduate coordinators, in other words); "a staff person handles these duties"; and "flexible."

Of particular interest to me, at least, was the section on future trends. In terms of graduate enrollment, over half of the respondents predicted increases or steady numbers. Predictions containing the most dramatic increases came from schools in the West and Southwest. Faculty trends are toward greater productivity (more strict enforcement of workload formulae) and fewer new faculty positions. There was one comment regarding the status of research that I wish to quote: "Dissertations and research in general will recede dramatically in importance and quality. Funding levels and job opportunities are slim; few will see professional advancement through research efforts." Ominous, isn't it? Do you agree with that assessment?

Most of the responses regarding the status of financial aid for graduate music students were cautionary or outright negative. Many schools are experiencing cuts in graduate faculty, downsizing of summer offerings, and stipend support. It is clear that these funds have not kept pace with inflation or with funding levels in other disciplines.

SUMMARY

Despite some of these latter mentioned concerns, on balance, the status of graduate music studies in the United States seems rather healthy. Recent enrollment gains have been fairly steady across programs and geographic strata. There does not appear to be an erosion in the quality of students in these programs, and faculty morale was not mentioned as a concern. The financial infrastructure of our programs is, admittedly, under assault. Concerns about proper levels of faculty workload, declining sources of financial aid, federal cutbacks in research funding, and eroding state support permeate the responses. These concerns on the part of the graduate coordinators nationwide may be wake-up calls. We would be wise to heed their warnings.

ENDNOTE

¹ Ronald D. Ross, "Graduate Music Requirements at Selected NASM Schools," *Bulletin of the Council for Research in Music Education*, 89 (Fall 1986): 1-7.

OPEN FORUM ON CHURCH MUSIC: WHERE MUSIC, LANGUAGE, AND THEOLOGY MEET

INTRODUCTORY REMARKS

CAROLYN JENNINGS

St. Olaf College

The church musician works at the crossroads of music, language, and theology. Virtually all music sung by choir and congregation carries text, which in turn both shapes and conveys perceptions about theology; thus the church musician is an active participant in the articulation of theology, either intentionally or unwittingly.

Working at these crossroads, the church musician is faced with many potential conflicts. If the language of the church, and of church music, differs radically from that of society, the church risks being labeled out of touch with reality; on the other hand, if the church adopts unequivocally all the language habits of current society, it courts banality. Translations present additional problems. Some of our favorite texts are out-of-date English translations of German versions of Latin paraphrases of Greek, which carry layers of cultural bias not present in the original. And how do we honor a musical tradition from which we wish to borrow, when that tradition includes language usage that seems at variance with our understanding of theology?

Although the church as a whole has been exploring the intersections of theology and the spoken language for some time, issues of theology and language *in music* have not been consistently addressed, at least not in the institutions that train church musicians. This is understandable. We are, after all, musicians, not word-smiths, and music is a rigorous discipline that demands much time and effort. None of us wants to send out church music graduates who are not, first of all, good musicians. But we do need the courage to acknowledge that as musicians we are easily beguiled by beauty: the beauty of a soaring melody, or an elegant shift in harmony, or simply a beautiful sound. And we need the courage to rethink some long-standing language habits that do not serve the church well and perhaps do not even honestly reflect the theology of our individual denominations.

Our church music students need opportunities to discuss and explore the many issues that surround language usage, and they need skills for problem-solving. In many cases, they will be the leaders and agents for thoughtful change, along with those few others who are sensitive to music, theology, *and* language.

While the following discussions do not all revolve around tradition versus contemporaneity, the word *tradition* is often used, so it may be well to pause and consider a definition for that word. In his book, *The Vindication of Tradition*, Jaroslav Pelikan distinguishes between *tradition*, “the living faith of the dead,” and *traditionalism*, “the dead faith of the living.”¹ One who is tone deaf to a tradition, Pelikan observes, is unable to hear the voices of the past, the present, or the future. But, he continues, it is healthy development that keeps a tradition alive, or, in his words, keeps it “both out of the cancer ward and out of the fossil museum.”² We need to learn to interact creatively with our heritage, affirming and contributing to a living tradition that points beyond ourselves and keeps us in touch with greater realities than we can envision through our own experience. Our students may leave our institutions without definitive answers, but they should not leave without having wrestled with the questions. Let us send them out prepared to participate in the dialogue, ready to contribute to a living tradition that truly integrates music, language, and theology.

ENDNOTES

¹ Jaroslav Pelikan, *The Vindication of Tradition* (New Haven and London: Yale University Press), 65.

² *Ibid.*, 60.

CHURCH MUSIC: WHERE MUSIC, LANGUAGE, AND THEOLOGY MEET

CYNTHIA UITERMARKT

Moody Bible Institute

“What language shall I borrow to thank Thee, dearest Friend?” Bernard of Clairvaux, in the twelfth century, addressed the same subject we are discussing today when he asked this question in his hymn, “O Sacred Head, Now Wounded.” “Let the words of my mouth, and the meditation of my heart, be acceptable in Thy sight, O Lord.” When King David wrote the words of Psalm 19 several thousand years ago, he was also conscious that his words were important before God. Implicit in both the hymn text and the psalm is the idea that our language about and to God matters, that the words that are chosen must be somehow be adequate to express our praise and also be appropriate to address deity.

Most of church music has text, and the task of its selection and use lies with the church musician. Both we, as church musicians, and our students need to be conscious of the issues and responsibilities that are thus raised. We need to realize, as did David and Bernard of Clairvaux, that our language matters to God.

As I present my part of this session, I will discuss first some issues that I believe are of importance to all of us, and then I will offer some thoughts as to how our students might be engaged in these same issues. I should say something else at this point: since this session is defined as being for persons involved in education for church music, I am making the assumption that those in this room are linked by that interest. I will therefore use pronouns such as “we” and “us,” and will be talking about issues such as theology and faith. It is by no means my intent by using these words, however, to offend anyone who may have chosen to attend this session who does not share that same faith or interest in church music.

Madeline L’Engle says in *Walking on Water*, “We think because we have words, not the other way around. The more words we have, the better able we are to think conceptually.”¹ The blandness or richness of our language will color our view of the world, and to go even further, the blandness or richness of our theological language will affect our view of God. L’Engle says further that “where language is weakened, theology is weakened.”² In other words, if our vocabulary to describe God is limited, our view of God becomes limited as well.

Our first lessons about having a full and varied vocabulary for referring to deity come from the Bible itself. In the book of John, we read, “In the beginning was the Word”—the Scripture here representing Christ as taking the form of language or communication from God to people. Certainly our picture of Christ is shaped by Isaiah in chapter 9 when he lists the names of Christ as “Wonderful Counselor, the Mighty God, the Everlasting Father, the Prince of Peace.” We know from Malachi 3 that “He is like a refiner’s fire or a launderer’s soap,” but

also from Ephesians 2 that “He himself is our peace.” In reading Psalm 23, we are comforted to learn that he is our Shepherd.

As we think about how language, particularly metaphor, in hymnody has shaped our view of God in more recent centuries, we are reminded by Walter Chalmers Smith (1867) that God is immortal and invisible, unresting, unshaking, and silent as light. Robert Grant (1833) tells us that God is our Shield, the Ancient of Days, our Maker, Defender, Redeemer, and Friend. We know that God is a fortress (Martin Luther, 1529), our help in ages past and hope for years to come, (Isaac Watts, 1719). We know that Jesus is a friend for sinners, a strength in weakness, and a help in sorrow (Wilbur Chapman, 1910). He is a beautiful Savior (*Gesangbuch*, Muenster, 1677), and the lover of our souls (Wesley, 1738).

In the language of contemporary hymn writers, we are reminded by Fred Pratt Green (1968) that “Christ is the world’s light,” “the world’s peace,” and “the world’s life.” Christopher Idle (1977) tells us that God is “eternal light,” “eternal hope,” “eternal life,” and “eternal power”. Margaret Clarkson (1984) proclaims that Christ is the “Way to God” who makes it possible for us “to face our Judge and Maker unafraid.” From Timothy Dudley-Smith (1975), in one of the most beautiful recent examples of the use of metaphor in hymnody, we are stretched to think of our Lord as “water to the thirsty”, “calm in place of clamor,” “sleep that follows fever,” and “freedom after bondage.”³

A personal story of how hymnody helped me to shape my view of God concerns the eighteenth-century hymn, “Come Thou Fount of Every Blessing” by Robert Robinson. I had grown up singing the words in the second verse, “Here I raise mine Ebenezer,” never having the remotest idea what was meant. At some point in college, I realized that the “Ebenezer” was a reference to I Samuel 7:12, in which the Israelites raised a stone monument to remind them of God’s help. As that understanding penetrated my mind, I began to mentally erect “stones of help” when I saw evidences of God’s work in my life. I was reminded in a fresh and vivid way that God does help his people, and that simply remembering His help is a great encouragement. Stretching my mind to encompass the concept of “Ebenezer” enlarged my view of God as I stacked up stones into my own monument.

As we think of how these images when sung and internalized can affect our view and therefore our beliefs about God, we realize that it is imperative that our theology be correct as well. Our language must not only be rich, but accurate. Beautiful poetic content is not an end unto itself where the hymn is concerned; our first and most important standard must be one of accurate theology. This concept has been understood for centuries, for history tells us that in the early centuries of Christendom, hymns were written to take sides in disputes over heresy. The words of hymns actually became weapons in theological battles.⁴

In *Sing With Understanding*, Harry Eskew and Hugh McElrath refer to hymns as the “bearers of grass-roots theology.” They go on to say that in many churches, particularly non-creedal churches, hymns may be the only corporate expression of

theology and may do more to teach theology than preaching or Bible study.⁵ From where do we derive the theology for our hymnody? In a time when the church is increasingly affected by the culture that surrounds it, our theology must come from the Bible alone, not from social trends or cultural demands.

Perhaps it was Isaac Watts' years of formal theological training that, when combined with his prodigious gift for poetry, allowed him to write both accurately and beautifully about the mystery of the death of Christ in this way: "See, from his head, his hands, his feet, sorrow and love flow mingled down. Did e'er such love and sorrow meet, or thorns compose so rich a crown?" Without an understanding of the transforming and regenerating power of salvation, could Charles Wesley have written so profoundly about his own encounter with God in "And Can It Be"?

Will the hymns that we sing affect not only our view of God, but our resultant behavior as well? In *The Service of God: How Worship and Ethics Are Related*, William H. Willimon writes at length about whether people who worship God will be affected in their moral formation. He says,

We do not worship God in order to become better people. Christians worship God simply because we are God's beloved ones. Christian worship is an intrinsic activity. But as we worship, something happens to us. The love we return in worship is, in turn, lovingly forming us for the better. The worship of the church—that predictable, patterned, public, purposeful behavior through which the church tells its Story as opposed to other stories, where God is named and praised and let loose in our lives, where the church rehearses and reminds itself of who it is and who it, by God's grace, is becoming—is a major context of moral formation.⁶

Marva Dawn, in *Reaching Out Without Dumbing Down*, addresses the subject of words in worship when she says, "Besides demanding that the text be faithful to the biblical revelation of God, we also ask that any words used for worship nurture in participants a godly character, form us to be God's children and followers of Jesus."⁷ As I have read these books, I have been struck anew by the fact that our worship, including our hymnody, though primarily about God, necessarily also involves people, and will ultimately have an effect on worshippers. If the theology in our worship is accurate, the results will be evident as people's lives will more fully display their beliefs.

A few years ago, I attended a seminar in Kansas City in which I heard a speaker use a phrase that has stuck in my mind. I can't remember his name in order to give him credit for the phrase, for at the time I heard him I didn't know I would be quoting him in the future. In fact, it wasn't until well after I heard him that this one little phrase kept coming back to me. He spoke about "singing the whole counsel of God" in the context of our church worship. It is not enough to have accurate but incomplete portrayals of God in our hymnody. We can't only focus on those attributes that make us feel good about God, such as His loving kindness, goodness, and mercy. We need to remember that He is not only our Creator and Sustainer but also a righteous God who is angry at sin. He is a Judge

before whom we will all have to account for how our lives have been spent. He is a holy God, and asks that we be holy too. In our hymn choices, we cannot adore and praise him selectively, for a part of who he is, but must adore and praise all of him as he has revealed himself to us in Scripture.

It is impossible to discuss language today without referring to the coming of postmodernism, a school of thought that is pervading our culture and has specific implications for language. While modernism means that we have objective ways of describing things that we can all agree upon, postmodernism advances the idea that language can mean anything an individual wants it to mean. Language is subjective, and therefore cannot be relied upon always to mean the same thing. Truth is subjective, and is something that cannot be known. We create our own truth, history, and meaning for language.

What implications does this have for the language of hymnody? How can we write about immutable truth in a world that no longer believes truth can be known and that the words we might use to try to define truth are without standard meaning anyway? Marva Dawn responds to this issue:

As our culture moves into postmodernism, the Church offers great gifts in its recognition of an objective knowledge of God in the scriptural revelation. We do a disservice to worshipers if, by overemphasizing music that only appeals to feelings, we promote the postmodernist attitude, "I can't know anything—there is no Truth unless I make it so."⁸

We must continue to write and sing hymnody that tells the objective truth about God that is knowable from Scripture. We can't allow our language about God to be shaped by popular philosophical thought. Singers of hymns, including us, must be continually confronted by the unchanging knowable truth about God.

At the same time, we can be conscious of those methods of communication that speak to those growing up in a postmodern age, known as Generation Xers. These young people, who include for the most part our students, seem to be longing for knowable Truth, as well as for emotional involvement, for stable relationships, and for answers for the brokenness they feel in their lives. These problems they face can be met by the truth of Christianity, but the truth must be taught in a way they will hear. Truths taught by story to Generation Xers seem to have a stronger impact than those taught systematically, for they engage the emotions and speak of relationship, and thus break ground for the implanting of truth.

Please allow me to give you an example. One of the courses I teach is an introduction to music for non-music majors. At Moody Bible Institute (MBI), a component of this course is a brief introduction to hymnology. In recent semesters, I have been increasingly introducing hymnwriters through stories of their lives before analyzing their texts. While learning about Isaac Watts, we might discuss how he could write hymns of such joy in spite of being so homely that no woman would marry him, or how it was possible that George Matheson may have written "O Love That Will Not Let Me Go" after a broken engagement.

After completing this segment of the course last week, I asked the students to write for me a few paragraphs about their thoughts about hymnody, now that they had encountered hymns in a studied fashion for perhaps the first time in their lives. A large percentage of them responded that they could now “relate” to hymnody because they knew stories about the lives of the hymnwriters. They were profoundly struck by the meaning and depth of the texts, but they became interested in the texts in the first place because they knew the hymnwriters as people who had found solutions to personal problems through faith. In fact, one student wrote that knowing how God had met the personal need of hymnwriters in the past gave her confidence that he could meet her needs in the future.

Another thing that struck me as I read my (non-music major) students’ responses to a study of hymnody was that all but one or two out of an entire class said they were thankful for having been introduced to hymns. Many said they had been raised in churches that no longer have hymnbooks and sing only praise choruses. Student after student wrote about being tired of singing songs with a lack of depth. They long for texts that will challenge them in their faith, expand their view of God, engage their emotions, and comfort the brokenness that they feel in their lives. I should also mention that several of them wrote about how difficult it is to concentrate on a complex hymn text while singing an intricate melody, especially if they don’t read music well. Interestingly, several said that reading the hymns was for them more meaningful than singing them. (This is certainly true also of non-musicians that we find in our church congregations.)

As to the question of how to educate music students about these issues, I have the following suggestions regarding the kind of people our church music students need to be. None of these ideas is new or groundbreaking, certainly for people in this room, but they exist as a reminder to me as I help our faculty at MBI work with curricula relating to church music:

- Our students must know correct theology. Church musicians have a tremendous responsibility in this area, for the music they choose helps to shape the view of God that their church members hold. Theological study should always be a part of the church music curriculum.
- Our students must be sensitized to the beauty and power of language. They need to learn to enrich their own vocabulary and to choose hymns so well-crafted that the singer is not conscious of the craft, but of the God about whom he or she sings.
- Our students must learn to think through a Christian grid about contemporary issues that affect language. Students must grapple with how to represent these issues in a way that allows users of hymnody to see the world as God sees it.
- Our students must be encouraged to proclaim truth through hymnody, in spite of living in a time when some will say truth cannot be known. We need to educate our students to use language effectively in a world where language itself is challenged.

- Our students must be able to build bridges that promote the use of hymnody in a culture that is increasingly musically illiterate.

In addition to music, then, the student aspiring to work in church music will need curricular exposure to theology, language, sociology, ethics, and human relations. Just as significantly, we as educators, church musicians, and role models for our students need to be examples of people who love not only music but also language and theology.

ENDNOTES

¹ Madeline L'Engle, *Walking on Water: Reflections on Faith and Art* (Wheaton: Harold Shaw, 1980), 38.

² *Ibid.*, 40.

³ All quotations in this paragraph are used by permission of Hope Publishing Company, Carol Stream, Illinois.

⁴ Harry Eskew and Hugh T. McElrath, *Sing With Understanding*, 2nd ed. (Nashville: Church Street Press, 1995), 85.

⁵ *Ibid.*, 63.

⁶ William H. Willimon, *The Service of God: How Worship and Ethics are Related* (Nashville: Abingdon Press, 1983), 37.

⁷ Marva J. Dawn, *Reaching Out Without Dumbing Down* (Grand Rapids: Eerdmans, 1995), 174.

⁸ *Ibid.*

CHURCH MUSIC: WHERE MUSIC, LANGUAGE AND THEOLOGY MEET

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Language and its relationship to music should always be at the forefront of church musicians' concerns. Sung faith has always been important to the Christian church. I propose to discuss this topic briefly in three sections. First, I will suggest the need to reclaim a relationship between prayer and song. Assuming the unity of prayer and song, I will focus next on how sung prayer shapes belief. Finally, I will suggest a pedagogical strategy for making textual changes and creating new sung prayers within the life of the worshipping community.

THE UNITY OF PRAYER AND SONG

"Those who sing pray twice."—Saint Augustine

In the extant documents of the early church, singing is not mentioned very often. There has been much speculation as to the reason for this. I am swayed by the argument that singing was rarely referenced in the written accounts of the early church because it was assumed that when one prayed, one sang. The Jewish heritage of prayer would indicate this.¹ Anyone even remotely familiar with Jewish liturgy today realizes that the cantor guides those assembled in sung prayer. Christianity has its roots in this Jewish ethos. Although St. Augustine was still struggling with the relationship between music and text in the fifth century, his famous words, "Those who sing, pray twice" also seems to indicate a heritage of combined prayer and song.² Thomas Troeger voices this concern fifteen centuries later in his intercessory hymn, "Make Your Prayer and Music One."³ Prayers have been present in our singing all along, but the sheer number of words and the sequential line of thought from stanza to stanza tend to organize our singing into theological argument or narrative, obscuring that while we are singing, we also are praying. In many ways, the refrain form of the nineteenth-century gospel song and its successors, the scripture song or chorus, provide a clearer sense of sung prayer because they are easily memorized, make use of repetition, and are not as content oriented. For many people, the gospel song and its offspring became the folksongs of the faith.⁴ Sung prayer permeates the worship of many non-Western cultures. As these songs find their way into our experience, combined with newer forms from the Iona and Taizé Communities, some congregations are discovering what Don Saliers has called "the integrity of sung prayer." He states, "At the heart of our vocation as church musicians and liturgical leaders is the question of how we enable the Church to 'pray well'—to sing and dance faithfully and with integrity."⁵ I believe that it is essential to make the connection between prayer and song in the

context of our discussion of language. When the disciples asked Christ to teach them to pray, perhaps they were also asking Christ to teach them to sing.

“LORD, TEACH US TO PRAY”: PRAYER PRECEDES BELIEF

For the educator, there is always a question of process. What is the pedagogy of belief? Do we learn the creeds and confessions of the church first and then base our songs and prayers on them, or do we form our creeds from our songs and prayers? In a frequently cited quotation, Prosper of Aquitaine (fl. 435-442) proposed that prayer shapes belief. He states “...*ut legem credendi lex statuat supplicandi*” [... that the law of belief stands on or is founded upon the law of supplicating or praying].⁶ There is then a long-standing tradition in the church suggesting that what we pray shapes our belief. To state this in the parlance of modern developmental psychology, experience or behavior should precede the explanation. As Jean Piaget wrote, “To understand is to invent.”⁷ In the context of our discussion, we might say, “to understand and internalize the formal creeds or confessions, we must reinvent them for ourselves through our prayers.” Re-creation through experience or behavior (very similar to *anamnesis* in the Eucharist) is the theological equivalent of Piaget’s reinvention. This re-creation can take place in several ways, including an ethical response, as suggested in Matthew 25 (verses 31-45), as well as through the *practice* of sung prayer. I also take a Piagetian approach to the word *practice*, which has at least a double meaning, including both repetition for skill mastery and the shaping the kinesthetic patterns or rituals of life.⁸ Shaping kinesthetic or behavioral patterns is especially important because singing is a physical act. The body is the instrument of the singer; in many faith traditions, prayer also implies a specific physical posture. Just as communication takes practice in any relationship, it takes practice for the prayer/singer to learn to communicate with the Creator.

In the historic dialogue between *lex credendi* (law of believing) and *lex orandi* (law of praying), there is ample precedent for saying not only that belief and prayer are related, but also that prayer, and singing as an act of prayer, shape belief.⁹ The words with which we pray/sing and the rituals we practice provide the pedagogical foundations for belief. Erik Routley noted that “when a congregation sings [a hymn], they are not far from saying, ‘We think this. This is our own idea.’”¹⁰ Argentinean church musician Pablo Sosa, arguably the leading authority on Latin American congregational song, states it like this, “The doctrines of the church do not become faith until they are sung.”¹¹ Many mainline faith communities do not appear to understand the integral relationship between praying and singing. One is more likely to experience a connection between praying and singing in African American worship or charismatic services than in many mainline monocultural Anglo settings. The view that music, as one of the symbol systems employed in worship, not only “expresses what we believe” but “shapes that belief” is commonly accepted in ecumenical circles.¹²

BUILDING CONSENSUS: WE ARE ALL EDITORS

Living languages change. Words are symbols of thought. Because of the open-ended and ambiguous nature of symbolic activity (music, art, literature, etc.), each listener, viewer, or reader subconsciously “edits” a work while participating in the experience. When a congregation sings a hymn, each person may have a unique experience, especially if the hymn is one of intrinsic artistic quality, theological integrity, and liturgical appropriateness. As the meaning of words changes, we need new symbols to express our experience. Much of my faith was shaped by the language of seventeenth-century England (the authorized “King James” version). Seventeenth-century English is very rich and beautiful, but expressing one’s faith only in historical and sometimes anachronistic terms has its problems. While connecting one with the “great cloud of witnesses” that have gone before, we may hide behind King James English in order to keep God at a distance from our existential reality. The beauty, cadence and mystery of earlier language may be appropriate for the majesty of the cathedral, but it may not always speak to the immediacy and frenetic pace of the marketplace. If we are willing to embrace the assumption that what we pray and sing shapes belief, then we need to consider carefully our choice of words.

There have been many responses to this issue of late.¹³ Indeed, this area is fraught with controversy. Congregations are often caught off balance and offended when they open up their newly purchased hymnals and discover that many of their favorites have been altered, sometimes extensively. Choirs become war zones when the director makes unilateral changes in the texts of favorite anthems. Clergy and laity may become estranged. For each one who feels betrayed by changes, there are often others who champion the changes with the spirit of the Crusades. Regardless of stance, one soon discovers that these changes are for many a matter of belief. It is difficult to sing something that you do not believe. Singing in worship is an act of integrity.

Maintaining and deepening the Christian community (*ecclesia*) takes effort. The Society of Friends provides a model for building consensus on difficult issues. Most congregations rely on direction from an authority (pastor, musician, bishop, etc.) or take a vote with majority rule. Therefore we may not be skilled in a process that might lead to consensus. Perhaps decisions affecting belief need to be discussed and shared by the entire congregation. Such discussions are an important part of being a community of believers. Being in community does not mean being in conformity on all points. Unless we learn to listen to one another and respect opinions that vary from our own, then we might as well form a denomination called The Church of My Special Interests.¹⁴

What process might lead to consensus? In light of extensive publicity given to gender changes in reference to Deity and humanity, we need to establish a broader understanding of the nature of changes in our prayers and songs. Let me suggest three ways to frame a discussion.

First, textual changes and fresh metaphors need to be viewed as theological and not political or ideological. Just because one person's opinion varies from mine does not make their perspective ideological and mine theological. All of our ideologies have theological ramifications. Francis Mannion observes that liturgy has become too highly politicized. "The effect of politicization is essentially one of narrowing and even overriding the intrinsic vision of the liturgy itself and of redirecting its transforming power into political and legal channels."¹⁵ We cannot escape the influence of social issues, class, and culture on faith. The question becomes, will we allow culture to transform prayer, or will our prayer transform the culture?¹⁶ This is a theological questions around which all can gather.

Second, theological changes in language are made for many reasons. John Wesley was one of the most fastidious editors of hymnals, much to the chagrin of his hymn-writing brother Charles. Isaac Watts' great hymn, "Our God, Our Help in Ages Past" was the target of one of John Wesley's most famous editorial changes. John felt that the Calvinist God of Isaac Watts was much too provincial for his Arminian spirit. His change from "Our God" to "O God" was intended to be less parochial and has been adopted by virtually all hymnals outside of the Reformed tradition to this day. There are many theological reasons to adapt texts. Let me list just a few:

- A translation has not been faithful to the original.
- A word has become arcane to the degree that its meaning either is not known in common usage or has acquired a new connotation not appropriate to the context of the hymn.
- The language reflects the church at a point in its history when images of arrogance, political power, or military conquest held sway over images of servanthood and humility.
- The language displays a cultural insensitivity or superiority of class, implying that some in God's creation are by nature inferior to others.
- The language displays gender exclusivity in metaphor and example when referring to persons.
- The language reflects God's nature only in metaphors of dominance, power, and virility.

Concern for these issues, however, must be balanced with artistic considerations. A once-eloquent testimony of faith from an earlier era may ring aesthetically banal in the hands of an unskilled textual hacker in spite of good intentions. Such alterations may resound in the ear of the singer as an ideological diatribe or piece of manipulative propaganda. When this happens, the changes draw attention to themselves and distract the singer from the author's intent.

Third, our prayers and songs are re-creative acts in imitation of our Creator. Our lives are potentially continual acts of re-creation. Re-creation is at the heart of the faith community. Procreation is an act of re-creation in God's image.

Reclamation of the earth's resources is an act of re-creation through the redemption of God's natural world. Artistic endeavor is an act of re-creation, drawing upon the resources of the Creator in fresh ways. Liturgy—the work of the people—is a process of re-creating the community of believers through word, prayer, and table. If re-creation is a process that leads us to a greater understanding of the image of God (*imago Dei*), then it would appear to be a primary activity of the faith community. This has significant implications for pedagogical process. For example, should decisions that are made concerning the choice of texts be imposed on the community from an outside source or singular perspective? Initially, unilateral changes might seem to be more efficient, but they may also appear to be motivated by a narrow political agenda rather than a theological concern. For example, changes made in choral music and congregational song at the sole discretion of the minister or musician without consultation with a representative group from the fellowship have as much potential to breed resentment as to foster enlightenment. By its nature, the worshipping community (*ecclesia*) must struggle with decisions of belief and practice in a spirit of cooperation, collegiality, and discernment. Creativity does not come easily. Creativity fostered within the context of community has the advantage of potentially strengthening the community through mutual discernment of the Spirit and providing fresh metaphors of faith drawn from the experience and witness of its members.

The Iona Community in Scotland provides a model that might be helpful locally. This group discusses theological themes for which materials are needed. Individuals bring songs to the community for trial use within the context of liturgy. They are then adapted by the community and tested again until all have fully shared in the creative process.¹⁷ This process might be used in adapting existing texts or in composing fresh expressions of faith. It is doubtful that the law of prayer will transform the law of belief unless changes in language are re-created by the community. There are several benefits to this approach:

- The minister or musician does not assume an adversarial or autocratic position *vis-à-vis* the congregation.
- Changes that are made have the benefit of a thoughtful presentation, thorough explanation, and extensive review, whereas unilateral changes often suddenly appear in print.
- Artistic decisions benefit from the wisdom of the group and do not depend on the capacity of one person.
- A group creative process recaptures liturgy as “the work of the people.” The people literally embody the prayers of the community.

The words of the prophet Amos hover over all of our efforts of re-creation, humbling us and reminding us that our prayers must always point beyond the sphere of our self interests.

I hate, I despise your festivals, and I take no delight in your solemn assemblies. Even though you offer me your burnt offerings and grain offerings, I will not accept them; and the offerings of well-being of your fatted animals I will not look upon. Take away from me the noise of your songs; I will not listen to the melody of your harps. But let justice roll down like waters, and righteousness like an ever-flowing stream. (Amos 5:21-24)

Erik Routley reminded us that a good hymn is “well written, well chosen, and well sung.”¹⁸ Changes may be well intentioned, but poorly executed, placing the singer/prayer in the middle of a dilemma of choosing between a more inclusive theology or a less artistic rendering. This is where the test of the community comes into play.

Before closing this discussion, I want to highlight two concerns that those responsible for the prayers of the people need to consider. The first has to do with changes made to existing materials. The second has to do with gender references for persons and God.

PRESERVING THE INTEGRITY OF TRADITIONAL MATERIALS

It is difficult to modify with artistry the piety, language, and metaphors of another era. While some changes can be made innocuously, others may be rendered in such a way as to denigrate the author’s original intent and aesthetic effect. Furthermore, these changes are often printed without any reference indicating that an adaptation has taken place. Among the solutions available is for the community to write new versions of established materials, e.g., The Lord’s Prayer, Apostles’ Creed, Psalm 23, etc., that might be used alternately with more traditional expressions. Some inherited versions may rightly fall out of use. Others cannot be revised as easily and need to be honored for their place as a part of the Christian heritage.¹⁹ The gain that may be made in theological correctness for our time needs to be balanced against the loss of classical versions for which there is a corporate memory.²⁰

MOVING BEYOND THE GENDER WARS

Marjorie Procter-Smith has suggested three modes of textual change, especially as they relate to gender.²¹ They are:

- *Nonsexist language.* In this form, the author uses gender-neutral language in place of gender-specific terms. An example includes substituting *people* or *humanity* for *men*. Exchanging the word *God* for *he* may solve the political and theological agenda for some, but not the issue of artistic integrity for others. Such changes can call attention to themselves, prove awkward to sing, and obstruct other theological ideas being presented. In short, they are often unsatisfactory theologically and artistically.

- *Inclusive language.* This approach attempts to balance male and female metaphors used in a given hymn, prayer, or sermon. Artistically, inclusive language has more potential in prose than in music because it is often difficult to adapt texts that are sung, given the demands of meter, rhyme, and the convergence of musical and textual accents. There are, however, some excellent examples of inclusive writing.²²
- *Emancipatory language.* Emancipatory language is a more positive approach. It seeks new metaphors and expansive ways of thinking about God and humanity that move beyond the traditional. This form “assumes that God is engaged in women’s struggles for emancipation, even to the point of identifying with those who struggle.”²³ Brian Wren, Tom Troeger, and Shirley Erena Murray are examples of authors who explore this approach.²⁴

CONCLUSION

A living faith inspires us to reinvent our understanding of God with fresh emancipatory metaphors. While maintaining the heritage of sung prayer, our generation must add new stanzas to the church’s song. The language that we use for singing and praying forms our faith. Criteria for changing the prayers of the people need to be formulated in a spirit of dialogue and consensus. Language is always changing. If a congregation sings and prays only with metaphors of the past, they may not allow God to be fully present in their lives today. If they sing and pray only in contemporary metaphors, a congregation cuts itself off from its roots. The tension produced between these two poles is pulling apart many congregations. This impasse might be transformed into a creative dialogue if the *ecclesia* or body of believers becomes a part of the solution. If what we sing and how we pray shape our belief, let us sing and pray both “with the spirit and also with understanding” (I Corinthians 14:15).

ENDNOTES

¹Eric Werner, *The Sacred Bridge: Liturgical Parallels in Synagogue and Early Church* (New York: Schocken Books, 1970) is perhaps the standard source in this area.

²For a representative sampling of Augustine’s references to music, see James McKinnon, *Music in Early Christian Literature* (Cambridge: Cambridge University Press, 1987), 153-68.

³From Thomas Troeger and Carol Doran, *New Hymns for the Life of the Church* (New York: Oxford University Press, 1992), 22. The first stanza reads as follows:

Make your prayer and music one!
Lift your sings of faith as signs
That this world has not undone
Heaven’s wonderful designs. Alleluia!

⁴Carlton R. Young, *My Great Redeemer’s Praise: An Introduction to Christian Hymns* (Akron, Ohio: OSL Publications, 1995), 80.

⁵Don Saliers, “The Integrity of Sung Prayer,” *Worship* 55/4 (July 1981): 291-92.

⁶Quoted in Geoffrey Wainwright, *Doxology: The Praise of God in Worship, Doctrine, and Life* (New York: Oxford University Press, 1980), 225.

⁷Jean Piaget, *To Understand Is To Invent: The Future of Education* (New York: Grossman Publishers, 1973).

⁸Jean Piaget discusses practice games and learning in *Play, Dreams and Imitation in Early Childhood*, tr. C. Gattegno and F. M. Hodgson (New York: W. W. Norton & Company, 1962), 110-35.

⁹Geoffrey Wainwright discusses the history and significance of *lex orandi* and *lex credendi* in depth in *Doxology*, note above, chaps. 7 and 8.

¹⁰Erik Routley, *Hymns Today and Tomorrow* (Nashville: Abingdon Press, 1964), 21.

¹¹An unattributed quote in Pablo Sosa, "Spanish American Hymnody: A Global Perspective," *The Hymnology Annual: An International Forum on the Hymn and Worship*, vol. 3, ed. Vernon Wicker (Berrien Springs, Michigan: Vande Vere Publishing, 1993), 60-61.

¹²See *The Milwaukee Symposia for Church Composers: A Ten-Year Report* (Washington, D.C.: The National Association of Pastoral Musicians, 1992), sec. 12.

¹³Some sources often cited include Nancy Hardesty, *Inclusive Language in the Church* (Atlanta: John Knox Press, 1987); Keith Watkins, *Faithful and Fair: Transcending Sexist Language in Worship* (Nashville: Abingdon Press, 1981); and Brian Wren, *What Language Shall I Borrow? God-Talk in Worship: A Male Response to Feminist Theology* (New York: Crossroad Pub. Co., 1989).

¹⁴M. Francis Mannion refers to the trend toward individuality and special interests observed in the desire for "intimacy, personal closeness and radical familiarity" as the "intimization of society" and believes that it has had a profoundly negative effect on worship. Rather than encouraging a worshipping community, it fosters a gathering of politically like-minded persons. See "Liturgy and the Present Crisis of Culture," in *Liturgy and Spirituality in Context: Perspectives on Prayer and Culture*, ed. Eleanor Bernstein, C.S.J., (Collegeville, MN: The Liturgical Press, 1990), 8-13.

¹⁵*Ibid.*, 17.

¹⁶Marva Dawn, in *Reaching Out Without Dumbing Down* (Grand Rapids: Eerdmans, 1995) explores the issues of contemporary culture and its influence on worship. See especially chap. 3, "Outside the Idolatries of Contemporary Culture," 41-55.

¹⁷See John Bell and Graham Maule, *Heaven Shall Not Wait* (Chicago: GIA Publications, 1989), 8 for a description of a group creativity process employed by the Iona Community. In a church I once served, I adapted this process by selecting a small committee from the choir and congregation who had among themselves liturgical, musical, poetic, and theological gifts. When I found it necessary to alter an anthem text or hymn, I let the committee wrestle with the work in question. Their solutions were invariably superior to mine artistically and theologically. Furthermore, since the alterations were "the work of the people," they were readily accepted by the choir and congregation.

¹⁸Eric Routley, *Hymns and Human Life* (Philosophical Library, 1953), 307.

¹⁹Handel's "Hallelujah" comes to mind here, as do some of the traditional Christmas carols. The most continuously sung congregational song on the North American continent, "All People That on Earth Do Dwell," suffers greatly from attempts to change masculine references to God. One is faced with the difficult choice of elimination (and therefore loss of a singing tradition) or substitution of another metrical version altogether.

²⁰See C. Michael Hawn, "The Consultation on Ecumenical Hymnody: An Evaluation of Its Influence in Selected English Language Hymnals Published in the United States and Canada since 1976," *The Hymn* 47/2 (April 1996), 26-37. This article notes some of the many variations in specific hymns that have been published in hymnals appearing in the United States since 1976.

²¹Marjorie Procter-Smith, *In Her Own Rite* (Nashville: Abingdon Press, 1990), pp. 63-71.

²²See, for example, Brian Wren's "Bring Many Names" where he addresses "Strong mother God" in stanza 2 and "Warm father God" in stanza 3. This hymn is found in a few recent hymnals (*The New Century Hymnal*, no. 11; *Chalice Hymnal*, no. 10) and also in his collection *Bring Many Names* (Carol Stream, IL: Hope Publishing Company, 1989), p. 9.

²³Procter-Smith, note 21 above, 66.

²⁴Some examples of emancipatory language would include Brian Wren's "Woman in the Night" (see Carlton Young, ed., *The United Methodist Hymnal* [Nashville: The United Methodist Publishing House, 1989], no. 274). Other emancipatory hymns by Brian Wren are "A Prophet-Woman Broke a Jar" in his collection *New Beginnings* (Carol Stream, Illinois: Hope Publishing Company, 1993), no. 4. Two excellent inclusive hymns would be "Who Is God?" from Wren's *New Beginnings*, no. 16, and "Dear Mother God" from Wren's *Faith Renewed* (Carol Stream, Illinois: Hope Publishing Company, 1995), no. 3.

Thomas Troeger explores fresh metaphors for God in his hymn "Source and Sovereign, Rock and Cloud" (*The United Methodist Hymnal*, no. 113).^{*} He deals with emancipatory themes in his collection *Borrowed Light* (New York: Oxford University Press, 1994) with "Ballad of the Woman Bent Double" (p. 101) and approaches the difficult topic of the abuse of women in "Holy and Good Is the Gift of Desire"^{*} (p. 81).

Many of Shirley Erena Murray's hymns offer emancipatory possibilities including these from her collection *Every Day in Your Spirit* (Carol Stream, IL: Hope Publishing Company, 1996): "Where God Enlightens"^{*} (no. 30), "With My Whole Heart" (no. 36), and two hymns on women's suffrage, "It's a Hundred Years" (no. 38) and "The Justice Tree" (no. 39). Murray's "Of Women and of Women's Hopes" found in *In Every Corner Sing* (Carol Stream, Illinois: Hope Publishing Company, 1992), no. 56, appears also in a few most recent hymnals.

^{*}These hymns were read in the NASM Forum.

CHURCH MUSIC: WHERE MUSIC, LANGUAGE, AND THEOLOGY MEET

JANE MARSHALL

Southern Methodist University (Retired)

Margaret and Sarah are in their mid-60s, and the numbers of people their age and older is growing. They went to the same grade school, where they had music class every day and where they listened to Walter Damrosch on the radio once a week in assembly. They learned more about classical composers and compositions in daily music class, where they also learned to sight-read and to sing in parts. Their secondary school musical offerings included band, which went to contest every year; orchestra; choral club; and Gilbert and Sullivan operettas.

They went with their families to worship at least once every week, Margaret to a Christian church, Sarah to temple. There they heard and sang the music of their faith—hymns, songs, spirituals, chants—music that had come down through the centuries and was known almost by heart. At home, they sang some of that same music, around the piano or during holiday rituals. They didn't know the word "ecumenical." As teenagers, they heard each week on radio the Met, the New York Philharmonic, Fred Waring's Pennsylvanians, and the Mormon Tabernacle organ concert by Alexander Schneider; and they went to hear the St. Olaf and Westminster College choirs when they came through town and attended opera; civic music solo concerts; and musical shows by Kern, Gershwin, and Rogers and Hammerstein. In college, they danced to Xavier Cugat and Glenn Miller and heard more and more of a young Leonard Bernstein.

They still go to church and temple, sing and hear both the same music and new material published by their faiths' national committees. Margaret's church attempts to offer both a traditional worship service and an "alternative" service to keep all ages happy and to attract members. Even Sarah's temple is exploring music that will do the same thing. In the traditional service, music from all periods is used; in the "alternative" service, fewer styles—folk, twentieth-century ballad, or pop gospel is used. This service is more informal, with less historical ritual. Both women support the arts in their respective cities.

Their children are college graduates working in the marketplaces of corporate America. They must make it through the rapids of child-rearing, day-care, work, and home duties as they are bombarded with information about, and wrapped in, the experience of violence, economic chaos, with TV, rock, reggae, and rap in an affluent society that sends rockets to explore other planets and to explode in parts of their own; and after Viet Nam and other police actions and the upheaval of the 1960s, they have learned to be wary of authority and institutions. They are easily bored when action and information doesn't come fast or interestingly enough, and they seldom spend time alone with their own thoughts or with reading. They came through public schools that were phasing out the arts or assigning them to hours

before or after school (providing they did not collide with athletics). They are at home with computers, as are their children.

They did their own thing growing up, rebelling, as was the fashion, against rituals their parents knew, and either dropped worship altogether or found the traditional expression of it too dull to be attractive. They still do.

They are lonely in an overpopulated world, but they hunger for meaning in life. Many of the Gentiles of their generation are beginning to find it in enormous churches that convene on Sunday with a professional pop band and a soloist with a hand-held mike furnishing most of the music, which is almost entirely in one twentieth-century style or a poor copy of what's good in that style. What they do sing corporately is brief praise choruses thrown on a large screen, since there are no hymnals and no hymnody as their parents knew them. These large nondenominational churches do, however, provide small group missional activities that allow them to find meaning for their lives in doing something for other people and also to be with others who are seekers like themselves. Their Jewish counterparts, if they go to temple, often now hear guitars accompanying the Israeli folk tunes sprinkled through their revised, inclusive language ritual. Only a few of both faiths support the arts or miss them.

I took the time to profile these two groups as a prelude to what may seem ridiculous—like trying to put socks on a rooster—and speak about musical quality. For all of us in schools of music are committed to classical literature, old and new, of high quality, and are working mightily to transmit this passion and the techniques that go with it to our students, many of whom will work in churches professionally. Whatever force motivates them to do so, they are facing a collision, one also beginning to shake the concert-going public at large.

As Michael Hawn has so eloquently asked our own faculty, how will the music these students are trained to teach and perform “play in Peoria” now? St. Gertrude’s on the Corner and increasingly even Temple Shalom exist in a musical climate changing radically from that which enfolded them back in academia and which enfolded their parents. Suddenly, like the young man in a workshop where I was working a few years ago, they need answers to the questions, “What is quality?” and, I would add, “Why is quality?” Then, “How can I fit it into this place?”

This is upheaval time for them, and upheaval time for church music in particular and religion as we knew it in general, and I certainly would or could not presume to address such a gigantic issue here. I will suggest to you Marva Dawn’s *Reaching Out Without Dumbing Down* (Eerdsman’s); the August 1996 cover story, “The Next Church” in the *Atlantic*; Carlton Young’s *My Great Redeemer’s Praise* (The Order of St. Luke), Bernstein’s *Unanswered Question* (Harvard University Press); his *Young People’s Concerts* (Doubleday); Alice Parker’s tiny book, *Melodious Accord* (LTP) and anything else either Alice or Robert Shaw have so eloquently said over and over again.

So here is my definition of musical quality. I do not claim it to be exhaustive, but so far it has worked well as a cookie cutter of that artistic dough.

1. *It is unconfined music.* It enriches hearers and performers of all kinds in all places in all centuries, not limited by geography, by time, by style, or by audience; it is universal. Mozart is programmed in Tokyo, African songs are sung in Canada, Latin tunes are danced to in France and Germany, melodies from the Middle East and Far East are hummed and strummed by Scandinavians, and Bernstein and “Amazing Grace” are loved around the world. The list of examples is endless. Music of quality is unconfined.

2. *It engages the whole person*—body and soul, or, if you prefer, the intellect and the senses. If it is cerebral only, it will interest musicians at the time but not everybody else. Strict serial music did not become universal because one had to be a trained musician to appreciate it; and it did not catch on for long as a form without modification even by most sophisticated musicians. On the other hand, if it clutches at the heart or tappable toes but does not involve the head, it will eventually lose its universal appeal and fall into the category of period pieces (for example, the compositions of Ethelbert Nevin and Sinding.) Repertoire of quality engages the whole person: thoughts and feelings that run the gamut from peace to violence, doubt to conviction, ecstasy to despair—the emotional demons and angels that inhabit all human beings.

3. *It is irreplicable.* For some reason we call genius, it can’t be duplicated. Bach’s sons were excellent composers, but the difference between them and Dad is discernible, and they do not occupy as deeply revered a niche in history and aren’t performed as widely. What separates Mozart from Salieri, a very knowledgeable composer? Or who has come up with another “Veni Creator Spiritus” or “Kol Nidre” or with that anonymous writer’s “What wondrous love is this, O my soul?” or “Amazing Grace”? Amazing genius, whenever it has happened or whenever it has come from, has created art that defies replicating.

So what do we do? The collision is already happening between music of quality we believe in and teach and music being performed because it is what a large, needful segment of the population likes or understands, and because it works—reasons, as Carl Schalk has said, based on consumerism and pragmatism rather than on liturgy or some power not we-centered; and the collision is waiting to happen to our present students who will be responsible for music-making in churches.

You will all have your answers. My mind runs along roads like this:

First, I don’t intend to throw out the music we are teaching, but I must continually ask myself and my students what quality is, why it is important, and how, and, I would add, even when to communicate it to those who have little knowledge about or concern for it. As I’ve often thought, I don’t want to hand down plastic spoons instead of sterling/stainless to my own children, given that I have sometimes used the first at picnics and Baskin-Robbins. Over the long haul, I know the assembly-line plastic spoons can’t take much heat or convey much weight.

Second, people are the reason for music-making, not the reverse: that goes for those who give it and those who receive it. It’s a conviction that suggests to me that musicians’ attitudes cannot be seen as elitist or superior as they work with the

people and institution they serve and attempt to grow an audience increasingly open to styles of music they haven't known or felt the need of before.

A word here about hymnody, the aim of which is not perfection in performance but participation. It has helped me greatly to think of not only the Bible but the hymnal of my faith as a family album or scrapbook, a comparison I borrow from theologian Victor Furnish. Every page has pictures and stories of people in my family, some of whom I didn't know or even like much but who nevertheless were parts of my roots; and they may be very dear to some of my present faith-family. Alice Parker helped me too, for, though I know her own preference, I never have known her to put down a hymn or song in a hymnal—only to take pains to sing it in as near its original style as possible. I don't sing it now, but the old gospel song "God Will Take Care of You" saw me through a very scary time when I was thirteen, and it, along with German chorales and plainchant, helped form my religious identity. Nearly all denominational hymnbooks now are very eclectic, and I believe we should respect every page. After all, it is the people's book, not just the musicians'. We need to care about those people and hone the pedagogical skills—that Mike Hawn demonstrates so well—that are needed to make all the hymns friendly to them. Certainly we would want quality in text as well as tune, the ideal there being good poetry with content that tells the whole, accurate story, an ideal that in the church community is not always the only goal. Without question, serving as a church musician these days takes more flexibility, and it's the folks with tradition who must do the most bending and bridge-building to slowly raise the standard of quality—for the traditionless, or rootless, seekers have almost no tradition to bend from.

Third, it means constantly looking for material of all those styles, from medieval to twentieth (soon twenty-first) century, that is both of good quality and accessible to untrained listeners and singers/players. (As a composer, I've struggled over 50 years to find this synthesis in every note, not always successfully.) Samuel Johnson must have had some idea of this tension when he wrote to an aspiring author, "Your manuscript is both good and original. But the parts that are good are not original, and the parts that are original are not good."

Fourth, it means being not only passionate about music but well-rounded enough to avoid cynicism, not hanging one's identity solely on one thing, be it an art form, an institution, colleagues' approval, or even what one envisages as success. Surely this will result in better mental, musical, and ministerial health. It's a challenge in teaching because it undoubtedly comes more from the person who is the teacher than from the book.

So, unless I intend to teach that collision is to be avoided by encouraging students not to serve churches—and I, for one, don't—I ask, who will be equipped as healers when that collision happens?

MEETING OF REGION EIGHT

A MUSIC EXECUTIVE'S RETROSPECTIVE

ROBERT R. FINK
Boulder, Colorado

As music executives, we make many decisions every day, mostly small and insignificant ones, but the outcomes of some of these decisions can have a significant impact on our programs. I have been asked to inform you, with the benefit of hindsight, of some of my decisions and actions that have proved to be positive and have lasting results and some where I invested my time and energy in what now seems to have been counterproductive or of little significance. I will begin on the negative side of the ledger and then alternate with positives so that this will not become too depressing. Fortunately, my memory is selective, so there are a few more positives than negatives. For some reason, the negatives that I remember seem to be more unusual and difficult to generalize about, and consequently, may not be as useful to you.

NEGATIVE REFLECTION 1

Early in my time as chair of the Department of Music at Western Michigan, the upper administration quite abruptly raised standards for promotion in rank, particularly as they related to terminal degrees, research, and creative work. The rationale was to make the faculty more productive and thus to increase the reputation of the institution. At the time, this seemed like a good idea to me, and I rigorously applied the new standards. But the tenured faculty who were caught in the middle by this change in expectations suffered. Those who were very good faculty members remained so, but became dispirited when they were not promoted to full professor. Those who were not very good faculty members remained so, but still felt that they should be promoted. As I look back on it now, the increase in reputation of the institution that did occur in following years should not be attributed to the application of the new standards to tenured faculty already in the department. It was much more the result of bringing in new faculty to meet the new expectations during those wonderful years of growth. I regret that I did not spend more time helping faculty members caught in this situation to cope with the difficult transition.

POSITIVE REFLECTION 1

One of the first initiatives that I started at the then very small Western Michigan College, when I arrived as a faculty member in 1957, was to plan a new music building. I had been assigned a tiny closet of a space to teach horn, so this was a matter of self-interest. When I suggested at the first faculty meeting that a new building should be planned, I was immediately appointed chair of a committee to do so. This was a learning experience that I never forgot. My interest increased when I became chair of the department some years later, and despite many setbacks, my passion for a new facility continued unabated throughout my time there. This resulted in a full-scale program plan, approval of the university administration, and a million-dollar gift toward construction, but no state funding. Over twenty years after my original push for a new music building and two years after I left Michigan for Colorado, a beautiful new building became a reality. I would like to think that my persistence and tenacity had something to do with this. And when I visit that building and see the students and faculty at work in it, I realize that every minute that I invested in laying the groundwork was time well spent.

At Colorado, I proposed four facilities improvement projects, all of which looked hopeless at the time: the renovation of our large auditorium, the renovation of our recital hall, the construction of a graduate student reading room, and the construction of a new ensemble rehearsal building. The first three of these were completed before my retirement. The rehearsal building is currently under construction. The enormous amount of time that I spent planning and soliciting institutional and external funds for these projects has been forgotten, but the significant impact that they have had on the music program warms my heart whenever I enter one of these precious spaces.

NEGATIVE REFLECTION 2

The marching band at Western Michigan was very weak when I became chair, and the football team was pitiful. In order to inject enthusiasm at the games, I encouraged the marching band director to stop marching and instead to present musical spectaculars with props and costumes at half-time. I thought that the students in the stands might enjoy this. They did, but alumni and townspeople were not pleased, and I learned very quickly who had the most influence over what happened at football games. This new approach lasted barely one football season.

POSITIVE REFLECTION 2

Early in my career as a music executive, I decided to attend every possible ensemble concert and faculty recital that the department offered. This proved to be time well spent, and I continued the practice throughout my years as an administrator. It had two very good results. My children grew up with an exceptionally

broad exposure to music from the programs that they attended with me—this was about the only way that they could be with dad in the evening—and faculty and students really seemed to appreciate the support of their efforts that my presence provided. Strong musical and personal bonds with my children, faculty, and students resulted. As an example, a member of the piano faculty stormed into my office once in Colorado and angrily started berating a decision of mine that he did not like. Suddenly, he stopped, apologized, and said, “I really can’t get mad at you. You have never missed one of my recitals and that means a great deal to me.” He left and I never heard another word from him about that decision.

NEGATIVE REFLECTION 3

I agreed to accept an invitation from the president of Western Michigan to represent the administration at the bargaining table after a faculty union was organized. I thought that I could help solve some of the problems that had developed between faculty and administration over the years. Unfortunately, a tough labor negotiator was hired by the president to lead our team at the bargaining sessions, and his vicious treatment of faculty at the table turned my stomach and pitted me against my faculty colleagues. When I suggested to the president that he change strategy and deal with the faculty through courteous discussions in the academic tradition, I was rebuffed. I resigned from the team and soon after left the university. Time spent in this effort was distasteful and a complete loss except that it pushed me toward Colorado, where I have been extremely happy.

POSITIVE REFLECTION 3

Both at Western Michigan and Colorado I was expected to do an annual evaluation of individual faculty members. I decided to involve faculty colleagues in the evaluations. As those involved had a chance to see the accomplishments of others in detail and compare them to their own, they complained less about their own evaluations and became more productive. And as those being evaluated came to realize that their colleagues expected more from them, most gave considerable effort to increase and improve their professional activities. While these evaluations remained painful for some, overall productivity increased and faculty were more satisfied with the evaluation process.

NEGATIVE REFLECTION 4

In my first year at Colorado, I had to recommend budget cuts. Among other things, I opted for deleting some graduate assistant and teaching assistant lines. I could have cut deeper into operating expenses and part-time faculty instead. This decision hurt the graduate program in quality and numbers and I had to work very hard and sacrifice other things over the next few years to add back these lines. I

learned from this experience to protect with a vengeance the resources that directly affect the recruitment and retention of students.

POSITIVE REFLECTION 4

When I retired as dean at Colorado, an article in the local newspaper listed ten of what my colleagues and the upper administration thought were my most significant accomplishments. Interestingly, all ten had involved raising funds, and eight of the ten involved raising funds externally. The ten accomplishments were:

- Renovating Macky Auditorium
- Renovating the Music Hall
- Bringing the American Music Research Center to campus
- Establishing the residency of the Takacs String Quartet
- Constructing the Graduate Student Reading Room
- Expanding the Lyric Theatre Program
- Creating the Computer Assisted Music Laboratory
- Tripling the College of Music endowment
- Increasing funding for scholarships and fellowships
- Increasing the size and diversity of the faculty and staff

Midway through my tenure at Colorado, I had decided to spend a minimum of 20 percent of my time in external fundraising, and this proved to be a very good decision. I did not particularly enjoy this aspect of being a music executive, in fact I was frequently uncomfortable, but I could see that with diminishing institutional resources, it was the only way that my hopes and dreams for the program could be fulfilled. Every minute that I spent in this area proved to be of great and lasting value. When an elderly woman who I had recently convinced to establish an endowed scholarship in memory of her parents wrote me a touching letter thanking me for the opportunity to do so, I began to realize that the donors were also benefiting, and this made the task easier for me.

NEGATIVE REFLECTION 5

During almost all of my years in Colorado, I had to contend with an extraordinarily difficult faculty member. Whether he rebelled against any perceived source of authority or just disliked me and my decisions is hard to know. However, quite interestingly, his attitude toward me changed dramatically as soon as I resigned as dean. He even began to greet me as we passed in the corridors, which rarely happened before. After a few years of a worsening relationship with him, I learned of a university program intended to help administrators work with problem faculty members. I signed up for it and was sent on a weekend retreat in the mountains, where university psychologists plied their trade on us. When I arrived back on

campus, I tried their suggestions by going to the faculty member's office and asking him to serve on an especially important committee. Well, my time in the mountains was wasted as far as improving my relationship with the faculty member was concerned, but I had a very good time and heard some great stories about other problem faculty members. The faculty member that I had hoped to win over ended up terrorizing the committee to which I had appointed him, and a few weeks later he wrote to three candidates for an important faculty position shortly before their visits to campus and untruthfully informed them that they might as well not come because only the dean and not the faculty wanted to continue the position for which they were being considered. When I learned of this, I informed faculty colleagues of his unethical actions and wrote a letter of censure to him and to his file. What I learned from this unfortunate episode was that I should trust my instincts in dealing with members of the faculty, treat them fairly, but not use psychological subterfuge. And, perhaps more importantly, I learned never to give in to a bully. I believe that he perceived my approach to him as weakness and pounced on it.

POSITIVE REFLECTION 5

My decision to appoint an external Advisory Board for the College of Music at Colorado really paid dividends over the years. Not only did it result in a number of major gifts to the college, but the ideas contributed by the board were extremely helpful as well. I appointed distinguished people to the Advisory Board, and the faculty respected their suggestions and appreciated their support. The board was particularly helpful in convincing the faculty to move more rapidly in the area of music technology.

NEGATIVE REFLECTION 6

(Thankfully, this is my final negative reflection.) Upon my arrival in Colorado, I interviewed members of the faculty to get their ideas on how to proceed. Almost all indicated that they wanted to be more involved in decision making. So I created a large number of committees, increased the number of faculty meetings, and established an advisory group of elected faculty representatives to meet with me biweekly. At the end of my second year, an evaluation of my work was done by the upper administration. The greatest criticism I received from the faculty was that I had asked them to undertake too much administrative responsibility. I immediately cut back the number of committees and the frequency of meetings, much to the relief of the faculty.

POSITIVE REFLECTION 6

When I became chair at Western Michigan, it seemed that I was always too busy with day-to-day administrative details and meetings to find the time to

address larger issues and plan for the future. I started to place into a special file topics that I thought would require a longer time frame for consideration and discussion. I then organized a two-day retreat during the early summer to address these topics. This approach was so successful that I employed it for the rest of my career as an administrator. When I look back on my successes, a large number germinated in brainstorming sessions at these retreats, where the longer time period and more relaxed ambiance allowed me and my colleagues to search for creative approaches to important issues such as how the music office could better serve faculty and students, what new strategies could be devised to recruit excellent students, and how the national reputation of the program could be enhanced. A detailed agenda and my insistence that we maintain focus assured productivity.

POSITIVE REFLECTION 7

As music executives, we are frequently confronted with difficult administrative decisions where there appear to be no clear correct choices but only risky alternatives. I developed a test for these situations that seemed to save time and rarely got me into trouble. I would pose two questions: What is best for students, and what is fair for faculty? Always placing the best interests of students as the highest priority in making decisions seems to provide clarity to the issues, but this has to be balanced with fairness to faculty if the decision might create a conflict.

POSITIVE REFLECTION 8

At both of the institutions where I served as music executive, a large number of concerts and recitals were presented each year. Of course, every faculty member thought that the ones with which they were involved were the most important. Concertgoers from other areas of the university and the community frequently informed me that they had a difficult time deciding which of the hundreds of concerts and recitals would be most rewarding to attend. I decided to help them by focusing publicity on certain events that I felt would be attractive to them and that also would represent the highest level of music making that we could present. Among those were a First Tuesday series that presented faculty recitals with a unique musical focus on the first Tuesday of each month; a Festival of Christmas that involved all of the choirs, the handbells, and the orchestra; a Band Spectacular that involved jazz, marching, and concert groups; and a Collage Concert that included performances by individuals, small groups, and large ensembles in a staged format. I also included the opera program and the resident string quartet series in the special promotion package. The audiences loved these events, and attendance was always high. In addition, strong community support was generated that was extremely helpful in both internal and external fundraising.

POSITIVE REFLECTION 9

A decision that I made years ago that proved to be very valuable during my career as an administrator was to become active in NASM. I learned a great deal from this association, enjoyed the people involved immensely, and tried to be of help to others, which is always rewarding.

POSITIVE REFLECTION 10

A decision that I made quite recently also proved to be a good one: the decision to retire. I have had a wonderful two years. Don't wait too long to begin some of the best years of your life.

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

**First General Session
Sunday, November 24, 1996**

President Harold Best called the meeting to order at 3:20 p.m. and welcomed those assembled. He introduced Carl Harris, Jr., of Norfolk State University, 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 President Robert Werner and Honorary Members Bruce Benward, Helen Laird, Lyle Merriman, Robert Thayer, and Himie Voxman. He also announced that Robert Fink had just been elected to Honorary Membership by the NASM Board of Directors. He then introduced the officers, committee chairs, and staff seated at the podium, who included:

William Hipp, Vice President
Karen Wolff, Treasurer
Dorothy Payne, Secretary
Joyce Bolden, Chair, Commission on Accreditation
Daniel Sher, Associate Chair, Commission on Accreditation
Robert Tillotson, Chair, Commission on Community/Junior College Accreditation
Deborah Berman, Chair, Commission on Non-Degree-Granting Accreditation
Linda Snyder, Chair, Committee on Ethics
Milburn Price, Chair, Nominating Committee
Samuel Hope, Executive Director
David Bading, Editor and Recorder for General Sessions

Also introduced were the following special guests:

Carolynn Lindeman, President, Music Educators National Conference
Dean Stein, Executive Director, Chamber Music America
Kathleen Conlin, Vice President, National Association of Schools of Theatre

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 similarly to identify themselves.

President Best next recognized in turn the chairs of the three accrediting commissions 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 Joyce Bolden, 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 eleven institutions that joined NASM during 1996. They included, as Associate Members,

Chapman University
Florida International University
La Sierra University
Mercyhurst College
Palm Beach Atlantic College
Southern Nazarene University
University of Central Oklahoma
University of Portland

and as Members,

East Central University
Northwest College
University of Alaska Anchorage

Treasurer Karen Wolff was next recognized to give the Treasurer's Report for 1995-96. Directing delegates' attention to the auditor's written report, she reported that NASM was in sound financial condition. A motion was made and seconded to receive the Treasurer's Report. **Passed.**

Linda Snyder, 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 next recognized Executive Director Samuel Hope, who made several logistical announcements and introduced the NASM staff members present: Nadine Flint, Wendy Franklin, Willa Shaffer, Jennifer Nelson-Dowdy, David Bading, Chira Kirkland, Margaret O'Connor, and Karen Moynahan. 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.

Directing attention to a set of proposed changes to the *NASM Handbook*, Mr. Hope announced that the Board of Directors had already approved the revisions of the Rules of Practice and Procedure, as required by the Bylaws. The remainder of the changes awaited membership approval, Mr. Hope said.

Motion: (Solie Fott, Austin Peay State University/Carl Harris Jr., Norfolk State University) to approve the remaining proposed changes (dated October 1996) to the *NASM Handbook 1995-96*. **Passed.**

President Best then recognized Milburn Price, Chair of the Nominating Committee, who introduced the candidates for office in the Association. He also announced that a chair and two members of the Nominating Committee for 1997 had been elected by the Board of Directors. They were Charles Boyer as chair and Patricia Taylor Lee and Terry Applebaum as members. Noting that the general election of officers would take place the following day, Mr. Price 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 4:20 p.m.

Second General Session Monday, November 25, 1996

President Best called the session to order at 9:35 a.m.

He began by introducing several foreign visitors, including Andrew Schultz, University of Wollongong, Australia; Gilles Simard, Conservatories of Music and Theatre of Quebec; and three guest speakers from Great Britain:

Jonathan Freeman-Attwood, Royal Academy of Music
Edward Gregson, Royal Northern College of Music
Colin Beeson, Royal Northern College of Music

American composer Libby Larsen was also introduced, as were the following officers of music fraternities and sororities:

Ann A. Jones, Delta Omicron International Music Fraternity
Wynona Lipsett and Wilma Sheridan, Mu Phi Epsilon

Jeff Spoeri and Richard Crosby, Phi Mu Alpha Sinfonia
Brenda Ray and Marian King, Sigma Alpha Iota

Executive Director Samuel Hope was next recognized to give a report. After introducing Catherine Sentman Anderson, NASM Projects Consultant, Mr. Hope called attention to his written report distributed to conference attendees. In additional remarks, Mr. Hope cautioned his audience against succumbing to the societal trend toward using communications technology to manipulate and deceive. He urged delegates to continue NASM's traditions of democratically derived standards, focus on substance, and mutual trust. What NASM represents, he said, is the "power *in* music, rather than power *from* it or *over* it."

Following Mr. Hope's remarks, President Best recognized Milburn Price, 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 Nicholas Wolterstorff, Noah Porter Professor of Philosophical Theology at the Yale Divinity School, who delivered the Annual Meeting's principal address. [The text of this speech appears at the beginning of these *Proceedings*.]

The session concluded at 10:50 a.m.

Third General Session Tuesday, November 26, 1996

President Best called the session to order at 9:20 a.m.

He first 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 Tillotson (Chair, Commission on Community/Junior College Accreditation), Jack Heller (Member, Commission on Accreditation), Linda Snyder (Committee on Ethics), and the Nominating Committee for 1996: Milburn Price (Chair), Stephen Anderson, David Childs, Sister Teresita Espinosa, and Sue Haug. Also recognized was David Herman, outgoing Chair of Region 6.

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

Secretary: Dorothy Payne
Chair, Commission on Non-Degree-Granting Accreditation: Deborah Berman
Chair, Commission on Community/Junior College Accreditation: Lynn Asper
Members, Commission on Accreditation: Lynn Bertrand, Shirley Howell,
Robert Kvam, David Lynch, David Nelson, and Jon Piersol

Members, Nominating Committee: Melvin Platt and Mary Anne Rees
Members, Committee on Ethics: Wayne Bailey and Chalon Ragsdale

**President Best declared the Seventy-Second Annual Meeting of NASM
adjourned at 9:35 a.m.**

**Respectfully submitted,
Dorothy Payne
University of South Carolina**

REPORT OF THE PRESIDENT

HAROLD M. BEST

Wheaton College

The best friendships, it seems, are those that always seem able to take up in the middle of a sentence, no matter how long the friends have been away from each other. So with our gathering together in these annual meetings. For those of you who have been here before, welcome back to the middle of the sentence, and thank you for the splendid ways you keep the sentence going. And for those of you who are new, welcome to the middle of the sentence. Jump in and join in. You are bound to benefit, for we are an association of equals, not a club and not a clique.

I would like to focus this report on just two of the many aspects that comprise the current work of the Association. Each of these is taken up or implied in many of the sessions of this meeting; hence my intent is simply to bring them together as succinctly as possible. The first aspect focuses on two concepts generated by these words: *music* and *basic*. Secondly, I would like to go over some things about accreditation itself and NASM's place within it.

First, *music* and *basic*. These two words can be used to describe our work from two different perspectives: *basic music study* and *music study as basic*. Basic music study implies preparation for, and growing up into, a completing musicianship at all curricular levels. Basic music study reaches beyond practical particular and into practical syntheses. It holds to the idea that these particulars must be extraordinarily comprehensive and open-ended in order that the practical syntheses will not be one-sided, lopsided or short-sighted. It holds to the idea that the best musicians—whatever their practical specialty—have the mind, ear, and creative skill to come successfully through the study of performing, composing, improvising, teaching and contextualizing.

Because of the most recent changes in undergraduate standards, we are paying better attention to the concept of a completing musicianship. I prefer "completing" to "complete" only because the elusive nature of music holds us to a condition of striving for more completeness than we presently possess. At any rate, the concept itself is arguably now more completing because of added emphases on inter- and intra-disciplinary studies, composition and improvisation, and an organic approach to musical diversity. I believe we are coming to an increasingly better understanding of the profound differences among thinking *in* music, thinking music *up* and thinking *about* music. The more we include the disciplines of composition and improvisation (I like to call this responding to music with music), the more we will profit from responding to music with thoughts, concepts, and structures about music. The more we imagine (think up and make) music, the more we will perform, theorize, do scholarship, and teach with imagination. In other words, completing musicianship, as with creativity itself, is whole cloth.

I further believe that we are increasingly finding the right keys to the concept of musical diversity. We seem to have avoided the shrillness of politicized multiculturalism and have chosen a more intellectually sound and culturally generous model. It is worth remembering that original NASM standards for diversity appeared long before the current rhetoric emerged. The newer standard has simply widened the peripheries and leveled the categories so as to encourage the study of as many musics as possible in as many ways as a given music unit deems possible. In all of this, there is not even a hint of a suggestion that we are to give up on musical excellence and greatness, simply to accommodate those for whom a comic book and Shakespeare, or a jingle and *The Art of Fugue*, have been deconstructed into sameness. We are discovering that just as there are culturally diverse ways of calling for quality, there are equally rewarding ways of adding to the canon instead of trying to do away with it. We understand that what may be one person's diversity should not be exactly another's, for then there would be no diversity, just widened sameness. Hence, a liberated diversity is simply a process of knowing, loving, and acting upon what we possess at the moment, in whatever state of diversity we find ourselves at the moment, and then adding to that possession by looking respectfully and inquiring openly into what others love and possess, in whatever state of diversity they find themselves, in their moment. The object is for everyone to continue to diversify despite the irony that many of those who press so hard for diversity want us to embrace only what they possess without wanting to embrace what others possess.

We are also paying more attention to the inclusion of synthesis in basic music study, not only where music connects with all of itself, but also with the whole world of thought and action. I am increasingly convinced that all disciplines are dialects of each other, and I am likewise convinced that most of what keeps the disciplines so far apart and what makes most interdisciplinary work co-disciplinary at best, is the unwillingness or inability of practitioners to learn each others' dialects, having assumed them to be separated languages; or in the case of a few disciplines—music among them—the unwillingness or inability of practitioners to break away from speech logic and enter into other forms of logic.

I confess to understanding only a part of what the linguist Noam Chomsky calls deep structure, but this partial understanding is enough to tantalize me to no end. I cannot help but think that underneath everything that lies around us, fueling everything that springs out of our collected imaginations, beneath this wondrous heap of stuff we call the disciplines, behind the variegated spread of what the physicists and mathematicians are now calling chaos and fractals, there lies a singularly gleaming substance, so fundamentally right, so comprehensively centripetal, and so completely simple that no amount of variety or sub-dividing can ever outflank or outdo it. I call this the truth of things. And we are continually invited to break into it; we can celebrate its generous provisions and its graces and its rigors. We are free to test its wealth and imagine freely within its infinities, free make it into daily wisdom, to invite the children and young people into its counsels, and paradoxically, to see this gleaming substance change us even as we teach from it.

But alongside basic music study, we are also making our way more tellingly into another concept: that of music study as basic. Here, we may not be breaking fresh ground as to be rediscovering older, renaissancing ground. We are coming to a clearer understanding of the vastness of music study itself and the manifold ways its several logics and practical apparatuses enter, enrich, and equip the mind; and how completing music study will educate more thoroughly and liberally than virtually any other discipline. When we couple this understanding to recent studies in cognition, creativity, multiple intelligences, and perceptual diversity, we are led to the pleasant conclusion that a completing music study is one of civilization's grandly liberating forces.

To the extent to which we embrace the generous potential that this kind of music education offers, to the extent that we project to the public the truth that completing musicians are truly complete and generously equipped citizens, we can give ready answer to the provincial dullards who ask the what-can-you-do-with-music question. For music and comprehensive music study are far more than we, especially in the last century and a half, have allowed them to be. Music is not only a transcendent form of expression; it is not only something for which there may be no other similar form of expression; it is a marvelously equipping discipline, with its own rich treasury of connections to the widest world of thought and action. How good it is then to know that excellent training in the things of music is not only to train for the world of music, but to train for the enormity of life's vocational dialects.

Now a few thoughts about the work of accreditation. In the seven public schools that I moved to and from as my parents moved from and to, I was never systematically instructed in how American democracy works, what it essentially is. Only in the broadest sense did I know that I was living in a free country, and I kind of understood that this was the exception rather than the rule. "Don't you know this is a free country?" was my way of defending whatever I had just said or done; that is, until my dad showed me that he, too, was free—free enough in fact to lay the flat side of a Lincoln Log to my hinder parts as his comment on the ways I had just exercised my rights. But it was not until much later and in far more comprehensive conditions that I came to ponder and to cherish the mechanisms that provided me and my contemporaries with the array of privileges that together comprise our democracy.

There have been many things that have wakened me to what this great country is really like; what it is still becoming and may be in mortal danger of losing. Among them, three stand out, at least for this present discussion. Two of them may seem quite ordinary, but the third may seem somewhat odd, so please bear with me when I mention it. The first comes from music itself: American music, and my slow march into its uniqueness, a uniqueness influenced from every quarter of time and territory, yet possessing its own several authenticities, its unmistakable signatures, its startling accents, the sum of which comprises arguably the most diversely composed synergy in musical history. I do not think I exaggerate. If there were ever a ripe context for the study of musical diversity it is American music itself, and I for one find it difficult to understand why our music history cores do not reflect this more consistently. Perhaps it is time to visit this issue seriously and perseveringly.

The second wake-up is this relentless yet rewarding thing called personal aging—living longer than I once did, maturing more than I used to, and possessing more information and circumstance to think and act upon than ever before. Something as simple as watching and praying over TIAA-CREF has fueled increasing inquiry into the workings of Wall Street and from there, into the complicated ways and means of free, and sometimes not-so-free, enterprise. Beyond these material trivia, I have grown more sensitive to the various systems at work in my country: their complexities, redundancies, contradictions, and efficiencies. I observe these, sometimes with admiration and amazement, sometimes with a sense of anger and helplessness, and lately with increasing apprehension, especially when I think of what may lie ahead for our youngest, our children and grandchildren.

And the third wake-up—and you might think this strange—is the culture of accreditation itself. Somehow this peculiar tributary of work within the vast context of peculiarly American works has brought me into closer working contact with the centralized worlds of legislation, of power, of regulation, of little people wearing intellectual elevator shoes, technologically steroided: thinking small and acting big. In this originally freest of all the free countries, I see things hit upon which should be cherished; I see ideas repressed when they should be debated, and I see myself increasingly afraid that I might be saying something incorrect or litigable, or that a simple embrace might be misinterpreted, or a person angered when I am only trying to help. I am beginning to see thoughtful expression and choice compressed into mere labels. I see more bumper stickers and hear less intellectual exchange, and I see this inestimable yet fragile gift of speech logic turned into exaggeration, discursive fog, and disinformation. While I continue to awaken to a deepening sense of how good it is to be an American, and to discover as never before what a lovely idea it was that came to our founding fathers, I am prompted to fear that I may, in a time not too far distant, be less free than their dream called for. And lest you feel that I am taking a particular political position, I want to remind us that repression and correctness know no particular world view. As we know, repressive fundamentalism can come from the left or the right, from a shack in Montana, from the pulpit, the media, or a podium in the academy.

If the tributary of accreditation has introduced me to some concerns, it also keeps reminding me that the way it is practiced in the best professional circles and in this Association, is a reminder that only in America can such a system be so honorably and efficiently worked through. Sam Hope has summed up the relationship between democratic principles and the work of accreditation admirably. I quote briefly from a speech he recently delivered to the International Council of Fine Arts Deans:

The concept of accreditation seems rooted in many ideas central to the American experience. . . . One of the first is democracy itself and associated principles of individual, institutional, and academic freedom. Growing from these...are ideas associated with self-regulation, that people individually or in groups can create mechanisms to ensure reasonable order with minimal infringement on individual

prerogatives. This . . . leads to the principle of autonomy balanced by mutual accountability, a bedrock concept. . . . [A]ccreditation involves institutions . . . convening to agree on basic threshold standards as a common framework for their own unique approaches.

So despite what some may call gloom and doom; despite all the fuss, clamor, and power mongering in government and government-superintended educational work; despite the ways of those who have lately made accreditation into a whipping boy, and despite errors and over-reaches in parts of the accreditation world itself, I want to encourage all of us to understand that there is a certain rightness and elegance to accreditation when it is properly understood and decently practiced, for it works in accord with the very ways a democracy works when it too is properly understood and decently practiced. And amazingly enough, it can still serve something as prophetic, non-predictable, and outspoken as artistic creativity itself.

And how can standards serve those whose intrinsic artistic vision is to go beyond standards? The secret lies, as more than one person has said, in a wise distinction between standards and standardization, between concepts and formulae, between exemplifying and supervising, between debate and coercion, and between centralized sameness and local authenticity. The work of accreditation can dignify and stimulate. It can serve, it can mentor, it can challenge, and it can encourage. If its mechanisms and standards are wisely chosen and properly put together, it will not only accommodate but celebrate the most far-reaching innovations, while verifying the most lively conservatism. It can be both leaderly and collegial, demanding and helpful, rigorous and flexible.

Am I tooting NASM's horn? You bet. But what or who is NASM? It is not the Commission on Accreditation, nor is it the *Handbook*. It's not Russ Schultz, David Gerig, Carolyn Jennings; it is not Cynthia Taggart, Sam Hope, Bill Hipp, Joyce Bolden, Sister Laurette Bellamy, or Glenn Koponen. Ladies and gentlemen, it is not even Bruce Benward. That is, it is none of these by themselves, but every one of us and the synergy into which this Association crafts itself. It is a membership, a consortium of gifted people who commonly seek what is best. Then, in the context of free choice and driven by the magnificent chaos of idea and imagination, this membership crafts locally authentic versions of what it means to rise higher into the occasions of excellence. NASM is a membership that, years ago, prophetically chose to call itself not an accrediting group, but an association, for whom, in a remarkable way, accreditation is more a pleasant result than a coercive force.

For, after all, what is artistic creativity other than a vast capability to traverse the ways of elegance; to surprise, to confirm, to go beyond yet never quite arrive, always to keep turned toward the double mystery of new-bornness and matured wisdom? And what is accreditation in the arts but the crafting of a means which signifies how the arts can best work; a way we thank ourselves for work well begun and a way through which we try to tell a sometimes confused, sometimes truculent and belligerent community of regulators and busy-fiers that there is a good way to verify and serve?

Finally, we cannot forget that, as bleak and adversarial as circumstances look, we are at our best when we give ourselves over to the well-being of one individual after another—not the masses, for to try to redo them all at once is to regulate and even worse, to conquer and depersonalize. We cannot forget that, if we give up or give in, the ones who will suffer the most and the longest are the children. Born into the middle of all the good, the bad, and the indifferent, these curiously wrought wonders, learning faster than we can account for; these little tykes, picking up the slightest cultural hint and jostled by the force of circumstance gone wild; these smallish citizens, in whom diversity and creativity are inborn and ready to be nurtured or blunted; these children for whom culture is one huge perceptual whorl from which they are bound to extract the things that tell the most; these little ones deserve our best. I do not yet know what it will take to rescue them, but I know that I am not yet giving my best, and I tell you I am truly sorry.

I referred to Noam Chomsky earlier on. I do so again. Speaking of the linguistic abilities of children he said this: “They come into this world bringing the sentence with them. We just give them the words.” *We just give them the words!* How startling and how reverencing. If Chomsky is right, and I fully believe him to be, we must be very sure that the words: the artistic words, the poetic words, and the ethical words we feed into their inherent sentence are noble and pure and upright and elegant and true and beautiful and winsome. Otherwise these little ones die, even with their hearts still beating and their minds still making up sentences.

As one who has benefited enormously by what you have created and continue to maintain, I encourage you to continue to believe that there is a way to do things with dignity, all the while guaranteeing to each other that this wonderfully elusive and scintillating thing called music, with its surprises, its transcendence, and ubiquitous generosity, will be given its best future by your continued sense of quality and good practice. I bid you all the best and highest in the doing of this wonderful poetry called education. On behalf of the Executive Committee, I express the hope that this seventy-second Annual Meeting will bring good cheer, satisfaction and challenge. Keep the sentence going, wherever you are in its expressive fullness.

REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

1996-97 is NASM's 72nd year. The Association continues to address issues both perennial and new. The major activities of the Association with respect to these issues are outlined below.

NASM ACCREDITATION STANDARDS, POLICIES, AND PROCEDURES

At the 1996 Annual Meeting, institutional representatives will vote on proposed *Handbook* changes addressing a variety of matters. Standards concerning interdisciplinary programs and distance learning approaches will be considered, along with amendments to ensure written compliance with various U.S. Department of Education guidelines. As has become the Association's tradition, these changes are drafted to ensure the best possible stewardship in terms of functions to be served while leaving specific methodologies and approaches to institutions and programs. This approach is consistent with NASM's philosophy that emphasizes institutional autonomy balanced by mutual accountability, thus de-emphasizing regulatory approaches and mechanisms.

In the spring of 1996, the Association published a fourth Supplement to the *Sourcebook for Futures Planning*. This Supplement, entitled "Creating Your Self-Study," is intended to facilitate local decision-making about specific purposes, goals, procedures, documents, and relationships to standards best suited for an individual institution. Use of this document may help institutions to promote efficiency in self-study and combine self-study for NASM purposes with other evaluation efforts.

During 1996-97, efforts to review the Association's accreditation procedures document will begin. This document is reviewed and revised every five years. Revisions are based on institutional experiences as reported to the NASM National Office on questionnaires submitted at strategic points in the accreditation process. Suggestions for change also come from the Commissions, the Board of Directors, and from specific calls for comment during the review period. Members with concerns about the process or the document are encouraged to contact the Executive Director.

In the spring of 1996, the Board approved a Code of Good Practice for the NASM accreditation effort, and a copy was forwarded to the membership. The text will be published in subsequent Handbooks.

NATIONAL ACCREDITATION ISSUES

During the past year, national organizational arrangements for accreditation have been resolved to their clearest point in five years. In the private sector, two groups are of most concern to NASM. The first is the Association of Specialized and

Professional Accreditors (ASPA). This organization was formed upon the demise of the Council on Postsecondary Accreditation (COPA) to facilitate communication and cooperation among specialized accreditors; to monitor, comment on, and participate in national policy efforts concerning specialized accreditation; and to provide professional development opportunities for accrediting agency staff. ASPA is continuing to fulfill its mission. It has a number of task forces underway working on such issues as reauthorization of the federal Higher Education Act, improved communication and understanding with chief executive and academic officers in institutions, and mediation of accreditation disputes.

The second organization is relatively new. It is called the Council on Higher Education Accreditation (CHEA). This group has evolved after several unsuccessful efforts to create a replacement for the Council on Postsecondary Accreditation. Although it remains to be seen exactly what CHEA will do, functionally it is intended to represent higher education accreditation on the Washington scene, consider policy issues, work on relationships between accreditors and institutions, and provide recognition for accreditors that meet certain operational criteria.

On the federal scene, the big issue on the horizon is reauthorization of the Higher Education Act. Five years ago, reauthorization and subsequent regulations created grave concerns among leaders of institutions and accrediting bodies. Task forces are already at work to prevent a repeat of this scenario, and to attempt a rollback of some of the more dangerous and intrusive provisions of the law itself. NASM, through work with ASPA and contacts with other higher education groups, will be monitoring this situation closely. Despite differences that may occur over accreditation policy and accreditation decisions, almost everyone associated with the enterprise understands that it is essential to keep accreditation free, autonomous, and decentralized, and to counter proposals from either the public or the private sector that would move the process toward a more totalitarian or regulatory approach. It is also important to realize that much of the exchange at the national level on accreditation issues, especially in the private sector, has little to do with NASM's real business, which is helping both receivers and providers of music programs to do the best possible job. Federal politics and the politics of higher education and accreditation all provide their contextual influences, but they cannot become the center of our work.

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

In the wake of national voluntary K-12 arts standards, many states are moving to establish similar documents that provide frameworks and aspirations for local instruction. It is extremely fortunate that music is well represented in these efforts. NASM, along with the other arts accrediting associations and individual member associations concerned with K-12 arts education, has been working to keep all discussions focused on content in the arts disciplines.

Through various means, the Association continues to monitor larger contextual issues such as tax policies, higher education funding, cultural policies, and evolving organizational and pedagogical concepts at all levels of education. It is clear that patterns for doing business in all sectors and elements of education are becoming more pluralistic, partially as part of the trend to decentralize responsibilities as much as possible.

On many fronts, thoughtful individuals are looking at the possibilities and dangers inherent in new technologies, expected changes in funding patterns, growing concern about lack of time, and many other such issues that suggest a future context quite different than that to which we have all been accustomed. While the prospect of change always produces certain trepidations, an overview that includes so many potentials for change cannot help but inspire creativity, willingness to experiment, and the need to delineate in specific situations what can change and what must not. All of these issues provide a tremendous incentive to continue searching for means to help NASM members be as effective as possible at the local level.

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 the basic value of music study, legal/ethical issues, composition-improvisation, and many others. Pre-meeting workshops are being held on facilities planning, minority access, 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 lead 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 1995-96, the Council completed and published a briefing paper, *The Work of Arts Executives in Higher Education*. This document was mailed to all institutional and individual members of NASM. The council is now preparing a study on distance learning and a paper on the relationships among giftedness, study

of the specific arts disciplines, and future work, whether in the arts themselves or in other fields.

The Council also published two advisory papers, one on the 120-hour rule for undergraduate studies being imposed by some jurisdictions, and another on restructuring. NASM and the Council appreciate the continuing attention to issues and requests for participation from the National Office.

The HEADS project (Higher Education Arts Data Services) 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.

By the end of the 1996-97 academic year, the Association will be represented on the Internet. The Association's homepage will be replete with information, and should be well worth the development time involved. The National Office is also upgrading its computer systems and capabilities to provide faster and more effective service.

NATIONAL OFFICE

NASM's National Office is in Reston, Virginia, a suburb of Washington, D.C. We welcome visitors to the National Office; however, we ask that you call us in advance. We are about eight miles from the Dulles International Airport, a little over 20 miles from downtown Washington. 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, Wendy Franklin, Jennifer Nelson-Dowdy, and Nadine Flint. The staff continues to be grateful for the tremendous cooperation and assistance offered by members of the Association.

NASM's work grows and prospers because of a tremendous attitude of mutual support and service that facilitates both the Association's search for quality and the efforts of each member institution to improve. The Association focuses its major energies on accreditation, professional development of music executives, statistical services, and policy analysis. It is able to fulfill these functions because it maintains an excellent communication system and because it is committed to finding reasonable consensus. The Association must not lose sight of central things. Since communication is so important in continuing these vital traditions, we ask you never to hesitate to contact the National Office whenever you have questions, concerns, or requests for assistance. We look forward to continuing our work with you.

Best wishes for the forthcoming year.

REPORTS OF THE REGIONS

REPORT OF REGION ONE

The 1996 Meeting of Region 1 was called to order at 2:20 p.m. in the Monet Room of the Wyndham Anatole Hotel in Dallas on Monday, November 25, 1996, by Chairman Donald Para. The business meeting included a welcome for new members to the region, a report from the Board of Directors meeting and a call for recommendations for topics for future meetings.

After the business meeting, five members of the region served as presenters and panelists, addressing the topic "The Department As an Agent for Change." The five panelists—Mary Dave Blackman, Weber State; David Caffey, CSU Los Angeles; Bill Clark, New Mexico State; Toni-Marie Montgomery, Arizona State; and Donald Para, CSU Long Beach—provided insight and shared their experiences from their campuses. After the presentations, the panelists responded to questions from the floor.

The meeting was adjourned at 3:50 p.m.

Respectfully submitted,
Donald Para
California State University, Long Beach

REPORT OF REGION TWO

Following introductions of Region 2 new institutional representatives present, other Region 2 members present, and guests including Karen Moynahan, NASM Associate Director, as a resource person for the program portion of the meeting, we heard announcements that Travis Rivers, Eastern Washington University (current Vice Chair of Region 2), and David Chugg, Ricks College (current Secretary of Region 2), would be leaving their chair positions at their respective institutions at the close of the 1996-97 academic year. Thanks to Travis and David from the region, collectively and individually, followed. Also announced was the appointment of a nominating committee: Jim Sorensen, University of Puget Sound, as chair; Travis Rivers; and Myra Brand, Western Oregon State College. The committee will propose a slate of officers for Region 2 for the period 1997-2000, with the slate to be presented at the November 1997 Region 2 Session and balloting to follow immediately. Finally, it was announced that NASM Executive Director Sam Hope had indicated that, pending a need to fill offices vacant between the end of the '96-'97 academic year and the November 1997 Annual Meeting, Region 2 could proceed through its elections at the November 1997 Region 2 session without filling the vacancies.

After the business portion of the session, Anne Dhu McLucas (University of Oregon), Russ Schultz (Central Washington University), and Thomas Cook (University of Montana) presented views on the HEADS Annual Reports and resulting HEADS data. Lively discussion followed. Salient aspects included counting music majors versus advising music students without insisting on major selection, current-year reporting versus past-year reporting (trade-off between accurate reporting and timely reporting), the consistent inconsistency of reporting by individual institutions (that is, though each institution may report differently from others, each institution will tend to report the same way each year), the unavailability in the charts of a "Music Major but Undeclared Degree Plan" category in the enrollment data, and uses of HEADS reports by individual institutions in planning and negotiating.

Respectfully submitted,
Erich Lear
Washington State University

REPORT OF REGION THREE

The annual meeting of Region 3 was called to order at 2:15 p.m. in the Metropolitan Ballroom. Twelve new music executives were introduced and welcomed to the region. Moreover, one new member school, Northwest College, was welcomed to our group. The Chair apprised the membership of the topics discussed in the Board of Directors' seminar meeting. A discussion ensued concerning minimum class size mandates in state schools. The Chair called for topics for next year's region meeting.

Dr. James Fields from Nicholls State University was introduced and presented an excellent overview of teaching portfolios. His presentation covered the following: (1) the purposes of a teaching portfolio, (2) the materials that are included in a teaching portfolio, (3) how teaching portfolios may be used to improve teaching, and (4) how teaching portfolios are used at Nicholls State University in the promotion and tenure process. A spirited question-and-answer session followed the presentation. The meeting was adjourned at 3:50 p.m.

Respectfully submitted,
Jim Cargill
Black Hills State University

REPORT OF REGION FOUR

The members of NASM Region 4 (Iowa, Illinois, Minnesota and Wisconsin) met at 4:00 p.m., November 26, in the Metropolitan Ballroom. Executives new to NASM were introduced and warmly welcomed. Officers of the Region were elected; they are:

Secretary—Gregory Balfany, University of Wisconsin, La Crosse

Vice Chair—Arvid Larsen, Illinois State University

Chair—Judith Kritzmire, University of Minnesota, Duluth

A discussion of program topics for the 1997 Annual Meeting and for the Region 4 meeting ensued. Suggestions and topics of interest included:

- Information regarding procedures for documenting faculty effort as part of teaching evaluations (i.e.; the use and role of documents in promotion and tenure evaluations).
- Legal issues surrounding promotion and tenure
- Efforts and curricular models which respond to a 120-semester-credit-hour maximum
- Distance learning
- Effects and responses to university downsizing
- Non-musical external pressures on units; effects on downsizing, distance learning, credit reduction

Dr. Vern Sutton, Director of the University of Minnesota School of Music, offered the 50 members and guests in attendance a stunning presentation entitled "Opera on the Farm: Unusual Approaches to Community Outreach." Sutton outlined the unique rural community-urban university collaborations which transpired as he developed a 1993 touring production of Aaron Copland's opera *The Tender Land*. Citing a trend toward outreach to communities as part of the music unit's mission, Sutton stated, "College administrators need to be reminded of the importance of music as an outreach tool." The need for increased funding support from external sources also requires community involvement, Sutton noted, indicating that there is a two-way advantage in this type of outreach: the music unit brings outstanding musical performers to the community; the community provides the setting, funding assistance, technical assistance, and overall is a true partner in the effort.

The opera, directed by Sutton, was performed by University of Minnesota musicians on actual working farms in Minnesota. In each situation, local individuals (Lions Club, Rotarians, Arts Guilds, FFA, local restaurants, local car dealers, etc.) formed committees to assist in the production, including performing the required choral parts for the opera. The event captured extensive media attention,

including a special 10-minute feature on Charles Kuralt's program "Sunday Morning." Sutton showed the Kuralt video for the members, bringing glorious music to our ears, tears to many eyes, and unanimous agreement that Opera on the Farm was a remarkable and beautiful undertaking. Sutton's spellbinding and effective presentation was warmly received by members and guests.

Respectfully submitted,
Judith Kritzmire
University of Minnesota, Duluth

REPORT OF REGION FIVE

Region 5 met on Monday, November 25, at 2:15 p.m. The first order of business was the election of officers. Robert Werner, Dean of the College-Conservatory of Music at the University of Cincinnati, presented a slate of officers from the nominating committee, composed of himself, Jo Ann Domb of the University of Indianapolis, and James Forger of Michigan State University. Upon the acceptance of final recommendations of the nominating committee by unanimous vote, the following officers were elected for Region 5:

Chair—Edwin Williams, Ohio Northern University
Vice Chair—Edward Kvet, Central Michigan University
Secretary—Patricia Collins Jones, DePauw University

Following a brief report of discussion topics from the Board of Directors seminar meeting, Peter Schoenbach of the State University of New York at Fredonia presented an informative and well-received program entitled "Collaboration Between Professional Groups and Music Education Communities."

The meeting concluded with Chair Williams requesting the submission of topics for the Region 5 meeting in San Diego.

Respectfully submitted,
Edwin Williams
Ohio Northern University

REPORT OF REGION SIX

The 1996 Meeting of NASM's Region 6 was opened at 4:00 p.m. by Chair David Herman. Music executives new to Region 6 were introduced.

An election was held to fill all three offices. A nominating committee comprising Mary Anne Rees, chair (West Chester University), Douglas A. Nelson (Keene

State College) and J. Weldon Norris (Howard University) recommended a slate of officers who were subsequently elected by unanimous vote:

Chair: Ronald T. Lee, University of Rhode Island
Vice Chair: Larry Alan Smith, The Hartt School
Secretary: Robert E. Parrish, The College of New Jersey

Members were encouraged to suggest program topics for future meetings of the Association and of Region 6.

The program was presented by Gerald Lloyd (University of Massachusetts, Lowell), Arthur Ostrander (Ithaca College) and Marilyn Taft Thomas (Carnegie Mellon University). Each of these experienced music administrators provided ingredients in the program's overall theme: *The Changing Role of the Music Executive*, mentioning such aspects as time management, development techniques, arts advocacy and the distinction between management and leadership.

Respectfully submitted,
David Herman
University of Delaware

REPORT OF REGION SEVEN

The annual meeting of Region 7 was called to order at 2:15 p.m. on Monday, November 25. Officers of Region 7 were recognized, and music executives new to NASM were introduced and welcomed.

Members were encouraged to suggest program topics for future meetings of the Association and of Region 7.

Four presenters—John Deal from Florida State University, Don Gibson from Ohio State University, and John Prescott and Greg Simmons from Southwest Missouri State University—addressed the topic, "Technology Standards for Music Degrees." Following these excellent presentations, the session concluded with a question-and-answer period and vigorous discussion of the issues raised.

Respectfully submitted,
Jon Piersol
Florida State University

REPORT OF REGION EIGHT

The annual meeting of Region 8 of the National Association of Schools of Music convened at 4:00 p.m. on Monday, November 25, 1996, at the Wyndham Anatole Hotel in Dallas, Texas. Presiding was Roosevelt Shelton (Kentucky State University), Vice Chair. The Chair, Peter Ciurczak (University of Southern Mississippi), was away on sabbatical. Thirty-three executives were present.

After the introduction of officers, music executives new to the region were presented: Dolly C. Davis (University of Tennessee at Knoxville), David L. Dunevant (Northern Kentucky University), Horace Lamar (Alabama State University), Robert Riggs (University of Mississippi), Thomas G. Stein (University of Southern Mississippi), and Paul Kwami (Fisk University).

The only business item was the solicitation of topics for next year's meeting. One suggestion was a further update on meeting technology requirements.

An opportunity was provided for regional representatives to express any concerns which should be forwarded to the NASM Board of Directors. No specific concerns were expressed.

The Vice Chair then introduced the guest speaker, Dr. Robert Fink, Professor of Music and Dean Emeritus of the College of Music at the University of Colorado at Boulder, who gave a thoughtful and provocative address entitled "A Music Executive's Retrospective," in which he drew upon his own negative and positive memories for a distillation of worthwhile advice to music executives.

The meeting adjourned at 5:15 p.m.

Respectfully submitted,
Daniel Taddie
Maryville College

REPORT OF REGION NINE

The meeting was called to order by Chair Annette Hall of the University of Arkansas at Monticello. Chair Hall introduced the officers for the region: William Ballenger, Oklahoma State University, Vice Chair; and A.C. "Buddy" Himes, University of Southwestern Louisiana, Secretary. This was followed by an introduction of the representatives of the respective state music executives' organizations. These included Sam Driggers, University of Central Arkansas (Arkansas); Michelle Martin, McNeese State University (Louisiana); William Ballenger, Oklahoma State University (Oklahoma); and Ron Anderson, Stephen F. Austin State University (Texas). Vice Chair Ballenger introduced and welcomed executives new to NASM from Region Nine.

Chair Hall called for chairs of the state organizations to report on recent activities in their respective state organizations. From the floor there was a call for a

review of the ideal 120-hour degree specifically referenced by NASM. The point made was that a figure specifically referenced by NASM should be realistic and practical, rather than an ideal. Suggestions of topics for the 1997 meeting included music units embracing music of the local color indigenous to their respective area of the country, as well as other topics.

At the conclusion of the business meeting, Chair Hall introduced Mary Anne Rees from West Chester University of Pennsylvania who made the presentation "Music Administration in the 1990s: Implementing Change in Turbulent Times." Dr. Rees's interesting and practical presentation primarily dealt with methods by which music executives may deal with faculty resistance to change. Following the presentation, Chair Hall called for a motion that the meeting adjourn. The motion was made, seconded, and carried. With this Chair Hall adjourned the meeting.

Respectfully submitted,
A.C. "Buddy" Himes
University of Southwestern Louisiana

REPORT OF THE COMMITTEE ON ETHICS

LINDA J. SNYDER, *CHAIR*

No formal complaints have been brought before the Committee on Ethics during the 1995-96 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 provisions 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,
Linda J. Snyder
University of Dayton

ACTIONS OF THE ACCREDITING COMMISSIONS

REPORT OF THE COMMISSION ON NON-DEGREE-GRANTING ACCREDITATION

DEBORAH BERMAN, CHAIR

November 1996

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

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

Colburn School of Performing Arts
Levine School of Music
Music Center of the North Shore
Music Tech
Settlement Music School

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

A progress report was acknowledged from one institution recently continued in good standing.

Three programs were granted Plan Approval.

Two programs were granted Final Approval for Listing.

Two institutions were notified regarding failure to submit the 1995-96 HEADS Data Survey.

REPORT OF THE COMMISSION ON COMMUNITY/JUNIOR COLLEGE ACCREDITATION

ROBERT TILLOTSON, CHAIR

November 1996

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

Northwest College

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

Nassau Community College

A progress report was accepted from one institution recently continued in good standing.

Two programs were granted Plan Approval.

Five institutions were notified regarding failure to submit the 1995-96 HEADS Data Survey.

One institution was notified regarding failure to submit the 1993-94, 1994-95, and 1995-96 HEADS Data Surveys.

REPORT OF THE COMMISSION ON ACCREDITATION

JOYCE J. BOLDEN, CHAIR

DANIEL SHER, ASSOCIATE CHAIR

June and November 1996

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

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

Chapman University
Florida International University
La Sierra University
Mercyhurst College
Palm Beach Atlantic College
Southern Nazarene University
University of Central Oklahoma
University of Portland

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

Bemidji State University
East Central University
Keene State College
Loyola Marymount University
Saint Xavier University

Tarleton State University
University of Alaska Anchorage

Action was deferred on eleven institutions applying for Membership.

Progress reports were accepted from two institutions recently granted Membership.

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

Anna Maria College
Arizona State University
Augusta College
Ball State University
California Baptist College
Chicago Musical College of Roosevelt University
Coe College
Coker College
College of Mount Saint Joseph
Eastern New Mexico University
Evangel College
Fort Lewis College
Hampton University
Hartwick College
Louisiana College
Mary Washington College
Messiah College
Middle Tennessee State University
Montclair State University
Musicians Institute
North Dakota State University
Olivet Nazarene University
Quincy University
Samford University
San Francisco Conservatory of Music
Seattle Pacific University
Southwestern Baptist Theological Seminary
Southwestern Oklahoma State University
State University of West Georgia [West Georgia College]
Texas A&M University—Commerce
Texas A&M University—Kingsville
Texas Wesleyan University
University of Central Florida
University of Dayton

University of Louisville
University of Massachusetts, Amherst
University of Nebraska, Omaha
University of South Alabama
University of Texas at Arlington
University of Wisconsin–Eau Claire
University of Wyoming
West Chester University
West Virginia Wesleyan College
Western Carolina University
Western Illinois University
Wright State University

Action was deferred on thirty-nine institutions applying for renewal of Membership.

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

Seventy-eight programs were granted Plan Approval.

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

Progress reports were accepted from four institutions concerning programs recently granted Plan Approval.

Forty-six programs were granted Final Approval for Listing.

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

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

One institution with fewer than twenty-five majors was reviewed.

Progress reports were accepted from two institutions concerning low enrollment.

Four institutions were notified regarding failure to address financial obligations.

Thirty-three institutions were notified regarding failure to participate in the 1995-96 HEADS project (failure to submit the most recent annual report).

Two institutions were notified regarding failure to participate in the 1994-95 and the 1995-96 HEADS projects (failure to submit the last two annual reports).

One institution was notified regarding failure to participate in the 1993-94, the 1994-95, and the 1995-96 HEADS projects (failure to submit the last three annual reports).

Olivet College withdrew from Membership during the 1995-96 academic year.

The American Conservatory of Music is an accredited member of NASM, and its accreditation status is currently under review.

NASM OFFICERS, BOARD, COMMISSIONS, COMMITTEES, AND STAFF FOR 1997

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 (1999)

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

Commission on Non-Degree-Granting Accreditation

- * Deborah Berman, San Francisco Conservatory of Music, *Chair* (1999)
- 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

- * Lynn Asper, Grand Rapids Community College, *Chair* (1999)
- Richard Brooks, Nassau Community College (1998)
- Robert Tillotson, William Rainey Harper College, *Member pro tempore*
(1997)

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 (1999)
- 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)
- Clayton Henderson, Saint Mary's College (1997)
- Shirley Howell, University of Northern Colorado (1999)
- Kenneth A. Keeling, Carnegie Mellon University (1997)
- Robert A. Kvam, Ball State University (1999)
- Marvin Lamb, Baylor University (1997)
- Gerald Lloyd, University of Massachusetts, Lowell (1998)
- W. David Lynch, Meredith College (1999)
- Ernest May, University of Massachusetts, Amherst (1998)
- Lyle C. Merriman, Pennsylvania State University, *Member pro tempore*
(1997)
- David Nelson, University of Iowa (1999)
- Jon R. Piersol, Florida State University (1999)

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- * 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: *Jim Cargill, Black Hills State University (1997)
- Region 4: *Judith Kritzmiere, University of Minnesota, Duluth (1999)
- Region 5: *Edwin Williams, Ohio Northern University (1999)
- Region 6: *Ronald Lee, University of Rhode Island (1999)
- Region 7: *Charlotte Collins, Shenandoah University (1998)
- Region 8: *Peter Ciurczak, University of Southern Mississippi (1998)
- Region 9: *Annette Hall, University of Arkansas at Monticello (1998)

COMMITTEES

Committee on Ethics

- C.B. Wilson, West Virginia University, *Chair* (1997)
- Wayne Bailey, Texas Tech University (1999)
- Chalon Ragsdale, University of Arkansas (1998)

Nominating Committee

- Charles Boyer, Adams State College, *Chair* (1997)
- Terry Applebaum, University of Missouri, Kansas City (1997)
- Patricia Taylor Lee, San Francisco State University (1997)
- Melvin Platt, University of Missouri, Columbia (1997)
- Mary Anne Rees, West Chester University (1997)

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
- Jennifer Nelson-Dowdy, Accreditation Specialist
- Nadine Flint, Financial Associate

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