PROCEEDINGS
The 74th Annual Meeting
1998

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ASSOCIATION OF
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MUSIC

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PREFACE

The Seventy-Fourth Annual Meeting of the National Association of Schools of Music was held November 21–24, 1998, at the Westin Copley Place Hotel in Boston, Massachusetts. 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.

PRE-MEETING WORKSHOP: FACULTY LOADS, EVALUATION, AND THE PROMOTION PROCESS

INTRODUCTION

JEFFREY CORNELIUS
Temple University

Somehow, we never seem to have had enough experience with issues of loads, evaluation, and promotion. As I looked back over the *NASM Proceedings* for several years, I noticed that we return to these issues again and again. It's also part of *The Work of Arts Faculties* and *Local Assessment.*[1] As heads of music programs across the country, you have signed up in substantial numbers for this workshop—probably not because of any particular wisdom we have to impart as much as a desire to discuss the issues, hear from colleagues in a structured environment, and generate approaches and principles that can be applied in your cases. We assume nothing about any type of school, location, state or religious affiliation, size, or any other descriptor, except that you represent a music program. We do assume you keep coming back because, for some, just when you thought you had it right, the rules changed; or you are new to the job (a recent study gives music deans an average of eight years in the job).[2] Perhaps your school's faculty became unionized; or your state wants to abolish tenure or to launch post-tenure review; or maybe one of the colleges in your university—possibly that maverick engineering school across campus— wants to tamper with traditional processes. Whatever it is, and it's probably some of "all of the above," we hope you're here searching not for iron-clad answers—there aren't many—but for ways through this sort of multidimensional maze that has more than one solution. We have tried to fashion this session to achieve that end.

My fellow panelists, each from programs quite different from mine and each with a musical background quite different from mine, have joined me in structuring this session to assist us all in this challenge. We have materials to distribute at appropriate times in the session, but the greatest sense of direction for our work came from you in the form of a flood of faxes! We have tried to bring some shape to our discussion by pulling those suggestions and issues together in as meaningful a way as possible. To establish context, each of us will make a brief presentation, followed by break-out sessions where each of you can more fully explore those issues you hold most dear; then we'll reconvene for further rounds. First, Mort Achter unloads on loads. Then James Gardner speaks on faculty evaluation and post-tenure evaluation. I will follow with information on the promotion (and tenure) process.

ENDNOTES

[1] National Office for Arts Accreditation in Higher Education, *The Work of Arts Faculties in Higher Education* (Reston, Virginia: NOAAHE, 1993); and National Office for Arts Accreditation in Higher Education, *Local Assessment of Evaluation and the Reward Systems for Arts Faculties in Higher Education* (Reston, Virginia: NOAAHE, 1994).

[2] Debora Lee Huffman, "Perceptions of Collegiate Music School Deans Regarding the Nature and Content of their Work." (Ph.D. diss., University of Southern California, 1998).

FACULTY LOADS: A CONTEXT FOR DISCUSSION

MORTON ACHTER
Otterbein College

At risk of being too repetitive, it *is* worth repeating that the issue of teaching loads has been a favorite topic at NASM meetings over the years. And, at risk of undue prognostication, my guess is that the topic will appear again in one form or another at the NASM Annual Meeting of 2007. Further, as clearly indicated by the many faxes you sent to Jeffrey Cornelius prior to this gathering, the issue of loads is high on practically everyone's agenda.

This comes as no shock, for the topic has had deep historical roots. In the sixth century B.C., Pythagoras was concerned with load. Did you know that his famous $a^2 + b^2 = c^2$ originally was a load formula? a stood for *applied,* b stood for *band,* and c represented *class credits.* Not surprisingly, the formula didn't succeed—the administration at the University of Athens couldn't understand it. Pythagoras, not wanting to waste a perfectly elegant formula, later found that it could be made to work with right triangles, and the rest is history.

In the sixth century A.D., Pope Gregory I was concerned with load. But the good pope was hard of hearing, and somehow mixed up "load" with "mode," and the rest is history.

In the eleventh century, Guido d'Arezzo was concerned with load. The famous "Guidonian hand" originally was a very sophisticated load document. In fact, it was too sophisticated, and the administration at the University of Pisa couldn't understand it. So Guido substituted solmization syllables for use by teaching assistants, and the rest is history.

In the eighteenth century, J. S. Bach was concerned with load. In a famous letter to the rector of the University of Leipzig, reprinted in *The Bach Reader* edited by Hans David and Arthur Mendel, our favorite contrapuntalist complains about excessive rehearsal hours with the various St. Thomas's choirs. The rector sent Bach a side of venison to shut him up, but the effort to do so proved unsuccessful.

And, finally, in the twentieth century, Heinrich Schenker was concerned with load. His lasting contribution to musical analysis, I believe, will come not from his concept of the *Urlinie,* but from his coining of the term *Urloadie* which, loosely translated, means dumping three sections of remedial theory on the newly-hired assistant professor. Which brings us up to the present day and workshop.

If you'll overlook much of the foregoing, I have been trying to make some points about this sticky topic of load, points that I hope have not been too buried in my completely factual historical survey. Since many of these points—or approaches, intimations, or headaches—regarding load will, I hope, come up again to be debated and refined in the course of our time together, you will excuse me for being perhaps a bit presumptuous in offering five suggestions about this thing called load. Even early on, I simply want to get our collective juices flowing.

First, and to reinforce what Jeff mentioned in his introductory remarks, one size cannot possibly fit all. We will provide you with a number of teaching load models—printed documents—from various institutions, including my own. Even for a school and music unit that may match Otterbein College reasonably well both statistically and academically, the same policy regarding load probably would not suffice. Today it might be most valuable, besides considering several models, to concern ourselves with processes and philosophies that can be tailored to almost any institution.

I should pause here to state that these five suggestions of mine assume that a music unit is attempting to develop a workable load policy where none has existed. For many, if not most, of us here, this is not the case. But it is possible to "plug into" these five suggestions at any stage of the process, whether starting from scratch or dealing with a campuswide policy of long standing.

Second, try to establish a load policy that both serves the music unit's peculiar needs yet still has something in common with the rest of the institution. If this is impossible, perhaps common cause can be made with your theater or physical education unit. These two disciplines often share similar concerns about teaching load because of their mix of classroom and performance-related activities.

Third, your music unit's load policy should be developed from the bottom up, involving your faculty at every step in the process. Besides your colleagues' advice and good ideas, it is essential that faculty both understand the policy and are prepared to take ownership of it. Fewer complaints, particularly about fairness, may arise after the policy is in place. And, as a caveat, the load policy should be carefully explained to candidates interviewing for a position, and again and in even more detail when the new hire arrives on the scene.

Fourth, if possible, KISS, or, expanded, KISMET: Keep It Simple; Music Executive's Time. Also, build in flexibility. One highly quantified load document with which I am familiar, despite its reliance on excruciatingly specific formulae, nevertheless has the aforementioned flexibility. This allows us, as music executives, to exercise what we all studied in at least three courses in graduate school—wise judgment.

Fifth and last, be prepared to sell and defend the policy to your upper administration, especially if it differs significantly from campuswide practice. During my tenure at Otterbein, I've served under five Vice Presidents for Academic Affairs, not one of whom was particularly familiar with music or the fine arts. At my very first meeting with each VPAA, I came armed with my teaching load document and explained it carefully. Fortunately, after a while, my music unit's policy became "tradition," and acceptance was relatively easy. But the "education" process was absolutely necessary, and at the very outset of the new individual's assuming office. So these five suggestions for process and philosophy—longer, to be sure, on process and shorter on philosophy—are but starting points for our work today. Make use of them as you see fit.

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FACULTY EVALUATION AND POST-TENURE REVIEW

JAMES GARDNER

University of Houston

Faculty evaluations are a familiar topic. We all have completed evaluations. We all have been evaluated. And we know that it is more blessed to give than to receive.

Post-tenure review is a new animal in our academic zoo. It is not clear if this critter is a carnivore or a tame lap dog. We shall see. It seems to be emerging with clearly negative intentions. Some are experiencing post-tenure review as an extension of an annual merit evaluation. That is where this look at post-tenure review begins. After outlining a few ideas related to faculty evaluation, I will address some aspects of post-tenure review.

FACULTY EVALUATIONS

While planning for this session, I asked a colleague for some humorous administration story to break the ice with this kind of group. His reply? "Humorous administration, isn't that an oxymoron—like the 'administrative mind'?"

Sometimes administrative tasks are humorless and thankless. Sometimes we would like issues such as evaluation and post-tenure review just to go away. Our commitments to ideals such as education, beauty, and truth can bring out the best in us, but even our best is probably not all we could become. We need checks and balances, we need corrective action to keep our academic fervor focused and effective. So, first of all, we need to remember that faculty evaluations are one of humorless academia's checks and balances.

Second, evaluations are important, but we should not make them too important. We do not have to reinvent the whole mechanism of teaching and scholarship. We only need to evaluate, to see if things are functioning appropriately. We should be careful that we are not seduced by the process. If we spend a great deal of time tweaking the process, then too much energy will be expended.

Third, and perhaps most important, we must communicate. It is crucial that all individuals have clear job expectations, preferably in writing. Evaluations must take place in the context of a clear understanding of job duties and performance standards. This clear understanding must extend beyond the individual faculty member and include the evaluation committee and administration. There should be no hidden agendas, no baggage from last year's disappointments. At evaluation time, no one should receive a "gotcha" or, "Oops, didn't you know you needed to get a Fulbright this year?"

A fourth and final aspect of our context is the need to be sure that job expectations are consistent. Consistency includes a consideration both of the status of the particular position within the music faculty and of the role of the music unit within the mission of the university. We need to be able to connect the dots—to link depart-

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mental actions to institutional purposes. We need to connect to our constituencies and corresponding resources. Connections at every level can help make work meaningful *and* reasonable.

Faculty evaluations can include a variety of procedures. In general, an annual merit-review process is less rigorous than a promotion or tenure-decision process. This is logical, given the very different consequences involved, both negative and positive. The amount of energy in the process needs to balance the type of evaluation.

Some kinds of procedures and activities that are a common part of evaluations are listed in your materials. I suspect that you are able to edit this list with rather interesting changes and additions.

POST-TENURE REVIEW

What is post-tenure review? Where is it coming from? What are we being asked to do? When must it be in place?

The intention is clearly to cut "dead wood." We may be able to spin this negative intent by using a post-tenure process to revitalize individuals who have lost a certain amount of zeal. The bottom line for many institutions, however, is that we must set into motion a process that can revoke the job protection of tenure and result in firing.

Our idealism resists this intrusion, and we can respond by being subversive. We are all clever enough to clog the process with amazingly complex details. In some of the plans I have seen, we will all have retired before any termination of employment could ever happen to any individual. Beware. Some nameless regent or legislative staff person is going to fix that scheme with a solution significantly worse than the one we would come up with if we just swallowed our pride and created a policy with teeth. So, first of all, a post-tenure review policy should have teeth.

Second, we need to be careful that we do not create more work for ourselves and for other faculty members than is absolutely necessary. Implementation should be smooth and consistent with the administrative culture already in place at our schools. Lastly, any post-tenure review policy should continue all of the fair, reasonable, and consistent evaluation principles already in place from our regular merit evaluations and promotion/tenure procedures.

Two models seem to be active in the various policies and drafts I have seen. One uses the annual merit review as a starting point. An example of this pattern is included in your materials. The other general model is a periodic full-tenure review (perhaps partially trimmed) at regular intervals for all faculty members. This second model is, in effect, a move to a term contract with renewal based on this new periodic review (perhaps on a five- or seven-year cycle).

FINAL WORDS

Making judgments is at the heart of what we do. Some judgments are easy; when, for example, the person has a Grammy-winning CD, or an Oxford University Press monograph. Some judgments engage the silly. Others are tricky.

Whether it is an annual review or a post-tenure adventure, administrators and faculty committees are called upon to make peer judgments. During the break-out sessions, you will add to the considerations I have outlined. These sessions will allow significant time for all of us to make sample judgments from examples and from the rich anecdotes you already have ticking in your brain.

Remember that evaluations and post-tenure review are only part of a continuing saga. Some issues will never end. We can count on any negative action being appealed via the grievance process. Any serious negative action will probably wind up in court. (By the way, do you carry personal professional liability insurance? Be sure to check the details of your institution's coverage for individual administrators. There have been some rude surprises.)

Finally, evaluation and post-tenure review are serious actions. Some faculty members will loose their jobs and never get another university job because of what people in this room will do. But we cannot fail to act. Inaction or poorly executed action would be even worse.

PROMOTION AND TENURE ISSUES: CONTEXT FOR DISCUSSION

JEFFREY CORNELIUS
Temple University

James Gardner has spoken about the issue of evaluation itself. I will discuss the process of promotion. You may read this as "promotion *and* tenure" if you wish, since many of the principles are the same. The implications, however, are quite different. The process begins long before a candidate is evaluated—or even hired, for that matter—because it is fundamental *documentation* that lies at the foundation of the promotion process. The first issue is the degree to which promotional process validates the mission, goals, and objectives of the institution and the music program. From these statements—which, by the way, should be most carefully crafted and written down not only for the school and the program but for how each faculty area and, subsequently, each faculty line *relates* to it—the process is determined. Issues here include the balance of creativity versus traditional scholarship; teaching emphasis in your institution versus research; graduate versus undergraduate; and so forth—in other words, the particular *character* of the institution. From these overarching statements should flow the essence of the job description that your search committee must craft. From that moment, you are *e*ffecting and *a*ffecting the way evaluation will be conducted. The person you subsequently hire will be measured by how well his/her professional activities fulfill the job description. However, things change. In some cases, faculty members, because of certain strengths the program wishes to capitalize on, will actually move into unexpected, yet appropriate areas. Right now, we're seeing this most commonly among faculty members who are turning with great interest and purpose toward technological applications to the teaching/learning of music that may not even have been envisioned when the job description was written. This may take them away from something the search committee had in mind, but it may well serve the overall mission and goals of the program over time. Isn't this called growth?

The time at which one is hired, though, gives the music program leadership an opportunity (indeed, it is incumbent upon you) to provide the new person with the department's and the school's expectations and, moreover, with a clear idea of how one can accomplish them. Whatever evaluation means are used, the process should result in a conversation that should, in turn, result in a letter of understanding regarding the hopes of the institution as well as the growth of the individual.

Tenure usually provides a handy time frame for this process because it has a beginning point, a mid-point (if not an *annual* opportunity for review), and a date when the process will generally be completed. This is less true for promotion, where many institutions are less specific about time-in-rank or may not even have a tenure system in place. In any event, either annually or at regular intervals, there should be discussion and documentation regarding how well the faculty member is meeting

expectations or, in some cases, a statement of how—because of unforeseen or planned institutional changes—the expectations *themselves* may have changed.

In tenure cases, at the very least, a formal "mid-term" review should result in a written assessment of how the candidate is faring in the traditional areas of teaching, research and/or creative activity, and service as they relate to institutional expectations. In some schools, these evaluations are conducted annually at some level to the point of tenure. They do, however, tend to stop there, and candidates remain largely on their own for that remaining promotion from associate to full professor.

At the root of most contentious promotion or tenure cases about which I have known is the issue of process. The most fundamental "fairness" issue often is: Did the candidate know what the expectations were? If so, in what form was the information delivered? Is there a paper trail? How much in advance was the candidate informed? Years? Months? Perhaps during the promotion or tenure decision process that semester? If so, given society's proclivity toward litigiousness, the faculty member may win a tenure case by default. If there is an intermediate administrator between you and the faculty member—for example, an area coordinator or chair—do you and that person agree? Did he or she follow up? The promotion issue, apart from tenure, often removes the structure of time from the pressures on the committee, the institution, and the candidate, since sometimes a deferral for cause for a period of weeks or months, or, even a year, might add an element of fairness that may at least have appeared to be missing.

Other common concerns bear on process: What about the political dimension in the department or the larger institution? Could there be unwritten quotas to prohibit advancement in rank if institutional percentages are too high in the upper ranks or in tenure? What about the *interpersonal* dimension? Is the candidate just not liked by others? Are powerful professors threatened? Are *you* threatened? As leader, you cannot bury your head in the . . . score.

I tend to think of tenure are more like a marriage, and I suspect that, at this point, many ask themselves whether they want to spend the rest of their professional careers working with this person, no matter how good? You are not likely to see that written in any evaluations that move through the system, but one wonders if it may sometimes provide motivation for other statements regarding the candidate's degree of success in teaching, research or creative activity, and service.

So the process begins before hiring and continues with considerable documentation throughout the candidate's professional life through the ranks and tenure, and now into the twenty-first century, even *beyond,* as James Gardner has just indicated.

Enough of process for now, what of *content* or *substance*? Again, fairness can become the issue. What did you do to enhance the candidate's opportunities for promotion? Take a young, inexperienced Ph.D., maybe in his or her first post. Have you helped to orient that person to available travel funds for conference participation? Funds for summer research grants or special projects? Released time for special course development? Have you suggested committee memberships that are appropriately developmental for new members of the profession? Or have you seized on

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the faculty members' technological expertise to divert them from their charge? Because someone is willing and may have some experience, have you shifted that person the burden of the concert series, or the alumni publication? In other words, have you—unwittingly and innocently, of course—shackled that person to duties that will really inhibit the development of the appropriate research or creative profile expected at your institution? It can and does happen. As I have said elsewhere, service—no matter how good—and 50 cents probably won't get that person a cup of coffee, let alone a promotion. Which begs the question: what are the bases?

We *say* "teaching, research or creative activity, and service." In *few* cases is service *ever* considered on a level with teaching and research, and research is way ahead of the second-place teaching on many campuses, particularly the larger, comprehensive, or research-oriented ones. This may, to a degree, be a factor of institutional thrust or goals, but is often the case. In many schools, the *department* may value teaching more, but the *institution*, looking at its reputation, may value publication or performance more. So, there may be tension between these levels of review if both exist in your institution. Does anyone place *service* at the top? Hands up? Why am I not surprised?

Now, how do we view these three areas? More specifically, how do we view them from the perspective of the arts, or, even more particularly, from the perspective of *music*?

First, teaching: many of the programs represented here today have applied music studies within the program where the *product* of instruction, or what the student learns in terms of skills and artistry, must result in *measurable student growth*. Lessons, coached ensembles, composition studies, arranging, aural skills, and the like, require teachers of the greatest skills to deal with a plethora of individual approaches, backgrounds, abilities, interests, and so forth. This is quite different from teaching a course in, say, American history. For music programs with these components, *good* teaching has *always* been crucial to student success. For schools that lean more toward the conservatory end of the scale, teaching skills can be almost the be-all and end-all. In programs that lean toward the opposite end of the scale—more toward, say, graduate programs in music scholarship—teaching skill, while still highly regarded, may not be as important in the evaluation process as what that particular faculty member gives back to the profession in the form of traditional scholarship or, perhaps, creative work.

Another dimension in determining the proportional ratio of the value of teaching versus research may also be the type of school. For example, the great development of community colleges in the late '60s and beyond was a reaffirmation of the value of teaching in the early formative college years. The development of large, comprehensive university programs in the years after World War II and, a little later, after the Korean War, created a certain schizophrenia between traditional scholarship in humanities programs and the new expectation for growing performance-oriented degree programs.[1] This was especially true within comprehensive university programs that lay more toward the center of the scale. Issues in the evaluation of

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teaching concern both the teaching itself and the relative weight of teaching versus creative work or scholarship and service. I submit to your that where identity, vision, or direction for a particular program has not been clear, or leadership has not been strong or consistent, or where departmental versus institutional values are not congruent, all bets are off. Evaluation can devolve into whether or not a certain constituency "likes" that person.

To music, teaching is analogous to its life blood. What of the great tradition of performers-creators like Liszt, and the legacy through his students; the violinists who studied with Galamian; the few pianists who worked with Horowitz; the vocalists with Jan Peerce, or Singher; the students of Mozart, Berlioz, or Babbitt? It's what the great musicians *do* and have *always* done. We value it intrinsically. But does the rest of our institution even understand that? Whose job is it to carry on this "education" among the scientists and philosophers on your campus? Uncle Sam Wants *You*!

What of creative work or scholarship—perhaps creative scholarship? On many campuses this battle has been won, but on *most* campuses it must be refought from time to time because the war itself, sadly, continues to rage on between those who understand and value only traditional books and refereed articles, as opposed to those who value *appropriate* performance, unpublished composition, compact discs, and other forms of creative endeavor that are part and parcel of the scholarship of the arts. How do we quantify the value of, let's say, a conductor's performance? Was it reviewed? Local press conditions may preclude it, even in large cities. How then do we evaluate it? What about a clarinetist's appearance with a quintet? Is it a faculty quintet? Some insular group of friends? What is the repertoire? Is this creative work? Or is it *service* to the school or to the community? How do we determine the *impact* of the creative work? The dynamism or growth of the product? Is performance as "creative" as composition? Must compositions be published to count? What about one-time performances of works? In what venue? Where? For whom? (It's really easy to ask questions!) Moreover, how do you as director, chair, or dean convince an institutional promotion committee, or the administration, of its value? And then there's that schizophrenia I mentioned, which is often found *within* the music unit: the publishers versus the performers. How do we assure fair consideration of one's work? I believe we'll see that much of this is also contextual. There is no one answer, but there are, I hope we'll find today, principles and guidelines to assist us all. See the *Local Assessment* [2] document for much food for thought.

In the past, I have spoken at length of service. If you think of scholarly or creative work as what the faculty member gives back to the profession or, in this case, to the art itself, you may be able to establish some benchmarks in your own situation for where creative work stops and service begins. For example, what about playing in a pit band on weekends versus, maybe, a performance of an unpublished work by a faculty colleague or another composer, all of whose works may not be published or recorded? Ernest Boyer of the Carnegie Foundation noted,[3] and now many others have seen, a blurring of lines here that we in music have recognized for quite some time. In our field, it is not always clear when performance or composition become

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service as opposed to creative or scholarly work. If you have a jazz program, and a faculty member produces a CD that advances the art, a case may be made for creative/scholarly activity; but what if he plays in that pit band at a local club or similar venue weekend after weekend? Is this creative activity that will or should count? Is this even service? What of the issue of compensation? Could this be double-dipping? Can principles be ferreted out that will provide a framework for looking at these issues? That's why we're all here, and a framework for resolution of some of these issues is the challenge we face in this session.

ENDNOTES

[1] Ernest L. Boyer, *Scholarship Reconsidered: Priorities of the Professorate* (Princeton: The Carnegie Foundation for the Advancement of Teaching, 1990).

[2] National Office for Arts Accreditation in Higher Education, *Local Assessment of Evaluation and the Reward Systems for Arts Faculties in Higher Education* (Reston, Virginia: NOAAHE, 1994).

[3] Boyer, see note 1 above.

EARLY CHILDHOOD MUSIC EDUCATION: THE PROFESSIONAL LANDSCAPE

JOYCE JORDAN

University of Miami

In 1991, the U.S. Department of Education set a goal: by the year 2000, all children in the United States will start school ready to learn. The decade of the '90s has seen greater and greater demands for preschool education services, primarily augmented by increased awareness of the impact of early experiences on children's learning. In 1994, *Starting Points,* a publication of the Carnegie Corporation,[1] called attention to the lack of child-care standards despite the nearly eight million infants and toddlers who had working parents. At a time in children's lives when they experience critical periods of development and should be immersed in a rich learning environment, they are often in the hands of caregivers who have a high-school degree and little experience and who lack adequate educational training.

Some changes, however, are on the horizon. What are their implications? Certainly, these changes are focused squarely on early childhood—from birth to five. What can children learn before five? I would like to summarize for you some of the findings that appeared in the proceedings of a 1996 conference, "Brain Development in Young Children."[2]

Twenty years ago, we did not know how active and complex the brains of human infants could be. Although neuroscientists assumed fifteen years ago that by the time babies were born, the structure of their brains was genetically determined, they did not realize that the first experiences in the early days, months, and years have such a decisive impact on the "wiring" of the brain. Because of the development of new research tools, such as brain imaging technologies, evidence is mounting about the importance of the first five years of life. A brief summary of what we have learned follows:

- Human development hinges on the interplay between nature and nurture. The current thinking about the importance of these has shifted from nature and nurture. The implication is that the impact of the environment does not merely influence the general direction of development, but affects the intricate circuitry of the brain.
- Early care has a decisive and long-lasting impact on how people develop, their ability to learn, and their capacity to regulate their own emotions.

- The human brain has a remarkable capacity to change, but timing is crucial. An individual's capacities are not fixed at birth. The brain itself can be altered with timely intervention.
- It is possible that negative experiences, or the absence of appropriate stimulation, are likely to have serious and sustained effects. Trauma or ongoing abuse, either in utero or after birth, can interfere with the development of the subcortical and limbic areas of the brain, resulting in extreme anxiety, depression, or the inability to form healthy attachments to others. Such adverse experiences can impair cognitive abilities.
- Evidence over the last decade points to the wisdom and efficacy of prevention and early intervention.

In addition to these considerations, we now know that the brain development of infants and toddlers proceeds at a staggering pace. By the age of two, the number of synapses may reach adult levels; by three, they may be almost double those of adults. This information was being gathered as early as 1970 by neuroscientist Peter Huttenlocher at the University of Chicago.[3] By the age of ten, children experience a gradual decline in synapse density. This process of pruning gives way to a powerful system of neural pathways. Harry Chugani and his colleagues[4] at Michigan Children's Hospital, Wayne State University, have documented similar findings.

How does this selective elimination happen? Here, early childhood experience plays a critical role.

> When some kind of stimulus activates a neural pathway, all the synapses that form that pathway receive and store a chemical signal. Repeated activation increases the strength of that signal. When the signal reaches a threshold level, something extra-ordinary happens to that synapse. It becomes exempt from elimination and retains its protected status into adulthood.[5]

These new insights carry many implications for policy and practice for primary and preventative health care, responsible parenthood, and childcare. Most importantly, this new knowledge must be communicated to families and to the public at large. The notion of critical periods needs to be understood so that caregivers can take advantage of these windows of opportunity. It means that we have to care for our youngest children at all strata of the population in order to raise healthy, happy, and intelligent children.

What does all this have to do with music? The new wave of interest among researchers about the benefits of music and its effects on behavior is not the result of a single, nameless study. According to Norman Weinberger, a growing trend underlies this popular surge of the media: to view music and behavior through a multidisciplinary approach that reflects an "appreciation, communication, and collaboration among such disciplines as psychology, biology, medicine, education, computer science, and music therapy."[6] The two most promising interdisciplinary fields are neuroscience and cognitive science. There is growing evidence that the response to music has some biological roots—that is, it is part of human nature. We know that all cultures have some form of music as part of their cultural heritage. The human brain

contains neurons that are specifically sensitive to elements of musical sounds—pure tone pitch, complex harmonic relationships, rhythm, and melodic contour. Numerous experiments by Sandra Trehub and associates have verified the capabilities of infants to discriminate between changes in rhythm as well as adults do;[7] remember contours or pitches of melodies;[8] and mentally chunk longer melodies into smaller patterns.[9] L. W. Olsho has verified the ability of infants to discriminate between two sounds.[10]

Additional information supporting the benefits of music comes from various groups that use music in therapeutic settings. Bruce Perry, director of the CIVITAS Child Trauma Program in Houston, Texas, has been extremely vocal about how he views the role of music and the arts in his work with abused children. CIVITAS is developing therapies utilizing the arts, including music, to heal children exposed at an early age to chaotic, neglectful, and terrorizing experiences. Because they have been denied repetitive, patterned, and enriching experiences, they develop in disorganized or even dysfunctional ways. These children typically have emotional, behavioral, cognitive, social, or physical problems. The CIVITAS Healing Arts Project has three main purposes.[11]

- **Sequential Development.** At birth the brain is undeveloped, its growth moving from basic regulatory functions up through regions responsible for higher and more complex functions. Therapeutic and enrichment experiences are provided in an appropriate sequence and matched to the child's level of neurodevelopment (page 35).
- **Use-Dependent Development.** Neurodevelopment is dependent upon the presence, pattern, frequency, and timing of experiences during development. The more patterned the activity (music, reading, conversation), the more the brain regions responsible for these tasks will organize and be functionally healthy. Children exposed to consistent, predictable, nurturing, and enriching experiences will develop neurobiological capabilities that will increase their chances for healthy development (page 36).
- **Windows of Opportunity.** Most of this sequential and use-dependent development of the brain takes place in early childhood. By the age of three, the child's brain is 90 percent the size of an adult's. What happens before the age of three is virtually the most powerful and has the most lasting effects on brain organization and functioning. Society does not capitalize on these windows of opportunity. We wait until a child is impaired and dysfunctional and is failing in school before we initiate services (page 37).

The Tomatis Method is another form of therapy receiving some attention these days. Of the approximately two hundred centers worldwide, twenty are in North and Central America. They use the audio-psycho-phonology therapies promoted by a French physician, Alfred Tomatis. Tomatis, an ear, nose, and throat specialist, began his research in the 1940s. A son of an opera singer, Tomatis became interested in why professional opera singers tended to lose their vocal qualities at a relatively early age.

He undertook a series of experiments that led him to conclude that vocal and musical abilities are directly linked with our ability to hear. In the 1950s, he developed a device he called "the electronic ear," which has continued to be refined until now. Sound therapies emerging from Tomatis' foundational work are helping both children and adults with language, learning, and communication disabilities.

The Tomatis Method uses sound stimulation to train and improve listening and listening-related skills. A major part of the stimulation involves music. To oversimplify, the sound therapy is designed to reproduce through sound the various stages of a child's development—starting with prenatal life (when the ear is operational) up to acquisition of written language. In brief, it provides a "repatterning" of the development of listening, vocalization, speech, and language. Developmentally speaking, this "rerun" helps fill in the gaps that may have contributed to the learning deficiency.

Tomatis describes three functions of the ear.[12] First, the energizing function. The human ear is responsible for a large percentage of cortical energy—perhaps 60 percent—compared to the work of the other sensory organs. According to Tomatis, if you include the responses of the skin, which is phylogenetically linked to the auditory function, as well as neuromuscular and neuroarticulary responses, probably closer to at least 90 percent of cortical energy is attributed to this cochlear-vestibular system. In order to have a brain that thinks dynamically, the child has to have an energizing ear. Tomatis describes high-frequency sounds as "charging" the cortex; low frequency sounds consume the most energy and fatigue the organism.

The second function of the ear is balance. The ear allows the body to move in space. All the roots of the spinal cord are dependent on the vestibular nerve. Every muscle in the body is dependent on its functioning. Activities that stimulate and promote balance help the child or adult become more in control of the body.

The third function of the ear is listening. The capacity to listen is among the most important acquisitions in terms of language development and communication. Hearing and listening are not the same. Hearing is passive (we can't shut off the ears as we do the eyes), while listening is a voluntary act that requires the desire to use the ear in order to focus on selected sounds. Listening is the ability to select the sound information that one wants to hear in order to perceive it in a clear and organized fashion. This ability is closely related to attention span, vigilance, and concentration. It plays a major role in integration, understanding, and retention of sound messages, especially those related to language. Listening is vitally important in the learning process.

THE RELATIONSHIP OF MUSIC TO LEARNING

Music's main characteristics—tonal pitch, timbre, intensity, and rhythm—are all found in spoken language. For this reason, music prepares the child's ear, voice, and body to listen to, integrate, and produce language sounds. In effect, music can be considered a "prelinguistic" language, since it has all the characteristics of speech except for semantic value. Children's songs are an excellent illustration of how a

child approaches language. In these songs, the emphasis is on the sounds: they are phonetically descriptive and fun. The young child is more interested in the sounds of the words than in their meanings. Babbling and word repetition, rhymes and children's dances are all seen as games. Because they are fun, the child is motivated to listen, learn, and vocalize. Songs actually act as a catalyst in this important transition from the infant's nonverbal world to the adult's world of verbal communication. Songs are like toys for the ear and voice.

Songs and nursery rhymes harmonize body movements and motor functions by their effect on the vestibular system of the ear. They also increase the child's body awareness and help shape body image. Helping the child master the "body instrument" with music and song paves the way for successful language development. It is interesting to note that over one hundred of the body's muscles are used when speaking. Paul Maduale, director of the Listening Centre in Canada, writes:

> After 25 years of experience using music to help children, I am absolutely convinced that children need music to grow and develop harmoniously. I believe that they should be exposed to music as soon as possible, that is, during prenatal life through their mother's singing. Music Education should be at the top of their preschool activities list. Through music education, children should learn that music is not only a highly efficient tool; music is also a great companion for the rest of their lives.[13]

In the light of both the more recent research regarding brain development and the effectiveness of successful therapies using music, what is the status of early childhood music today? Some major highlights follow:

- We would be remiss not to acknowledge the ground-breaking work of Barbara Andress at Arizona State University. Through her influence and leadership, the first early childhood conference, "The Young Child and Music," took place at Brigham Young University in Provo, Utah, in June 1984.
- In this country, there is a strong grass-roots movement of paraprofessionals providing early childhood music classes in private studios or community outreach programs. Many of these programs provide classes for infants through children aged seven. Curricula are varied: some teachers develop their own materials; others use commercial programs developed by early childhood specialists. Many commercial publishers provide extensive teacher-training programs.
- In 1994, the Early Childhood Music and Movement Association (ECMMA) was founded to support the work of practicing early childhood music teachers. Its primary purpose is to advocate for early childhood music and movement experiences for young children. This organization provides a certification program for early childhood teachers and has set a standard for teacher training programs. ECMMA provides both regional and national conferences for early childhood educators on alternate years.

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- MENC has developed national standards for early childhood music for children aged two to four.[14]
- Many public schools, especially in major cities, now have prekindergarten classes (for four-year-olds) as part of their public education systems. In the majority of these situations, children receive no music instruction as part of their ongoing curriculum.
- In 1992, publisher Lorna Lutz Heyge introduced a new journal, *Early Childhood Connections (ECC)*. This journal, dedicated to young children from birth to seven, is written for both researchers and practitioners and covers a wide variety of developmental issues, although its primary emphasis is on issues related to music and movement.
- President Clinton has proposed a $300 million scholarship program to improve the training and wages of early childhood workers.[15]
- The Texas Board of Education is considering a birth-to-age-eight teacher certification.[16]

What, then, is the role of the university in this early childhood music orientation? In the 1998 spring issue *Early Childhood Connections* featured six universities and descriptions of early childhood programs at those universities. I will briefly share these programs with you:

- University of Miami—UM Music Time, an outreach music program for infants through seven-year-olds, coordinated by Joyce Jordan. The program began in 1987 with thirty children aged four to five years. Today, approximately fifty to fifty-five classes are offered in sixteen locations throughout the Greater Miami area. Teachers in the program undergo specialized training for working with young children. The classes have been used by the departments of education and music education for observation purposes.
- Michigan State University—Community Music School, coordinated by Cynthia Taggart. The preschool classes are an extension of a larger preparatory program. The early childhood music program began in 1993 with three classes of between eight and twelve students each; it has now grown to more than twenty classes a week. The university sponsored the renovation of two classrooms to meet the specialized needs of the classes and equipped them for research purposes.
- University of South Carolina—The Children's Music Development Center, directed by Wendy Valerio. Classes are offered in the center for various age groups from infant to six years old. Classes are held on the university campus in a specially designed facility. The room has a two-way mirror for videotaping and research purposes. The program began in 1996 with fifty children. The current enrollment is approximately 150 children, and the Center has recently begun servicing childcare centers in the Columbia area. Edwin Gordon also continues his work in early childhood at the University of South Carolina. In the past decade, he has been strongly involved not only with

research in early childhood but also with the practical aspects of teaching young children. He has made considerable contributions to the field of music education.

- Arizona State University offers a course, Music in Early Childhood Education, in which students observe music and non-music activities at on-campus preschool sites. The course is designed specifically for early childhood and elementary education majors. Students also have opportunities to teach in these settings. Barbara Andress initiated the course in the early 1980s and was the first to focus the attention of musicians and educators on the importance of developmentally appropriate practice for young children.
- Oberlin College Conservatory of Music—Preschool Music Lab, directed by Catherine Jarjisian. Begun in 1984, the school sponsors a volunteer early childhood lab in which approximately fifty to fifty-five preschoolers, aged from three to five, may attend classes taught by students in the music education program. If they wish, children may participate in the lab until they are six.
- The Hartt School of Music, National Center for Music and Movement in the Early Years, directed by John M. Feierabend. Classes for children from birth to five years are held in the center, which was established in 1987. The present facility was constructed in 1992 with money from an international award. The center serves as a lab for early childhood classes, a classroom for music education methods classes, and a research facility for faculty and graduate students.

It is my firm belief that universities must become involved with early childhood music in some way. My role today is to:

- provide some basic information about the early childhood movement
- encourage you to consider outreach programs for early childhood music at your institution
- prompt you to establish partnerships with early childhood programs and daycare centers in local communities, especially with regard to providing early childhood music training. (We need to reach all strata of populations—from those who can afford these programs to those who cannot.)
- create a dialog with education programs with respect to offering early childhood music as an area of specialty in established teacher-training programs; Prekindergarten classes in public institutions are already a reality. (These situations provide fertile situations for exposing young children to music and movement experiences.)
- request that your libraries subscribe to the journal *Early Childhood Connections*
- ask you to consider establishing early childhood courses for music education majors

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- encourage you to conduct research in the area of early childhood music—documentation is needed to support the role of music in early childhood development, validate curricular issues, and develop adequate assessment tools.

Those of us who are lucky enough to be actively involved with teaching early childhood classes have instinctively valued the importance of music in early childhood; we see and feel the responses of children; we recognize the changes music can bring in behavior, skill, and motivation. Instinct is not convincing enough; we must substantiate the effectiveness of music to the total development of children.

I would like to yield my opportunity for an ending statement to the great poet and writer, Walt Whitman:

There was a child went forth every day,
And the first object he looked upon, that object he became,
And that object became part of him for the day or a certain part of the day,
Or for many years or stretching cycles of years.

Leaves of Grass, 1855

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[4] H. T. Chugani, "Neuroimaging of Developmental Non-linearity and Developmental Pathologies," in R. W. Thatcher, et al., eds., *Developmental Neuroimaging: Mapping the Development of Brain and Behavior* (San Diego: Academic Press, 1997).

[5] Shore, see note 2 above, p. 20.

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[12] A. Tomatis, "Music and Its Neuro-psycho-physiological Effects," (paper presented at the 13th Conference of the International Society for Music Education, London, Ontario, Canada, 1978).

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[14] Music Educators National Conference, *Pre-kindergarten Music Education Standards* (Reston, Virginia: MENC, 1995). (Stock number 4015 at 1-800-828-0229.)

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[16] Ibid.

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MANAGEMENT

PUBLIC RELATIONS FOR MUSIC UNITS: THE PERSPECTIVE FROM THE SMALL, LIBERAL ARTS COLLEGE

WILLIAM F. SCHLACKS
Muskingum College

I come to you this morning with a sure-fire, absolutely guaranteed method of getting positive national exposure for your institution and community. First of all, you get an alumnus who happens to be a United States Senator, who is a member of your board of trustees, and who also happens to be a former astronaut, to petition NASA to go up in space again. Once this is achieved, the national and local press will descend upon you in far greater numbers than the veritable plague of locusts, and your music groups will be performing on news broadcasts from ABC to CNN.

Should you not be so fortunate as to have the aforementioned criteria, then may I suggest another method. Be among the leaders. Be one of the first institutions to lower your tuition by one third, let the press know, and the rest is easy. Every time another institution follows suit, yours will be mentioned as one of the first. But do be prepared to take some flak from your near-by competitors.

When I was asked by my colleagues to represent the interests of NASM's smaller units of music to our executive board, I asked NASM to place representatives from these institutions on the panels of presenters so that the smaller units would have an interpreter for the hopelessly broke; and today I am serving that purpose. Much of what I have to say is general knowledge, but for the overworked chair of a smaller unit, the proverbial "getting round to it" is often the problem. Let me begin with some basics:

1. First of all, do it. This sounds simple and it is. In your packets, I have included a concert/recital checklist that is date specific to the future event. This is relatively simple to create, especially over the summertime, by using a database and a mail-merge form. This gives the performer specific deadlines to achieve, not only in the area of public relations, but in other minutiae as well.

2. Second, and this is related to the first, don't put it off or forget it. I find it incredible that a performer will work extremely hard and long to perfect the performance and make no effort to ensure that an audience will be there. You hope that the performance will be a credit to your music unit, but it will only be so if enough people, especially those from the outside, are there to hear it.

3. Third, trust your institution's public relations (PR) officer if at all possible. The first and foremost reason for this (despite the fact that we are all geniuses

at public relations, just ask us) is that the PR officer is trained, experienced, has numerous contacts, and does this as an everyday job. When you combine our knowledge, contacts, and experiences with those of the trained professional, then success is almost guaranteed. I have worked with numerous PR folk and have only encountered one with whom it was impossible to work. Thank the heavens that our current officer, Janice Tucker, is a dream come true for our department. By listening to her, we have increased our reading audiences and statewide exposure, but best of all, her office has picked up part of the expenses for brochures and posters; and she also uses us and our contacts for the college's public relations efforts. It is a very satisfying symbiotic relationship. I would also add that she listens to us and our suggestions, as she is well aware that a thriving, well-known music department is an asset to the college.

4. Do the things that you see other institutions doing; alumni/friends' newsletters; advertisements in professional journals; appearances at music conventions; alumni receptions, and so on. It doesn't matter that you can't afford the three-color, full–page ads, a well–done 1/8 page in every issue will work almost as well. Also, take advantage of freebies. An example would be the "Higher Education News" in The Ohio Music Education Association's journal. Don't restrict your PR efforts because of limited staffing; at Muskingum we have three full-time people assigned to PR: me, myself, and I.

5. Take advantage of technology. A colleague once said that he computer was a time-saver; I disagree—it's a great time "chewer," however, it is a great equalizer for the smaller units as we can do desktop publishing and ongoing, updated databasing.

6. Also, don't forget about festivals; we do choral, band, and string festivals every year; they may be a pain to do, but the resultant PR is priceless (but only if you do the festival well).

7. Find your niche; find something you do or did well. Then let the world know about it. Loudly. This, like your famous resumé, is the place to blow your own horn. Loudly. Our niche has been the personal touch. We do this not only with our students, but with our outside contacts. It also doesn't hurt to serve on several state and local committees, and especially for our own health and well-being, on campus committees. I can't tell you what a campus PR coup it was for our department when I served as the chair of the college's Promotion, Tenure, and Sabbatical Leave Committee.

8. By borrowing an acronym from the PR folk—RACE—we can certainly do well in the public relations field. RACE stands for:
   Research: Sometimes this includes discovering what the public wants. In a speech to the College Band Directors National Association, Larry Curtiss of California states that most young wind ensemble conductors wanted to program twentieth–century works, almost exclusively. However, and this was

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his main point, "you can't educate empty seats."[1] Be sure to include some works with which the audience might be familiar.

Action: This is what I've been saying; get out and do it.

Communication: Not only loudly tell people about events and your program, but find the people with whom to communicate; it doesn't take long to discover who are the movers and shakers in music in your area; even just the interested folk may lead you to discover, as we did, that the local newspaper's city editor was interested in live music. Also, please never forget that a news article is worth far more than an advertisement. You have a bit of a third-party approval with the article—the editor.

Evaluation: Further communication will help you to know whether or not your intended message is being received, understood, and remembered. None of this comes overnight; it took us many years to develop a sound public relations base for our department.

9. Finally, may I add that good public relations is as obtainable as is your dedication to it. With perseverance, you can even crack the toughest editor for space in the Sunday paper—but it may take a while.

But what I really wish to address today is advocacy. Advocacy and public relations are virtually synonymous, because the inherent concept of advocacy is to make someone else aware of the importance of your beliefs: therefore, public relations. I am quite aware that advocacy sounds a bit like a nasty word—something we think that others should do because it needs to be done, but it's not for us; rather like the concept of evangelism in the Christian church. To quote Ken Medema in his great choral work, *Moses,* "Not me, Lord."[2] I am also aware that those of us in the arts are relatively well-known for our knee-jerk reactions in defense of the arts. So much so, that in a portion of a National Public Radio broadcast that I heard while traveling in my car, the music profession was soundly chastised for going overboard with our rush to cite the movie, *Mr. Holland's Opus,* as the needed evidence of the worth of music study. Well, maybe we are a bit defensive about the arts, but if we're not, who will be? Who will continually hoist the banner so that we stay alive and well in education and do not become what the Eloi in H.G. Wells' *The Time Machine,*[3] became: mindless seekers of pleasure. In my graduate class in choral literature, we are constantly trying to define what factors in a musical work will destine it to become literature? With all other points aside, if a work does not have champions, it will not survive the trials of time. After all, without Felix Mendelssohn-Bartholdy's efforts, would we have known about Bach? Advocacy works at all levels.

In southeast Ohio, we are experiencing the problems of rust-belt logic when it comes to school funding. If I hear one more politician say, "Back to Basics!" I'm going to inquire about justifiable homicide. However, if we truly believe that the arts are basic, then all we have to do is jump on the bandwagon—but how to convince the locals that this is so? Well, I'm going to tell you about something we did well, and therefore let you know about it—loudly. We hosted *Viva Musica!*

From an idea born of useless grousing among music teachers, the infant Ohio Coalition for Music Education joined forces with the local District IX of the Ohio Music Education Association, the latter of which actually had money(!), to sponsor a dinner and discussion about the value of music study. The audience was of a composition similar to that of the panel; news people, music teachers and administrators, politicians, parents, musicians, music and arts organizations, and concerned citizens. The hook? A free dinner and exposure. As you can read from the profiles of the members of the panel, a seeming divergence was created, but we knew in advance that all of these people were strong supporters of the arts; and, as an extra luxury, it certainly did not hurt to have the keynote address delivered in a very folksy manner by the city editor of the local newspaper. Coverage was guaranteed!

The results? Not major. We all left feeling good about ourselves, our profession, and our support from throughout the area. Although not directly connected, more levies were passed and more attention to music programs has occurred in the local press—both for our music department and for those of the secondary schools. Several music teachers have told me that their administrators, who were present, are now leaning a bit more kindly toward the music programs. The major accomplishment? Muskingum College was seen as a leader in the arts—a strong advocate for the well-being of the arts. As a result not only of the *Viva Musica*, but also of our ongoing public relations efforts, our faculty members are now sought as leading figures in the area when questions of music arise; in the rural area of Appalachian Ohio, music is not always seen as important or even a subject in which to major. So from a small, almost floundering department of music, we are now seen as leaders in southeast Ohio. Who knows, with one more band performance for our beloved senator and astronaut, maybe, tomorrow, the world.

ENDNOTES

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2. Ken Medema, *Moses* (Irving, Texas: Word Music, 1973), 5.
3. H. G. Wells, *The Time Machine* (New York: Random House, 1931).

OUTREACH

WORKING WITH LOCAL MUSIC INSTRUCTION FOR AGES 3–18

GARY L. INGLE

Music Teachers National Association

My role on this panel is to bring the perspective of the private/independent music teacher to the issue of outreach between higher education and other teaching resources in the community.

To my knowledge, there is no record of the number of independent music teachers in this country. The Music Teachers National Association represents approximately twenty-four thousand private and collegiate music teachers, which is but a small fraction of the total. It is known that private piano teaching, the occupation of the largest segment of independent teachers, is the largest cottage industry in the United States. Therefore, from a numerical perspective, these teachers are a great resource for the collegiate music unit.

As preparation for this discussion, several university pedagogy instructors, department heads, and independent music teachers were interviewed for their ideas and perspectives. Five basic principles emerged from these conversations:

1. Independent music teachers are the lifeblood for providing students who plan to major in music. Words and phrases such as "symbiotic," "mutually-beneficial," and "we need each other" were commonplace during our discussions. The independent teacher appears to have greater influence on where the student goes to college than does the public school music teacher. The deeper relationship that develops because of the one-on-one instruction seems to be a significant factor.
2. Music units have a vested interest in seeing that the independent music teachers are the best teachers in the community. The reasons are obvious: independent teachers have students in their formative years when they are developing their basic skills. In addition, private teachers have the students longer than do the college teachers.
3. The independent music teaching profession is not regulated in any way. And while excellent teaching is going on, there is also a lot of bad teaching. This need, however, provides the collegiate music unit with the opportunity to provide continuing professional education for the independent music teacher.
4. Music units must connect with the independent teacher so that mutual respect and partnerships may develop. The collegiate music unit can do much to eliminate the isolation and intimidation felt by many independent teachers.

5. Local music teacher associations provide a ready-made audience for college pedagogy faculty and students, and, as such, should be better utilized by the music unit as a resource.

From a broad perspective, music units have three sets of opportunities to connect with independent music teachers: opportunities for private teachers to continue their education; opportunities for independent teachers to assist in the education of college students; and "extracurricular" opportunities for music units to connect with the private teacher.

Many music units across the country do an excellent job of capitalizing on these opportunities. For the sake of time, I have limited my examples/case studies to two universities: Westminster Choir College of Rider University and the University of Nebraska at Lincoln.

The Westminster Professional Development Certificate Program is an exemplary outreach program to independent teachers in the area of continuing education. This program is designed for private teachers who want to improve their musical skills through professional development. But beyond that, it provides a means for independent teachers to enhance their credentials as music professionals, a worthwhile objective given the unregulated nature of the profession. The two-year program (four semesters) features course work in theory, musical styles, teaching methods and repertoire, pedagogical issues, and technique. Students take six courses per semester. Both degreed and nondegreed students are enrolled, although approximately 94 percent have degrees. Classes meet two mornings per week. Academic credit is not given, and the program is flexible so that students may work at their own pace. In addition to this program, Westminster also holds a one-week summer Piano Camp for Piano Teachers (college credit is available) as well as Piano Camps for High School Students, and it also provides a series of weekend seminars for the returning adult student.

The University of Nebraska at Lincoln (UNL) features a comprehensive program of opportunities for the independent music teacher to assist in the education of the collegiate student, as well as nonacademic opportunities to connect with the private teachers. Because the university has no preparatory program, its dependence on the independent studio is increased, especially for observation and intern teaching experiences.

UNL works with the local music teachers' association in planning guest artists and guest speakers for on-campus events. Often the fees are split with the local association. In addition, UNL faculty members serve as judges for local competitions, provide workshops for the local associations, and hold master classes in the independent teachers' studios. The university also offers its facilities for the local association's auditions and competitions.

Of particular interest is a joint program with the local association wherein certain independent teacher members are designated "Pedagogy Partners." These teachers open their studios for student observation and supervised learning/teaching experiences on a small basis (e.g., teaching one lesson or one concept for the collegiate

student). As compensation, the university gives the teacher free tickets to School of Music events.

Beyond this program, independent teachers are invited to pedagogy classes to demonstrate various pedagogical approaches, such as Kindermusic. A course entitled "Teacher Training in the Independent Studio" provides student teaching opportunities for pedagogy students. And at "Piano Day" each spring, high school students and their teachers are invited to campus to perform for the faculty in small master classes. The high schoolers meet and talk with the collegiates and even follow them to classes. The independent teachers are treated to a seminar on a relevant professional issue.

These two programs—at Westminster Choir College and University of Nebraska at Lincoln—serve as examples because they focus on two basic principles: to show the private teacher that the institution respects them and wants to connect with them and to be partners with them; and to connect the collegiate student to the real world beyond the somewhat sterile environment of the classroom.

In conclusion (and for the following I'm borrowing the views of Richard Chronister, publisher of the *Keyboard Companion* magazine), the best connection music units can make with independent music teachers is to question their pedagogy programs. Faculty and administration should be asking, "Are we really preparing the college student to teach well?" and "What are the things the college pedagogy program should be doing to produce good teachers?"

College faculties must get away from the idea that if one can play, one can teach. It is an erroneous concept that a person who plays well can also teach well. But this seems to be the prevalent approach with most studio faculty members. The fallacy of this approach is embodied in the criticism (in most cases justified) leveled by college teachers on the performing abilities (or lack thereof) of incoming students. The criticism overlooks or forgets that the students who are being criticized by the faculty have been taught, by and large, by the students of the college teachers themselves.

Therefore, it is imperative that colleges become serious about developing programs that let the independent teacher know what is expected of incoming music students. Perhaps the solution is twofold: (1) The development of standardized, core competencies for incoming students, followed by (2) the development of methods for teaching students how to teach these competencies to their students. Such a plan would go far in ensuring that independent teachers become the very best teachers in the profession.

Independent music teachers are excellent resources for the college music unit, both as continuing education students as well as colleagues. I encourage you to use their expertise aggressively and to provide opportunities for their professional growth.

WORKING WITH LOCAL MUSIC INSTRUCTION FOR AGES 3–18

RUSS A. SCHULTZ
Central Washington University

My institution, Central Washington University, is located in a small, 7,000-person rural, *very* conservative community on the east side of the Cascade Mountains. We are located forty miles from a small city and one hundred miles from a major metropolitan area. This geographic overview is important as a basis for addressing the instructional needs of this type of community versus what might be expected in a larger, more populated market. However, in describing our approach, I offer the following suggestion selfishly paraphrased from John F. Kennedy, "Ask not what you can do for your community. Ask what your community can do for you."

As the only university for over one hundred miles in any direction, it is important that we function as both a musically educational oasis for students from pre-kindergarten through high school and as a cultural resource for the surrounding community. These opportunities are offered, not in addition to our primary service to the university enrollment, but clearly in support of it. This means that we assume a role, as a rural comprehensive university, that is significantly different than what might be expected in an urban or suburban setting. It is important not only that we provide performance opportunities for community attendance, but that we develop community relationships built on the recognized musical and instructional needs of the population.

I will present studies of our experience as a means of stimulating ideas that would be unique to your own situations. Consistently, the key to the success of these endeavors is the opportunity for mutual benefit. That is, members of the community recognize that you are providing something that they reasonably could not get elsewhere. And you realize an opportunity that could not be achieved without the community's presence and support.

Many NASM institutions participate in preparatory-type programs, in which faculty and students provide applied instruction to area school-aged students. In addition to providing additional income for faculty, these programs support a recruiting model that helps them to identify and develop the brightest and most talented prospects who, we hope, will line our corridors for their undergraduate study. What better way to ensure the continuing high-quality development of talent than to "grow your own."

When students are used as applied teachers for the K–12 students, top collegiate prospects are allowed to use their talents to develop outside income and local K–12 students are able to engage in applied study early in their musical pursuits. These lessons are most often provided at a more reasonable price than faculty members normally charge or would otherwise deserve. The college students, as young teachers, also benefit by having a mentor available to whom they can turn with difficult or unique teaching problems.

As an outgrowth of the missions of the university and department, the department has engaged in many activities to utilize the talents of our faculty, staff, and students as a means of creating win-win situations that both serve departmental/university needs and fill community voids. These opportunities to interact with the community would otherwise go unrealized. In all of these cases, the department's perceived benefit motivates the instructional activity. Some examples follow:

- Several years ago, our elementary music specialist wanted to develop a laboratory opportunity for the students enrolled in her elementary music methods class. Her idea was to allow her college students to teach at a local elementary school, located seven miles away, that employed no music educator. Music instruction at this school was in the hands of the classroom teachers. This town is in a very rural environment in which there is only one elementary school and a small high school.

  We approached the superintendent with the proposal that our elementary specialist serve as the certified instructor overseeing the music activities. In turn, the superintendent would allow our upper-division music education majors, who were enrolled in this methods class to provide the supervised elementary instruction for their K–5 classes. As this would require additional load time for our elementary specialist, we requested that the school system should support a graduate assistant at the university to teach one of the non-major classes that the specialist was scheduled to teach. As we all know, for this to be perceived as a benefit and have worth to the school system, it must have identifiable value, so it was important that the school system assumed some expense. This they did, as teaching assistants cost much less than a certified teacher. While our goal was to provide our students with hands-on experiences, a secondary goal was to demonstrate how important a professional music educator was to the school's program. After two years, the superintendent called to cancel the agreement as the school system had decided to hire its own elementary specialist. Of course, it turned out to be one of our graduates.

  Here is the win-win situation I spoke of. Our students participated in an wonderful experience, the community benefited, and eventually the program produced another music education position.

- After this project ended, a new elementary specialist was hired at our university. She also wanted to develop a laboratory opportunity for students enrolled in the same elementary music methods class. Her idea was to work with children aged three to six in a music laboratory at the university. Again, she would oversee the work of the students in her class. Registration for this program was a very nominal $25 per quarter per young student, to cover the cost of maintenance of the instruments, supplies, etc. The college students were required, as part of their registration for this class, to participate each week. However, there was a glitch. This is where community relationships come into play. As I mentioned, mine is a very conservative area, in which the

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agricultural community feels that the university folks are "government." And when "government" charges a fee for anything, it reeks of either a tax or a competitive commercial activity. Therefore, before offering our laboratory, we had first to seek permission from the university's Commercial Activities Committee, whose membership includes several members of the Chamber of Commerce. It so happened that a local piano teacher was offering a similar type of class for the community. We were aware of this but, as our offering was tied to an existing class at the university, did not see it as a commercial conflict. The Chamber of Commerce agreed to a solution that allowed us only to offer our class to members of the campus community: that is, children of faculty or children of students. Enrollment was so good that word spread around the community about this wonderful class for young children. As a result, the local teacher was overrun with students, mostly as a result of the free publicity that she received from our offering. Accordingly, she could not accommodate the increased requests for placement in her class. By the way, she was charging $130 per semester against our $25 per quarter. As a result, our class clearly turned out not to be in conflict with hers and, because of the increased publicity, she hired another teacher to assume the overload that she could not handle. The result was a win-win situation for our program and an increase in commercial activity for the local community. Ultimately, this also contributed to an increase in music educational opportunities for the local parents and students—a plus for our discipline.

- A very recent instructional activity has been a result of our developing, last summer, an endowment for a resident string quartet. In addition to the normal applied study and chamber music coaching for our college students, as well as state and regional performances, the quartet has coached chamber music at the high-school and middle-school levels. This has enhanced the institution with new support for our junior strings and youth orchestra.
- This brings me to our campus string program as another venue for collaboration. About ten years ago, because of budget cuts, the local school system released its string teacher and removed string instruction from the curriculum. The year I arrived on campus, with support from our string faculty and their college students who were pursuing careers in music education or pedagogy, our department picked up the program. This included elementary and junior strings as well as a full-fledged youth orchestra. Initially, the enrollment was low. After all, parents were now being asked to pay for something they had previously received "free" from the school system. However, over the past several years, enrollment has increased to the point at which, one month ago, the director of this program sat down with the superintendent of the local school district to discuss, at the superintendent's request, the possibility of bringing the program back into the school system. Interestingly, the superintendent wants to continue to use our students and faculty in the teaching model until a full-time instructor can be engaged within the next several

years. Again, this serves the university and helps us continue a strong partnership in our community for the overall development of musical study and performance at the pre-college level.

- My last example has come about rather recently. We had an interesting development with a youth symphony located in our closest city, some forty miles away. The symphony's current director retired and left an opening for the equivalent of a half-time position. I met with the symphony's board of directors and proposed a marriage of its half-time position with a current vacancy that we have at the university for a half-time bass instructor. I suggested that we advertise for both together, thereby allowing us to bring someone into the community on a more full-time basis, rather than employing a possible commuter from a large city with few or no local ties. Again, the relationship between my department and the community provides win-win situations for all and allows us to play a more integral part in the community in which we reside.

Being a reasonably large music unit located in a rural area presents interesting problems and opportunities for interacting with our community for instructional activities. To be successful, one must be guided both by issues such as the needs of the community and by a clear assessment of the unit's ability to provide supportive services to the surrounding areas. Other issues to consider include the impacts on the community and a clear understanding of appropriate responsibilities. I am convinced that the more you do for your community, especially in a rural area such as mine, the more you aid the art of music and the overall well-being of the study of music and that ultimately your unit is benefited. In all of the above examples, which were initiated as a university-sponsored or cooperative activity and eventually evolved away from our domain, we have accepted this, not as a loss, but rather as a success for our mission and our program. This has encouraged the community to develop new and exciting relationships with us for the benefit of all.

Rural communities usually do not have the talent resources that are available in more urban areas. This void allows the music unit to exert greater influence upon the educational experiences of its community. The unit should seek opportunities to identify and provide learning experiences for its local constituents that enhance the musical culture and would otherwise be unavailable. This becomes a plus for the community and a feather in the cap of the unit and opens further doors for future collaborations.

NEW DIMENSIONS: INNOVATION AND TRADITION IN THE STUDIO AND CLASSROOM

INTRODUCTION TO INNOVATIVE TEACHING IN LESSONS AND THE CLASSROOM

DAVID TOMATZ
University of Houston

America is a remarkable country, one that has become a world leader in many fields, including science, agriculture, manufacturing, communication, and, yes, the arts. There is no question that music produced here is found throughout the world. America has a virtual world monopoly in recorded music of all wonderful varieties, movie music, show music, gospel, jazz, country, and art music. Applications of new technologies in music performance, teaching, and production are also areas in which we have world leadership.

But another great U.S. success story is found in our colleges and universities, which continue to produce large numbers of outstanding instrumentalists, singers, composers, conductors, historians, music educators, and executives in the business world of music. In my estimation, a great deal of this success can be attributed to the vision of the founders of the National Association of Schools of Music (NASM) who saw the need to codify standards for all aspects of the education of musicians in America.

This process is on-going and one in which we all have a part. I like to remind people that NASM is not a government regulatory agency dictating to us how to run our schools. We are a voluntary association in which we all play a part in shaping patterns in our U.S. college and university music programs.

In this spirit, the New Dimensions series represents an effort to broaden perspectives and to offer alternative teaching and organizational methods. The purpose today is to show how we can meet specific NASM expectations within the context of traditional classes and lessons, and also how we can meet new performance standards to satisfy market demands.

It is, for instance, a requirement for all music major students to study improvisation, world music, and compositional techniques. Moreover, with the dramatic rush to have historically informed performances, authentic performance practice is now a must for any student expecting to meet the rigors of the job market. Today, our discussion will focus on discovering ways to meet these and other NASM recommendations within the context of established traditional lessons and classes.

The usual solution to meeting a new intellectual concept or idea is to develop a new course in that subject. That's always the easy fix. It reminds me of the Abraham

Lincoln quote, "If you only have a hammer, you tend to see every problem as a nail." The fact is that with crowded curricula and students already burdened with other demands, requiring more new courses can be counterproductive.

What we want to talk about today—and we most certainly invite the input of our audience following our presenters—is how to introduce concepts of improvisation, composition, world music, and authentic performance practice into the context of regular lessons and classes. If we sing our own praises for successful music programs in our colleges and universities, however, let's agree that we want to continue this success. We must maintain the integrity of our traditional values. Yes, Brahms is important.

Today you will hear from three individuals who have developed and demonstrated the capacity to maintain the virtues of the conventional lesson or class while at the same time introducing related materials that can meet NASM or market-related requirements. They have been vigorous and innovative in this application. Let me emphasize that the effort to sustain traditional values is vital to the the success of their teaching. Our students must be prepared to meet the demands of a changing musical world but must also be able to work within our older traditions.

After hearing from our three successful instructors, we invite you to share other innovative teaching ideas for introducing multiple concepts within traditional lessons and classes.

As administrators, our job will be to challenge our faculty members to broaden their horizons as teachers for the benefit of our students.

A NEW APPROACH TO FIRST-SEMESTER MUSIC THEORY

FRED EVERETT MAUS

University of Virginia

At the beginning of Music Theory 1, we study rhythm and meter. Students learn a distinction between additive and divisive meters; they are more familiar, of course, with divisive meters from European art music and much of the other music one encounters in present-day North America. Additive meters, meters with unequal-sized beats made by grouping a rapid pulse, seem stranger to my classes. Typically, though, a few students know popular songs with additive meters of 7; a few students know Eastern European folk music such as Bulgarian dance music; and a few students have played pieces by Bartók or other contemporary composers who use additive meters. In class, we listen to examples of additive meter, and we practice conducting measures with unequal-sized beats.

The concept of syncopation allows us to talk about some intriguing moments in European art music and to comment on the more pervasive syncopations of much twentieth-century popular music. We talk about hemiola as a particular kind of syncopation in European art music, a syncopation that takes two measures of triple meter and makes them feel, instead, like one measure at half the tempo. Hemiola often occurs before the last downbeat of a phrase, suppressing the next-to-last down-beat so that the final downbeat arrives more strongly.[1] But a few pieces, such as the Scherzo of Dvořák's Seventh Symphony, maintain hemiola more consistently; in such a case, hemiola is not a way of strengthening an individual cadence, but a way of creating an ongoing metrical ambiguity.

The sustained ambiguity of the Dvořák is unusual in European art music, but a similar ambiguity constitutes the basic texture of West African drumming. My students learn some time-line patterns, high-pitched patterns that repeat through a drum piece—and they learn to hear the time-line patterns against different meters of three and four beats; they are amazed by the different sound of the same rhythm against these different meters, and by the trickiness of performing the rhythm in a new metrical context. If students learn to perform a simple two-against-three pattern confidently and without strain, they are well on the way to hearing and enjoying the metrical richness of much African music.

When students have concepts of additive and divisive meter and metrical ambi-guity, they can hear and describe important differences between European art music and some other rewarding musics. Of course, within a single large musical tradition, it is also valuable to make distinctions among different rhythmic styles. My students learn about the characteristic drum patterns of rock, disco, reggae, and funk, learn-ing to describe differences that are already familiar, intuitively, to most of them. They also learn about the different rhythms of the seventeenth-century French court dances that were so influential for later European music.

This unit on rhythm, which takes up about two weeks of my first-semester music theory course, reflects many of the goals and methods of the whole course. The Theory 1 course that I have been describing is important for music majors as an introduction to technical study of music; it is also a fairly popular elective for non-majors.

Scott DeVeaux and I worked together to design the course that he and I teach every fall. Perhaps I should say a little about who we are. DeVeaux began as a classical pianist, but became interested in jazz as an undergraduate and wrote his musicology dissertation on bebop; his recent book, *The Birth of Be-Bop*,[2] is a descendant of that dissertation. DeVeaux is also involved in popular music and ethnomusicology, with performance skills in West African music. I also began as a classical pianist and did graduate work in music theory. My work in music theory has often involved criticism of mainstream professional theory; I think music theorists have often accepted the status quo in our field too readily, pursuing technical discourse without asking about its relation to musical experience or to other kinds of discourse about music.[3] The repertories I have worked with include classical and romantic music and twentieth-century American music; I am also increasingly involved with work on popular music.

When I arrived at the University of Virginia in 1990, I was dissatisfied with some aspects of traditional theory instruction for majors, and I wondered whether my new job would allow me to experiment with new approaches. I was pleased to learn that DeVeaux also had serious reservations about conventional music theory instruction, and we agreed to try some radical changes to the first-semester course. We spent much of the summer in 1991 designing the new course, and it is still in place; every fall, as we teach the course, we review it, and we've made a number of modifications, but the basic ideas from 1991 have survived.

My own dissatisfaction took two main forms. First, regarding instruction in theory for European art music, I had become increasingly frustrated with the traditional approach that begins with voice-leading, normally approached through species counterpoint or through four-part harmony. When voice-leading is the first topic in a music theory sequence, and often the only topic for a semester or a year, this sends definite and unfortunate messages about music theory. Even for students who perform or listen to a lot of classical music, the focus on voice-leading makes music into something about which relatively few students have strong intuitions. The strangeness of the topic suggests that students' previous experiences, which may have felt like knowledge of music, are irrelevant to this demanding new task. Students are likely to conclude that music theory is a morass of rules, rules they are going to break no matter how hard they work. The way to acquire control of voice-leading, obviously, is by careful work on paper, learning to see violations of the rules quickly. Music becomes a complex, risky negotiation between written rules and the student's staff paper. This suggests that music theory is primarily about notation, rather than sound. And even if a student does learn to enjoy, in listening or performing, the real beauties that can come from voice-leading—the interaction of relatively independent

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lines, and the lovely ways that lines in a texture may shift in their independence or prominence—this will give, at best, a partial understanding of the value of the music. Most students will conclude that what they love about music has little to do with voice-leading, and therefore that music theory is not much use in making sense of their own intense musical experiences.

Now, it is possible to teach voice-leading with a lot of listening and singing, and with many satisfying compositional exercises, in order to reduce its abstractness and enhance its musicality. I do so; but I was interested in the more radical step of moving voice-leading away from its central position in beginning theory.

Second, I was increasingly unhappy with the exclusive focus of theory courses on European art music, mostly from the eighteenth- and nineteenth-centuries. Again, this focus seems to send problematic messages. It might suggest that this is the only kind of music worth studying in an academic setting, and other aspects of a music curriculum often reinforce this suggestion. Or, at the least, the exclusive focus suggests that European art music is the only kind of music that one can study technically, and that idea is likely to imply the conclusion that European art music is unique in possessing certain crucial values, such as craftsmanship or rationality. I disagree strongly with both these implications, and I was eager to expand the range of music in my theory courses beyond the classical-music canon.

DeVeaux's dissatisfaction with traditional theory instruction centered on certain aspects that were hard to teach because students found them arbitrary. One was the minor mode: many students found it difficult to learn the ways of minor in classical music, and DeVeaux concluded that this was because they knew a lot of music that did not conform to the principles of eighteenth- and nineteenth-century art music. Minor was difficult not because the students were somehow slow about it (after all, the basic facts are simple), but because they possessed, implicitly, some extra knowledge about music that the theory course did not address or acknowledge. So, rather than just asking students to memorize certain mysterious facts about music in minor, DeVeaux wanted to address the issue more directly, by talking about the different scales used in classical and popular music. More broadly, students often seemed puzzled by generalizations about classical harmony, again because of other music that they knew; and again it seemed reasonable to address the issue directly by teaching, explicitly, the differences between classical and pop-music harmony.

These were our starting points. As we worked on the course, and as we have worked together since, we have developed other shared concerns and goals. By returning to the rhythmic material that I described before, I can say more about the goals and effects of the course.

In starting our course with rhythm, we are able, obviously, to develop some broad concepts that allow description of European art music and comparison with some other musics. I believe we give students a better understanding of classical music by showing some alternatives, allowing students to understand the relatively unambiguous divisive meters of classical music as one possibility within a broader range.

For many students, the discussion of rhythm in popular music genres is especially rewarding. Every year, students tell me how exciting it is to recognize the different styles we have discussed when they hear popular music on the radio or at parties. I enjoy their excitement, of course but, more fundamentally, I am pleased because they are learning that music theory can be a way to explore and enhance their musical experiences. When students' perception of rhythm in popular music changes because of a theory class, they acquire a model of how theory, more generally, can develop and enrich their experiences.

The fact that differences among popular music styles are vivid for most students carries over, in a certain way, to the subsequent discussion of French baroque dance styles. Usually, my students are not thrilled by the distinctions among gavottes, bourrées, and gigues (though sometimes, a knowledgeable student is excited when I point out the uses of those styles in Mozart[4]); but, extrapolating from their own experiences of the popular music examples, they can understand that, for seventeenth- and eighteenth-century listeners, those styles would have been vividly distinct, and the differences would have been meaningful.

Students move their bodies in our classes on rhythm. They stand up a lot of the time, clapping, stamping, speaking rhythmic syllables, or conducting. In general, we want students to engage music physically in our classes. Rhythmic topics especially invite this engagement, and one reason we begin with rhythm is that we want to establish, from the beginning of the course, that students can expect to make musical sound. Students are often shy about singing, and so our rhythm classes are valuable for breaking the ice.

When we move to pitch, we focus first on scales, including pentatonic scales, church modes, and blues, along with major and minor scales. Students hear Appalachian ballads, plainsong, and popular music. We emphasize the use in blues of variable pitch at the third, fifth, and seventh scale degrees. We also emphasize the prevalence, in much popular music, of Dorian and Mixolydian scales (both of which are close to the pitches used in blues): these scales account for many differences between classical and popular music. As in all our discussions of popular music, the material on scales in popular music addresses music that many of the students already know, but gives them a new way of describing it; and also, by contrast, the descriptions sharpen their awareness of distinctive aspects of classical music style.

Since we have postponed most voice-leading material to the second semester of theory, we have time to address other aspects of classical music.[5] After some basic discussion of harmonic material, including triads and seventh chords, we give a traditional account of cadences and, less traditionally, a definition of a complete harmonic progression. According to this account, based on work by Marion A. Guck, a progression moves through four stages, consisting of tonic prolongation, predominant harmony, dominant harmony, and a final tonic.[6] This account gives a "big picture" of a progression, taking in a musical unit that students can hear and contemplate easily; later, especially in Theory 2, students work with particular chords in light of the roles they can fill in a progression. Rather than building up

music slowly by adding individual chords together, we treat individual chords as momentary events functioning within a larger framework.

Having given a general model of harmonic progressions in classical music, we can turn to popular music to consider parallels and contrasts. Many pop songs favor IV rather than V as the next-to-last chord in cadences. And the IV - I cadence comes with its own set of, so to speak, "pre-subdominant" chords, including V, flat VII, and major triads on II or III. But also, some popular music relies much less than classical music does on harmonic progression. In playing harmonically static music by, for instance, James Brown, we ask students to think about the non-harmonic aspects that make the music lively and engaging.

Another aspect of classical music that we address is motivic patterning. Unlike voice-leading, this is a topic that immediately becomes vivid for students, giving them a strong sense of discovery. It is also a topic that extends easily to popular music. In discussing motives, and in extending the discussion to phrase-patterns, we mix classical and popular examples. Using Schoenberg's pedagogically brilliant concepts of "sentence" and "period," we analyze a number of melodies.[7] Students write their own periods and sentences as homework assignments, often very beautifully, using a given harmonic progression. In doing so, they use our theoretical explanations to create something that they can recognize and evaluate as real music. Such compositional work, yielding attractive music but incomplete textures, can provide a strong motivation for continuing the study of theory into the area of voice-leading.

Half-way through the semester, we introduce concepts of tonicization and modulation. We think it is crucial to introduce these concepts early, since they are basic for understanding even brief pieces from eighteenth- and nineteenth-century repertory. At the same time, we can state contrasts between classical music, with its use of key-relations to create structure, and popular music. Pop music patterns, such as AABA structures, often articulate a contrasting section by a change of local tonic; but often there are no key changes in pop songs. Or, intriguingly, some pop songs, like Aerosmith's "Walk this Way," move back and forth between two tonics without ever creating a definite hierarchy.

I've been happy, over the last few years, with the concept of music theory that our course communicates. Music theory is a way to explore familiar music, uncovering new aspects; it is also a way to start to learn unfamiliar music; it is also a way to make comparisons among different musics, comparisons that need not hierarchize but that can, instead, sharpen one's sense of the distinctness and value of each kind of music under discussion.

Two important questions remain, extending beyond the design of this individual course. First, what is the role of such a course in an overall curriculum for majors, and in relation to their other music training? And second, how might teachers at other schools modify their courses on the basis of my comments?

Like our Theory 1 course, the music major requirements at the University of Virginia reflects a desire to decenter classical music, making it possible for students

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with an interest in, say, African music, jazz, or popular music to pursue those interests by majoring in music. Theory 1 is the only theory course required for all majors.[8] For students with a strong interest in classical music, four subsequent courses constitute a good basic theory program. Theory 2 is an intensive course on tonal harmony, voice-leading, and form: in redesigning Theory 1, we took as a goal that students should be able to acquire the same skills, after a year of study, that students acquire in a more traditional first-year course. Theory 3 introduces relatively little new theoretical material, instead reinforcing the content of Theory 2 with a strong emphasis on compositional assignments. After Theory 3, many students take our advanced courses in Analysis or Materials of Contemporary Music. Students whose main interests lie outside classical music need not take any of these courses beyond Theory 1, but can develop their thought about music in, for instance, our jazz improvisation workshop, or the African Drum and Dance Ensemble.

To the question about implementing these ideas, there is one quick answer: DeVeaux and I are completing on a textbook, and we expect to make materials available for initial use in other schools by fall 2000. The textbook will be useful for teachers who do not have the time or faculty resources to design their own course from scratch. Our course planning took a long time, and the existence of the course reflects our luck in having complementary expertise, similar goals as teachers, and the personal compatibility that collaboration requires; through a textbook, we can make some results of this work available to others who, for whatever reason, will not be making up a new course.

But there is a lot to gain from custom-designing a course, especially in collaboration, and I would strongly encourage theory teachers to rethink their courses, not just on the basis of the model I describe in this paper, but in relation to the resources available within individual faculties. If local faculty resources make it possible to expand the content of a theory course, adding musics and approaches quite different from those that DeVeaux and I have chosen, that is a good thing! One virtue of our Theory 1 course is that DeVeaux and I are teaching about music we love, and describing it in ways that we have chosen; the interaction between personal love of music and independent-minded theoretical inquiry is part of what we want to teach in our courses, partly by exemplifying it ourselves. No textbook by an outside authority can have this crucial personal element.[9]

ENDNOTES

[1] Edward T. Cone emphasizes this aspect in "Musical Form and Musical Performance Reconsidered," *Music Theory Spectrum* 7 (1985): 149–58.

[2] Scott DeVeaux, *The Birth of Be-Bop* (Berkeley: University of California Press, 1997).

[3] See, for instance, Fred Everett Maus, "Music as Drama," *Music Theory Spectrum* 10 (1988): 56-73; or "Masculine Discourse in Music Theory," *Perspectives of New Music* 31, 2 (summer 1993): 264–93.

[4] The influential account for such emphases, in recent scholarship, is from Leonard G. Ratner, *Classic Music: Expression, Form and Style* (New York: Schirmer Books, 1980).

[5] We do introduce standard SATB voice-leading rules near the end of the semester, though very briefly (primarily as an introduction and transition to Theory 2); and we end the semester with compositionally oriented species counterpoint.

[6] Marion A. Guck, "The Functional Relations of Chords: A Theory of Musical Intuitions," *In Theory Only* 4/6 (November-December 1978): 29–42.

[7] Arnold Schoenberg, *Fundamentals of Musical Composition* (New York: St. Martin's Press, 1967).

[8] The requirements for the music major at the University of Virginia are available online at http://www.virginia.edu/%7Eregist/ugradrec/chapter6/uchap6-3.28.html.

[9] Accordingly, our textbook will provide a framework of topics and materials, but we hope individual teachers will "customize" it, especially by adding new materials that reflect their own musical abilities and passions.

PERSPECTIVES ON IMPROVISATION

GARY SMART

University of Wyoming

I was about twelve years old when Miss Adelaide, my piano teacher, heard through the grapevine that I was known to "fool around" at the keyboard for hours with no notated music on the stand, and even worse, that I had been entertaining friends and family with musical improvisations. Miss Adelaide's agitated response was the musical equivalent to every mother's "you're going to put your eye out with that thing!"

She was a wonderful teacher, a mentor to whom I owe much gratitude. However, Miss Adelaide was of the generation that considered Western classical music, as embodied in the notated score, to be the one true music. In her mind the concept of improvisation was associated with a lack of discipline, a lack of attention to detail, and a sloppy technique . . . not to mention a frivolous aesthetic mindset.

One does have to admit that these weaknesses are often present in the music making of fledgling improvisors. Pretentiousness often rears its ugly head, too. I remember with embarrassment Miss Adelaide throwing a volume of the Beethoven sonatas the length of the room when I allowed myself to take several very inappropriate improvisational liberties with the score.

I certainly deserved the lecture I received about musical tradition and respect for great artistic achievement, and yet I still find myself defending that young seeker that I was.

Any skill can be misused. At that age I simply needed guidance to find artistic balance. It does seem a shame to me that I spent years leading a musical double life, studying classical scores and playing that music in recital on the one hand, while secretly learning to improvise by playing along with pop, folk, jazz, and yes, classical recordings on the other. Many contemporary music students find themselves more or less in the same situation.

Surely the need to touch on the natural musicality of all of the above mentioned musics, and the concomitant need to play unwritten music, can be acknowledged and reconciled. Modern music students deserve this kind of an all-embracing education, and U.S. music teachers and musical institutions are struggling to accomplish this today.

. . . .

Musical improvisation is less mysterious than the uninitiated might suppose. No art is created out of a void. To the contrary, the clearer the material, the method, and the context, the better the creation. As obvious as that statement might seem, myths and misunderstandings persist. Many years ago a colleague heard me practicing for an improvisation concert. As I remember, I was working up fantasy variations on some well-known tune. He was indignant. "You're practicing?" he asked in disbelief. "What a fraud! I thought you were going to improvise tomorrow's concert!"

Herein lies an important point: improvisation need not be thought of as a cheap parlor trick. It is for me a great irony that jazz fans tend to glorify improvisation as a kind of magic, while in the classical field, a stigma is placed on the unwritten. Improvisation is not magic, nor is it degenerate. It is simply a musical skill, an artistic tool that can be developed.

Improvisers at any level must—as composers at any level must—clearly choose the musical "what" and the musical "how." The choices, be they common practice or unique, are a necessity, but are no guarantee of success in themselves. Quality, I believe we would all agree, is more dependent on the development of materials and the overall success of the musical narrative. In any case, these choices can be made with or without the use of musical notation.

"Jelly Roll" Morton, reminiscing about his group's early recordings, explained that music was always on the stands during those sessions. His musicians, however, only sometimes played exactly what was written. Just as often they embellished what was notated or, in reacting to the musical moment, played something else, mixing reading and improvisation in a practical, and quite creative, manner. To that old jazz master, the notated score and the improvised phrase were both just tools of the trade.

In U.S. big band music, a tradition of which "Jelly Roll" was the first master, one finds a consistent use of this approach. In this, improvised music and notated music are happily juxtaposed and mixed. It has long been the case, in our own musical history and in other cultures' musics, that a very effective and exciting music is created by presenting both kinds of activity simultaneously. This is entirely practical and natural.

Consider the close relationship of improvisation to notated composition. A useful concept might be a sliding scale that ranges from "composed in the moment" to "completely precomposed." Practically, almost any musical undertaking exists nearer the middle of this scale than might be supposed.

Where does the primary musical impulse come from? Doesn't composition first move through improvisation? Isn't composition a kind of very carefully considered, notated improvisation? Ask a composer. Isn't performance preparation, even performance itself, at times very closely related to improvisation? Ask a performer.

Let me stir the pot a little more: there is the fascinating phenomenon of "solidified improvisation." As an improviser, I have found, in a couple of instances, that improvised pieces have "set" or "solidified" over time, thus becoming in practice unnotated compositions. This is not so unusual. The great jazz pianist Art Tatum let several small improvised specialities like his "Carnegie Hall Bounce" and "Humoresque" set, thus becoming something very close to unnotated composition by the late part of his career. A favorite showpiece of Tatum's, "Tea for Two," contained large composed but unnotated sections that alternated with improvised sections. Gunther Schuller has pointed out this phenomenon in the Duke Ellington orchestra, where trombonist Lawrence Brown allowed smaller eight-bar solos to set, and so become unnotated composed solos in a notated piece.

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I always think of Mozart when this subject comes up. For such a great talent, it would appear that composition and improvisation were almost the same thing. Mozart wrote in a letter, "When I am . . . say traveling in a carriage, or walking after a good meal, or during the night when I cannot sleep; it is on such occasions that my ideas flow most abundantly. Whence and how they come, I know not." He later goes on to say, "Nor do I hear the parts successively, but I hear them, as it were, all at once. All this inventing, this producing, takes place in a pleasing, lively dream! . . . For this reason the committing to paper is done quickly enough, for everything is, as I said before, already finished."[1] I doubt that Mozart was exaggerating.

As an improviser, I'm particularly interested in his Variations K. 416e, "Salve tu, Domine," and the Variations K. 455, "Unser dummer Pobel meint." Mozart seemed so pleased with these works, both of which were improvised at a soiree on 23 March 1783, that he wrote them down in the next few days. I wonder: are these works then improvisations, or compositions? Mozart hardly made the distinction.

In fact, throughout most of the history of our Western music, improvisation and the use of seminotated music were the rule. The musicianship of Mozart, as well as that of Bach, Beethoven, and many, many other masters and journeymen practitioners throughout the centuries included a well-developed improvisational ability.

World music provides us with a wonderful mix of musics that are improvised, composed but unnotated, or make use of both techniques. I'll just mention (1) the East Indian sitar tradition—a profound and subtle art music that is improvised; (2) Indonesian gamelan music, which is most often composed but unnotated; (3) and Japanese Shakuhachi flute music—more often composed but unnotated, but also making use of various degrees of improvisation. Where in the world do our pat Western ideas of composed works versus improvisation fit in with this array of musics?

Let me come back to my own experience: I have for some time included in my jazz concerts transcriptions of recorded jazz piano improvisations. When a modern performer learns and notates a historical improvisation, does that old improv then become a composition? By this point, it seems to me the question is moot.

. . . .

To my mind, musical improvisation at any level, in whatever context, professional or playful, complex or simple, profound or not, is essential music making, and so is an essential experience for the music student. Improvisation inexorably links spontaneous composition with performance, and dispels the proposition that musical substance is necessarily the property of "composers," while interpretation is the business of "interpreters."

For today's students, these ideas already present a false dichotomy. Though many students will finally choose to stress one particular area in their careers, the musical world they will soon enter is pluralistic in the most practical sense. Most of the musical world outside academia—that is the areas of commercial music, contemporary classical, jazz, folk music, world music, and so on—has moved on into a

delightful era of fusion and pluralism that makes constant use of the musical impro-viser's skills.

Yet, don't most students of our classical tradition still learn to "recite" music, not to "speak" it? Is my distinction unfair? Perhaps, but consider the parallels in the other arts: improv is a staple teaching tool in theater education, dance students regularly improvise in class, artists sketch, writers converse, debate, draft, all balancing a natural sense of play with a feeling for order. These young artists are challenged to truly learn to "speak" the language of their respective arts.

Though all music students should experience improvisation, our teachers and educational institutions often cannot and/or do not facilitate that experience. Of course, jazz programs teach improvisation, though only within the jazz context. In a general context, an improvisation class, which offers valuable peer interaction, and, we hope, an improvising teacher-model, would undoubtably be the best educational setting for learning to improvise in any stylistic context. Such a class would be especially effective for beginning improvisers, who respond well to an enthusiastic model-teacher. The jazz tradition has a proud history of apprenticeship, and jazz teachers have shown that modeling is a simple yet most effective tool for teaching improvisation.

For the interested and dedicated student who would learn to improvise, there are many simple improvisational activities with which one may begin to learn. Success depends on the use of improvisational exercises with set goals and on the ability to assess progress realistically.

Simple activities that the self-teacher and/or the class teacher may utilize effec-tively are

1. the creation and repetition of simple melodic or figural patterns;
2. experimentation with call and response patterns;
3. playing along with recordings (over and over again, with persistence);
4. imitation: imitating one's own musical gestures, or those of one's peers or teacher, imitating the melodies, rhythms, sound colors and/or patterns of the immediate environment;
5. embellishing written music (heresy can be fun); or
6. writing simple pieces, learning them, and then altering them in improvised performances.

The involved student will quite naturally create more exercises that are stimu-lating and immediately enjoyable.

It is important that after all of these activities, the student replay the improvisa-tion in his mind and critique seriously. Often the student may wish to try again with alterations and/or improvements in mind. Self-motivation is obviously all important here. As in an English composition writing class, the student must be willing to create an unpolished, only partially satisfying first draft. The student must rely on, and believe in, the effectiveness of constructive play. Constant, thoughtful repetition will indeed bring real progress and finally, fluency.

Improvisational experience reacquaints the student with the primal need to make music and with the simple pleasure of working spontaneously with basic musical materials. What is learned will naturally affect all subsequent music making, in whatever context.

The concrete advantages of improvisational experience are diverse and many. They include a true, more integrated comprehension of the musical phrase and of harmony and harmonic progression and a better understanding of form in its many aspects, thus creating a more solid ability to conceptualize, and memorize, written works.

For the performance student, improvisation activity is particularly valuable. It is my experience that concentrated improvisation practice can improve technique, Miss Adelaide's misgivings to the contrary. Students often find that improvisation brings a new fluidity to their playing, a new, natural feeling for gesture, and a more natural linkage of technique to musical goal.

Specific values for the composition student include the opportunity to physicalize musical thought, an opportunity to weigh the value of spontaneous creation in relation to the value of carefully considered revision and the layering up of ideas, and an appreciation of what an interpreter can and should bring to the written score.

For the theory or musicology student, there is again that opportunity to experience the physicalization of musical thought, to integrate left and right brain activity. There is also the opportunity to develop a hands-on understanding of the many elements of style, as well as the chance to consider the limitations, as well as the strengths, of the written score.

. . . .

The goal of all music study and practice should be a whole-brain musicianship that finds that fragile balance between discipline and freedom. My Miss Adelaide need not have worried. I still recognize well the importance of control and order, and I know this thanks to her teaching. But, as her favorite composer, Claude Debussy, said when this old century was new, "Music must never be shut in, must never become an academic art. Music is a free art, as boundless as the elements, the wind, the sea, the sky!"[2]

ENDNOTES

[1] W. A. Mozart, a letter quoted in *The Creative Process*, ed. Brewster Ghiselin (New York: Mentor Books, 1952), 44.
[2] Claude Debussy, *Debussy on Music*, ed. François Lesure (New York: Knopf,1977), 245.

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NEW DIMENSIONS: EDUCATION AND TRAINING IN VOCAL PERFORMANCE

VOCAL PEDAGOGY WITHIN JAZZ/COMMERCIAL IDIOMS

RACHEL L. LEBON

University of Miami

If one were singing commercial jingles in the 1970s, one would encounter vocal groups comprised principally of instrumentalists and writers. Notably absent would be degreed singers, particularly voice majors. The same would have been true, to some degree, in Nashville in the '80s. According to the producers and studio singers, "trained singers" were not cultivated because they had difficulty controlling dynamics on the microphone, controlling or inhibiting vibrato, and sounding spontaneous while singing stylistically and in tune, and they also tended to be slow readers. As for busy, professional singers in clubs and at industrial shows, they tended to have gained their experience and expertise strictly through on-the-job training (OJT). Singers at colleges and universities were being trained to sing opera, oratorio, and art song, and, unless they were able to achieve a career within these art forms, were relegated to pursuing other careers or teaching—a noble activity, but not their first choice.

Historically, music departments and schools have been reluctant to explore jazz/commercial idioms within the music profession, particularly in the vocal discipline. Possible explanations for this tendency include:

1. The historic/theoretical orientation of music curricula, which is viewed as providing a foundation, as opposed to a more pragmatic "tech-school" approach intended to prepare active professional musicians in any musical genre.

2. The Western-European ethos from which music education has been derived (witness Grout's *History of Western Music*). In this ethos, music is scored and *composer-centered*, which contrasts with the African-American tradition, particularly jazz, in which the music has been perpetuated *orally* and *aurally*, rather than literally, and which is more *performer-centered*, particularly in terms of improvisation. Jazz, as well as commercial music, from rhythm-and-blues and rock-and-roll to present day hip-hop and rap, are all derivative of the Afro-American tradition and heavily influenced by African-American vocalists. This phenomenon is well documented by musical and historical research.

3. The tendency of university music faculty to be overwhelmingly comprised of classical musicians and of academicians who have been trained through the

university system rather than as "working" musicians who acquired their knowledge and experience before pursuing a degree. The pioneers who initiated programs in jazz music education have been musicians who worked and performed professionally before and during their university educations (for example, 'Fesser Graham and Leon Breeden at North Texas, and Jerry Coker and Whit Sidener at Miami. In the '60s and '70s, jazz bands and jazz instrumental programs did exist (most notably at the University of North Texas, The University of Miami, and The Berklee School of Music in Boston). However, jazz commercial vocal programs did not emerge until the 1980s, with jazz vocal ensembles serving as the centerpiece. Voice training, however, remained in the classical vocal tradition, and was supplemented by styles classes. Microphone idioms, whether jazz, pop, or country and western, were regarded with derision, and the microphone dismissed as a crutch used for projection rather than as an instrument that permits a vocalist to shade and communicate within the speaking range, or project over the walls of electronic instrumentation that have become fixtures in the industry.

Musical theatre programs were more common, although it appears that only now is musical theatre being regarded as a valid artistic art form. Notwithstanding, in National Association of Teachers of Singing (NATS) auditions, repertoire for musical theatre auditions is restricted to music for the more traditional roles, and "belting" is discouraged. A genuine reluctance to deal with "belting" continues to such a degree that Robert Edwin felt compelled to lash out in the *Journal of Singing,* stating:

it disturbs this teacher greatly when he hears his colleagues in colleges, universities and private studios continue to teach belting as categorically unsafe, always abusive, and artistically inferior singing . . . and what disturbs me even more is the pejoratives are often based on little, or no knowledge of the belters themselves, the belting technique, the physiology of belting, the tradition of belting . . .

The question is no longer "Should belting be considered a legitimate use of the voice"—that's been an established fact for decades—but rather "How can we most effectively and efficiently teach the belting styles of singing?"[1]

It is important to note that Edwin, having been an active writer and singer in a broad range of musical styles, has maintained a private voice studio in the New York area catering to the needs of singers in the "real world." In major cities, professional singers have not traditionally sought to study with teachers within the university setting, for fear that they would acquire a "trained, classical sound."

One assertion heard repeatedly from producers and musicians in the industry is the aversion to the "trained sound." By that term, they refer to the projection of the voice as an end in itself, rather than the text. For them, the voice should be the conduit for the text, not vice versa. In the words of Gary Fry, a producer of national jingles:

From the best singers, I get the feeling somehow that they're spontaneously creating the lyrics as they go because they want to communicate that idea to me; I don't get the feeling that they're singing to show how great they sound. That's one reason that too much training evident in a voice can be a detriment for singing on commercials.

Regarding group singing, he continues:

Again, with rare exceptions, too much vibrato or evident vocal training is generally undesirable, since it interferes with the blend and the style of much of the music performed for commercials.[2]

In an interview published in the March 1997 issue of the *Jazz Educators Journal,* David J. Greennagel quotes Larry Lapin, founder and director of the University of Miami Studio Music and Jazz Vocal program, the first degree-granting program of its type in the world.

I had Jazz Vocal Ensemble I and II and was being encouraged by several instrumental faculty who in doing studio work saw first-hand the lack of stylistically aware singers. . . . Suffice it to say, there is more than one vocal technique, more than one way of singing. And it's just that most traditional voice teachers allow for only one way: the "bel canto" style and the techniques associated with that.[3]

Initially, at the University of Miami, the concept was "the complete singer" who could perform persuasively in the jazz and classical idioms, and students studied with traditional voice teachers, with one Vocal Styles class expected to furnish all of the experience in singing swing, ballad, bossa nova, and funk styles. This approach was eventually abandoned as it was felt that, while the Jazz Vocal majors tended to be some of the stronger classical singers as well, the development of improvisatory skills; interaction with jazz instrumentalists, particularly rhythm section players; and the facility to transition between various microphone styles were being compromised.

From a philosophical standpoint, the objective at the University of Miami has been to develop vocal musicians who, upon completing the program, will have written big and vocal group arrangements; investigated the scales, modes, and harmonic framework that serve as a requisite for developing improvisational skills; and performed self-accompanied—competencies that must be displayed in their senior recitals. They also should have a songbook consisting of a repertoire, with lead sheets, of at least fifty songs of various styles, and an audition tape.

When one is auditioning for a gig or session, or striving to become a recording artist, the presentation of a fair rendition of a classical aria becomes irrelevant. Conversely, it could be argued that, unless pursuing an operatic or art song career represents a realistic objective, the ability to present a musical theatre or pop tune authentically constitutes being a complete singer as well. In the final analysis, it seems that the record producers and musical directors determine whether the vocalist's sound and vocal production satisfies *their* criteria. The formidable challenge for the voice teacher is to develop a pedagogy to address the individual instrument of each vocalist and enable the singer to perform persuasively with a variety of contexts while enjoying vocal health and longevity.

We are in an exciting juncture in the world of vocal pedagogy. Certainly there is a wide gamut of musical and vocal approaches—styles and idioms emerging from new technologies that represent individual and unique perspectives of the shrinking world in which we live. In order to accommodate the demands of new generations of

vocalists, who wish to work and function professionally, and in order to be relevant in an ever-evolving musical world, vocal performance programs are beginning to deflect the biases exposed in traditional-only programs, and to acknowledge the intrinsic expressive and artistic worth of jazz, as well as the relevance of vocalism within the commercial idioms.

A major step towards achieving this end includes a reevaluation of the tenet that traditional, classical vocal pedagogy (I interpret the term to mean singing technique designed to perform opera, oratorio, and art song predominantly) is the only foundation for all good singing, and that differences in vocal quality, attack, inflection, and phrasing are merely a function of style. Such a statement implies that "Get Happy" *is* the same mechanically and proprioceptively as Mozart's "Alleluia," which is the same kinesthetically as "You Can Always Count On Me." One wonders how many individuals making this pronouncement have sung in front of a big band, done a professional jingle session, or worked a club date. It is evident that the proprioceptive sensations, attack, quality, and inflections are at times radically different within styles. Technique cannot function totally independently of style. A change in vocal quality almost always implies a change in muscular adjustment and vocal tract configuration. It entails a change in proprioception as well.

It is important to emphasize that, if one were to perform an item analysis on the vocal technique and production across the three idiomatic presentations, one would find many elements of healthy and expressive vocalism in common: it is on the breath and away from the throat; it is resonant and free from extraneous tension; it is expressive, displaying a variety of timbres and dynamics; and it communicates with clarity. Healthy singing technique also enables a vocalist *to* perform extensively, while enjoying vocal endurance and longevity.

However, what the vocalist *senses,* the sensual feedback, is radically different across the renditions. In addition, and particularly significant, the attitude or (for lack of a better term) the "vibe" for each style is distinct and different from the others. To assert that differences are strictly a function of style reduces style to a catalogue of mannerisms, inflections, and/or affectations. Additionally, for female vocalists, the distinctions are more pronounced, with commercial styles proceeding out of the speaking range, while traditional styles (opera, art song) tap into "head voice" and resonance.

In order to satisfy the increasing demand for "real-world" competencies for the millennium, vocal departments might have the following characteristics:

1. Be staffed not only within university-degreed teachers, but incorporate empirically trained singers—that is, performers who have learned by doing, have been successful within the music industry, and whose success attests to the fact that they have achieved some insight into "what it takes." They may not possess degrees, but have commensurate experience and could be considered artist in residence. They need not always be adjunct faculty.

2. Offer vocal health and hygiene as an integral part of voice teaching in all idioms. Projecting over walls of electronic sound or "high efficiency phona-

tion" such as "belting" exacts a great deal of knowledge and skill of a vocalist. As an alternative to discouraging singing within idioms in which a number of artists have displayed some measure of longevity, arming the singer with the knowledge of good vocal hygiene and maintenance awards them a measure of control over their instrument. (A working relationship with a certified speech pathologist and a singer-sensitized otolaryngologist to whom students can be referred is indispensible).

3. Offer opportunities for voice lessons in many styles and idioms. The assumption has always been that classical technique forms the foundation for *all* singing; however, one of the phenomena that have emerged consistently within the last few years suggests that, conversely, acquiring a good technique and facility to sing in a variety of idioms and throughout the range (speech range, middle, and upper registers) permits the singer to perform classical pieces quite successfully as well. I have had a number of students who, upon being able to sing comfortably and authentically within the jazz/commercial idioms, decided to explore classical repertoire as well, and did so with much enthusiasm! Ultimately, in a roundabout way, the "complete vocalist" is not an impossible goal.

4. Maintain more flexible admission standards. It is not uncommon for mature singers who have experienced success as professional performers, having learned on-the-job, decide nonetheless to pursue a degree in order to refine their musical skills (particularly reading), or because they quite simply have a desire to learn more about their art form. Their inability to render a classical audition should be immaterial to qualify. Ironically, the university can eventually serve as a real cultural center—a mecca that permits artists to explore and perform material within musical genres that, by their complex and esoteric nature, would not be heard otherwise, nor appreciated by a wide audience.

5. Maintain relationships with leaders in the industry, as well as recent graduates and alumnae in order to get feedback regarding any gaps that might exist in students' musical preparation. Pedagogues within the jazz/commercial idioms must constantly update, staying attuned to emerging musical styles, trends and technology as well as the competencies that jingle and/or record producers and other industry leaders are demanding.

Ultimately, it is not known in which direction a student's career may turn, but the ability to sing in a variety of idioms and settings leaves vocalists better equipped to make music a part of their work as well as their play—the dream of every one of our students.

Incidentally, I recently did a professional recording session, and *this* time, the vocal group consisted of *all* jazz vocal graduates simply supporting themselves as professional musicians. It was a great feeling!

ENDNOTES

[1] Robert Edwin, "The Bach to Rock Connection: Belting 101," *Journal of Singing* 55, no. 1 (1998): 53–55.

[2] Gary Fry, Letter to author, 23 June 1988.

[3] David J. Greennagel, "A Conversation with Larry Lapin," *Jazz Educators Journal* (March 1997); 38–41.

NEW DIMENSIONS: MASTER'S DEGREES

NEW PATTERNS FOR MASTER'S DEGREES

LARRY LIVINGSTON
University of Southern California
DAVID SHRADER
University of North Texas
ROBERT SIROTA
Peabody Institute of the Johns Hopkins University

NASM is engaged in a multi-year project on graduate education. The goal is to conduct an open-ended exploration and analysis of many issues that impact graduate study. The results that evolve over the lifetime of the project are intended to assist those who make decisions about graduate education at the local campus level. This session exploring possible new patterns for master's degrees will operate consistent with the principles laid down for the graduate project as a whole. The new patterns presented and their accompanying analyses are not put forward as new mandates, or even as common recommendations. They have been structured to open a conversation about new possibilities.

It is critically important to address all graduate issues with the understanding that we are building our discussions on a foundation of success. During the 20th century, American institutions have developed graduate programs in music to unprecedented levels of quality. Geographic distribution and subject-matter scope are also larger than ever before. Although change is an overused concept, it is clear that stasis is impossible. In many respects, it is undesirable. In the present environment, basic questions—what is changing and what is not, what should change and what should not—are increasingly difficult to answer. Change for change's sake is often foolish. But, "if it ain't broke, don't fix it" is an approach that will create huge losses to the extent that conditions change. It is not wise to work in a dynamic environment with overly static concepts. Our concern must be effectiveness rather than public relations positioning. Talking about change is much easier than making wise decisions about what should change and what should stay the same.

It should also be clear at the outset that by suggesting possible new patterns, we are not sending a message that the traditional patterns are losing their value. It is quite possible that a careful review of the issues will lead to a reaffirmation of current prac-

tice in many cases. Like art itself, the new will not replace the old, but come alongside it, the two influencing each other.

PURPOSES OF MASTER'S DEGREES

The master's is perhaps the most flexible degree we offer. A broad range of goals and objectives are exhibited among institutions and program. Among them are: (1) advanced apprenticeship, (2) initial or advanced certification in a field, (3) skill/knowledge acquisition or consolidation, (4) acquiring new or recent information, (5) developing the basis for future study, and (6) exploring new possibilities in music or one or more of its specializations. These purposes are weighted in different ways in different degree programs, often within the same institution.

There are also different basic goals and objectives for master's programs by content or field, and there are differences based on whether the master's degree is considered a continuation of undergraduate study or an altogether different approach based on one or more forms of graduate education.

FACTS

Today, master's degrees are being offered in a time of multiple expansion. There are expansions of information and knowledge, various professional practices, scholarly and professional specializations, techniques and technologies for delivering instruction and product, values and accountability pressures on higher education, patterns of student enrollment and engagement, competition for discretionary time for study and performance, and student expectations. These expansions both produce and result from increasing problems with time. There is simply not enough time to do everything that seems needed. In other words, many things are expanding, but time is not.

Economic issues are also in the picture. Expansions have an impact on the flow of expenditures and financial priorities. The time/money relationship is powerful.

Interchanges of various expansions, problems with time, and economics are driving new levels of questions about values, organizational patterns, evaluations, and structures for accomplishing specific objectives. All of these and their relationships produce the dynamic environment mentioned in the introduction.

Contextual issues must be considered in combination with the various natures of musical activities. For example, the monastic and public natures of the field are both addressed at the master's level.

Changes will be made to master's programs in the future. In some situations, these will be proactive, in others, reactive. But it is almost certain that the same changes will not be made everywhere, nor should they be. All good ideas, missions, and agendas need a home somewhere, but not necessarily everywhere. Since the master's degree is an open opportunity to accomplish many things, its flexibility

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enables addressing change or stasis in a variety of ways within a single institution, or even within a single program.

WAYS OF THINKING

There are many ways to think about fundamental questions that underlie the specific setting of mission, goals, and objectives. For example, there is the concept of the professional school. Here, graduate study focuses primarily on preparing students to enter and thrive in an evolving profession. This means a constant attempt to keep current with that profession, particularly its mainstream manifestations. The connection between the professional school and its profession is highly pragmatic, of the moment, and oriented toward the immediate future.

Another way of thinking of graduate education is preparation to continue a traditional body of work. In the arts, such an approach focuses on a body of artifacts, often called a canon. Although the ability to accomplish this work requires a high degree of professionalism, the term "professional" does not have the same meaning here as it does in the professional school addressed in the preceding paragraph.

A third way of approaching advanced work is to think of preparing individuals to continue developing an idea. In music, this concept is most easily illustrated by describing it as a compositional approach, where a composer works in the same vein or with the same basic objectives as previous composers, but is concerned with creating something new that continues an intellectual and artistic tradition.

There are many other ways to describe foundation ideas associated with master's programs. Again, there is probably no pure example of each of the types described. However, there are examples where significant weight is given to one among the three. Indeed, work in certain specific particular fields requires a strong basis in one of the three approaches outlined above.

Another important issue has to do with local definitions of standards. Clearly, standards must be related to mission, goals, and objectives. However, beyond this, to what extent do canons equal standards? How many different definitions of excellence are there? How many different standards areas are there—for example, baseline knowledge, skill development, innovation, integration, synthesis, etc.?

What is the relationship between knowledge and the ability to apply it? To what extent is knowing enough, or not enough? How much do we find out the extent to which students can apply what they know? How do we deal with the distinctions and relationships between knowing *that* and knowing *how*?

To what extent is our thinking focused on preparing students for specific jobs? To what extent are we thinking about preparing them for a career when the nature of jobs and work is expected to change continuously over their working lifetime?

What are our views about the common bodies of knowledge and skills for all students graduating with master's degrees and for students in certain specializations? These questions are particularly poignant with respect to theoretical, historical, and cultural matters.

What are we thinking about the culture of music in higher education? What are the dominant cultures? These will vary from school to school, but certainly the cultures of performance, scholarship, music education, composition, commercial music and jazz, and so on through the various music specializations, have various positions. Given these cultures and their worthwhile traditions, how do graduate programs in music address pressures to move faster with information and to move information faster in the delivery of instruction? How do we deal with large cultural forces that tend to bypass older, successful cultures that don't have an interest in and thus cannot contribute to what is broadly seen as forward movement and change?

ELEMENTS OF PROGRAMS

Each graduate program has certain common elements that have been agreed to through the evolving tradition of graduate practice in the United States and are thus reflected in accreditation and other kinds of standards. But within these elements, there is enormous room for flexibility. It seems clear that more flexibility is available than is being exercised by institutions.

One of the first questions is how many and what kinds of requirements are needed for entry to and graduation from master's degree programs?

How can requirements best be structured to work together in an equation that produces mastery over a body of knowledge and skills that is reasonable in its scope?

How much should any specific graduate program begin to treat the student as a professional by engaging him or her in professional problems and issues? This is another way of asking the question about the extent to which master's degrees should constitute a continuation of undergraduate study or represent a significant change in approach.

Given that each institution contains a set of offerings and resources, to what extent should a specific master's program constitute a specific package of those resources, or provide opportunities for students to navigate these offerings and resources in a responsible and effective way associated with career development?

What are the possibilities for various types of instructional delivery? For example, what mixes of tutorials, classes, lessons, projects, designated problems, experiences, internships, etc, might be looked at anew?

What about issues of quality control? How do we use examinations at various points in the degree? What are we testing? To return to a question raised in the previous section, to what extent are we testing the ability of students to use the knowledge and skills they have acquired without help from a teacher? What is the balance between acquiring knowledge and acquiring the ability to find it and use it? What are we testing about intellectual and artistic technique?

What are we expecting in the area of projects? Final projects often show high levels of competence in a specific aspect of the major. For some students, the final project is the only significant project. How does the issue of projects, their content,

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and their purpose relate to the overall goals and objectives we establish for a specific master's degree?

What considerations are needed concerning questions of breadth and depth in various programs? What about general requirements for skills in other areas such as languages, computers, and statistics? What about prerequisites, either for entry into programs, or for admission to degree candidacy?

NEW PATTERNS

When we begin to consider new patterns for master's degrees, we are confronted with a stunning array of past successes, current anxieties, evolving conditions, and new possibilities. The text above has only scratched the surface. As creative people, this situation should inspire us.

There are many ways to begin looking at new patterns. One of the following may be useful as a springboard. New patterns may be created by retaining traditional content but using new processes and procedures, or by using traditional processes and procedures to address new content, or by developing new content and new processes and procedures. Within each of these possibilities, there is room for tremendous variation. These three approaches are more conceptual frameworks than new patterns themselves.

Whatever patterns are developed, the issue of internal integrity remains. That is, all of the parts of the program must fit together in a balanced and mutually supportive way. For example, if a program relies heavily on tutorial approaches, it must develop an admission process that determines which applicants are able to work under tutorial auspices. Consistency of treatment among students in the same degree program remains an issue whatever procedures are used.

The possibility of new patterns also raises the possibility of new types of faculty or new approaches to faculty work with graduate students. There are numerous patterns in higher education that deserve our consideration.

The possibility of new patterns also raises anew questions of specific objectives and the matching of objectives with student aspirations. If one mark of a professional is knowing what one does not know and having the ability both to find out what one does not know and means of learning what one needs, at what point in graduate study are students given the responsibility to make these judgments about all or part of their program, or to demonstrate that they have the ability to make such professional judgments as a requirement for completion?

CONCLUSION

The above analysis is simply a springboard for the presentation of our panelists and for further discussion in this session and beyond. Please remember that these issues are being discussed as part of our stewardship: we are responsible for both meeting the future and shaping it as best we can. Because the master's degree is a

vital part of the preparation of music professionals, these issues deserve careful thought and discussion from all members of NASM.

APPENDIX

NEW MODELS FOR MASTER'S DEGREES

The following patterns for master's degrees have been prepared for discussion purposes only. They do not represent patterns endorsed by NASM, nor do they represent in any way new standards for accreditation.

The goals, formats, and specifics presented are intended to encourage creative thinking, thoughtful experimentation, and careful consideration about the various functions of and possibilities for master's degrees.

MODEL 1: APPRENTICESHIP PLUS

Goal   High-level skills in performance or composition, plus fluency in at least two fields associated with the major, perhaps chosen from a preselected list

Admission Requirements
- Performance audition/composition portfolio
- Grades of B+ (3.5) or higher in undergraduate basic theory and history courses
- A 500-word essay describing choices and goals for fluency in the two associated fields
- Three recommendations from former teachers evaluating capacity for independent study beyond the major
- If applicable, a TOEFL score sufficient to assure graduate level academic work in English

Diagnostic Evaluation upon Entry
- Diagnostic meeting with performance/composition mentor
- Diagnostic meeting with academic evaluator who determines readiness to undertake academic aspects in the proposed areas of study
- Reading knowledge of at least one foreign language
- Curricular Structure/Requirements
- Remove deficiencies
- Student must complete successfully three large projects—for example, a performance student might seek history and pedagogy as second areas:

    1. Project—standard recital

    2. Project—paper and lecture on the history of a particular performance practice

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3. Project—prepare and function as a master teacher in a public master class involving advanced repertory from at least three historical periods
- Projects chosen and agreed to by committee that includes major teacher, academic evaluator, and a third faculty member
- Projects are overseen by a project director; a student must have at least two project directors
- Evaluations are conducted like juries, by an appropriate body of faculty
- Students are assigned to and/or choose courses and other offerings to complete their projects; however, a student may have few or no courses required.

Basic Operational Issues
- Admitting students
- Awarding standard academic credit—i.e., each project equals 10 credits
- Tutorial time
- Ensuring that projects replicate professional responsibilities
- Appropriate assignments and criteria for academic diagnosticians and project directors

MODEL 2: PERSONAL ASPIRATIONS

Goal Use of institutional resources to help a student achieve what he/she wants to achieve professionally. The range may be broad or narrow.

Admission Requirements
- Auditions for performers, portfolios for others
- A personal interview with a faculty committee to determine the student's goals and his/her understanding of what is needed to achieve them
- Diagnostic interviews with appropriate faculty (1) to determine readiness of the student compared with his/her goals and (2) to compare the student's goals and readiness with the objectives and capacities of the institution

Diagnostic Evaluation upon Entry
- None—no one is admitted who is not ready

Curricular Structure/Requirements
- Determined by a faculty committee in consultation with the student, drawing from the range of resources and evaluation mechanisms available at the institution—a contract
- Completion of the contract; i.e., "you must complete the following and be able to demonstrate the following knowledge, skills, and capacities to graduate from this program."

Basic Operational Issues

- Admission
- Guidelines for the establishment of contracts that assure attention to breadth/depth issues
- Criteria for assuring an equivalent completion standard for disparate programs
- Faculty development to enable operation of such programs
- Mentorship and tutorial guidance
- Checkpoints to ensure that the student is maintaining momentum toward completion
- Evaluation mechanisms

MODEL 3: COMPREHENSIVE INTEGRATION

Goal Advanced integration of knowledge and skill areas addressed in the undergraduate music degree with reference to a major field, but not necessarily a major in that field

Admission Requirements

- Audition/portfolios in the major field
- Musicianship audition
- A 2000-word paper or a videotape equivalent demonstrating capacity to integrate work in the major with knowledge and skills in two other major areas

Diagnostic Evaluation upon Entry

- Performance
- Musicianship/theory
- Composition/improvisation
- History and literature
- Appropriate technologies and research tools
- Pedagogy
- Level of ability to synthesize and integrate

Curricular Structure/Requirements

- One-third credits in the major field
- Completion of course work or projects demonstrating abilities to integrate two areas in depth
- Completion of course work or projects demonstrating abilities to integrate across multiple areas
- Two final oral and/or written and/or project-based comprehensive examinations demonstrating basic mastery and ability to integrate—for example, public lecture, take-home examinations based on a piece of music or writing, an impromptu lesson or rehearsal demonstrating competence with issues of background and musical structures, etc.

Basic Operational Issues

- Admission
- Diagnostic evaluations
- Common definitions about the level of competency in separate areas expected for graduation
- Cooperation among faculty specialists
- Mentorship for individual students
- Some classes/tutorials based on integration techniques more than knowledge acquisition in the areas being integrated

MODEL 4: ONE STRONG CONNECTION

Goal To develop in-depth competence in a major field and to make one interdisciplinary connection with a field beyond music

Admission Requirements

- Audition/portfolios in the major field
- Musicianship audition
- Rationale for study in outside field
- A list of recent readings/experiences in the outside field
- Evidence of readiness to study in the outside field at an advanced level

Diagnostic Evaluation Upon Entry

- Examinations associated with the major field or supportive areas
- Placement as appropriate in the outside field

Curricular Structure/Requirements

- Two-thirds work in music
- One-third work in the outside field
- Final project based on connections between the major and the outside field

Basic Operational Issues

- Faculty or faculty teams to oversee work and projects connecting major area to an outside field
- Assuring that at least 50 percent of the work is accomplished at the graduate level

MODEL 5: SATURATION

Goal In-depth study of a specific area after demonstration of general competencies

Admission Requirements

- Audition/portfolios in the major field

- Pass entrance examinations demonstrating fundamental competencies required by the institution of all master's graduates
- Present aspirations and credentials to enter proposed area of study
- Present outside recommendations concerning capacity for independent work
- Pass an evaluation to determine capacity to work with a tutor

Diagnostic Evaluation Upon Entry

- None

Curricular Structure/Requirements

- Preset in terms of knowledge and skills (not courses) according to area; i.e., performance, composition, history, ethnomusicology or field within, i.e., jazz performance
- Work with one or two tutors to prepare for a series of in-depth examinations in the field of study
- Complete a short final project on an assigned or agreed upon topic without assistance in a three week period
- Tutors may assign or recommend course work, but it may or may not be required
- In-depth examinations and final projects must be passed to graduate

Basic Operational Issues

- Admission criteria
- Admission evaluations
- In-depth examinations assuring sufficient breadth
- Tutoring/Mentorship systems
- Criteria for accepting final projects
- Progress checkpoints throughout the program

MODEL 6: PROBLEM SOLVING

Goal Graduate course work in the major and related areas that prepare for work on a set of problems in the major

Admission Requirements

- Audition/portfolios in the major field
- Readiness for graduate course work evaluation

Diagnostic Evaluation Upon Entry

- Ability to work independently in the major area (also upon completion of course work)
- Research or study skills requirements

Curricular Structure/Requirements

- Successful completion of 15 semester hours of graduate course work in the major and related areas and a comprehensive examination
- Successful completion of four major problems in the major and associated areas, one or two to be completed by teams and at least two to be completed independently. Problem may be completed as part of course work where work by teams or individuals is discussed on a weekly basis. One of the individual projects is considered the final project.
- An oral examination based on work done in the four projects

Basic Operational Issues

- Agreement on acceptance levels
- Diagnosing the ability to work independently upon entrance
- Agreement on criteria for passing the project requirements and the oral examination based on them
- Developing the ability to create excellent problems that replicate professional work in the field
- Organization of faculty to mentor problem-solving projects

STRATEGIES FOR ARTICULATING COLLEGE MUSIC PROGRAMS

JAMES STOLTIE

Crane School of Music

The Crane School's formal transfer agreements with our community colleges in New York State date back to 1979, with revisions in 1981, 1986, 1987 and, more recently, in 1994 and in the fall of 1998. In the 1980s, Schenectady County Community College (SCCC) developed a two-year music education track in its AAAS program that duplicated in detail our Crane music education program, making transfer from that program the only transfer to our music education program at the junior level. For a short time, our faculty members were actually involved in the audition of students at SCCC who had expressed an interest in the Crane School. Transfer to our studios at the junior year was assured. That program, I'm sorry to say, was short lived, but it was a wonderful ideal.

When I became dean in 1989-1990, articulation had not been addressed in several years. And the college was developing a new General Education Program, which would require a new look at preparation in the community colleges. By that time, transfer students were having difficulty in completing studio requirements in four semesters, three in music education that required a one-semester student teaching experience. Transfer students were floundering in our theory/aural skills courses and were asking to be moved back to more basic courses in the sequence as they saw no other way to survive. They were angry with us for not letting them know up front what they were getting into. Our solution, and Gerald Hansen was truly helpful in this process, was to develop a diagnostic test that would be administered at each community college and evaluated by our theory faculty. On the basis of their performance on the test, transfer students would be placed in the appropriate theory/aural skills course in what was then a four-semester sequence. Two semesters of music history with a grade of 2.0 or higher met our two-semester sequence and students were placed in the appropriate studio sequence based on their college audition.

All of this worked well until four years ago, when we implemented complete revisions of all of our undergraduate programs—three Bachelor of Music degree programs in music education, performance, and musical studies and a Bachelor of Arts degree program. The new basic musicianship core curriculum includes a first-semester introductory history theory course followed by four semesters of theory and four semesters of theory and four semesters of aural skills and a three-semester sequence of literature and style (music history) beginning in the sophomore year.

Theory IV, Aural Skills IV, and Literature and Style III are offered in the fall semester of year three of our programs, the beginning of the junior year. Few transfer students were taking advantage of the diagnostic test opportunity at their community college, so students were again being placed in our junior-year offerings and again they were screaming for help, moving back in the sequence, or virtually asking to be placed back in Theory or Aural Skills I.

We have again offered a solution to this more recent problem based on our earlier experience with students who took our diagnostic test in the past. If transfer students have completed two semesters of theory and aural skills, we place them in Theory and Aural Skills II sections. If they have completed two years of theory/aural skills, we place them in Theory and Aural Skills III. If a transfer student wants to enter our junior-year Theory and Aural Skills IV, and I assume that many do, a placement test is administered on their arrival at the Crane School to determine the appropriateness of that move. Students can also opt to move back in the sequence if they feel that their skills are too weak for normal progress. This arrangement has worked well. It allows students to progress in the development of their skills at a rate that they can handle. Most students are able to finish our programs in two years unless they pursue music education and have not graduated from SCCC. Our music education degree program includes a four-semester music education sequence, numerous technique courses, and a one-semester student teaching experience. Studio placement continues to be determined by audition and music history and most liberal arts courses are accepted if the grade point is 2.0 or higher.

We continue to enjoy working with the numerous New York State community colleges and welcome their advice and concerns. My experience with SCCC convinces me that close communication between two- and four-year units ensures cooperation and mutually beneficial arrangements and policies.

INSTITUTIONS OFFERING CHURCH/SACRED MUSIC PROGRAMS: REPORT ON THE OPEN FORUM

VERNON WICKER

Seattle Pacific University

As I observed our church/sacred music session together last year in San Diego, it became clear to me how diverse we are denominationally, liturgically, and geographically; how we make many assumptions about what we *think* is going on elsewhere; and how we are probably acting locally in light of those assumptions.

I would like to offer a brief background to the greater question and then moderate a discussion. Much of the information I will be offering you has been gleaned together over the past few weeks through many conversations with church/sacred music leaders across the country. [In the following text, the introductory background and the discussion at the forum are merged.]

For the past few decades, the field of church/sacred music has been the focus of much debate and controversy, and various misnomers regarding the actual need for degree programs and the future job market have been uncritically accepted. In the aftermath of the Second Vatican Council of the Roman Catholic Church, as well as in the sweeping changes taking place, especially in numerous popular-musical fields, church/sacred music in the various traditions has also undergone radical changes or has at least felt pressure to make such changes.

Much of the present controversy relates in one way or another to the "church growth" or "mega-church" movements. Although these movements are not dead, apart from mega-churches, say, in the Bible Belt—there are some noticeable signs of decay.[1] Many parishioners have grown weary of mega-church glitz and in reaction are not only returning to their former mainline church homes, but are pendulating over to the ultrastability of the Greek or Russian Orthodox Church.

According to Robin Leaver, professor of church music at Westminster Choir College and Drew University, numerous seminarians from about ten to fifteen years ago were taught to work to develop mega-churches, especially in the Midwest and Northeast. Many of these have become disillusioned because, for the most part, they were unsuccessful, but some are now returning to seminary for some form of reeducation toward traditional ministry.

For a long period, the seminary union at Colgate-Rochester was geared toward the church-growth approach, but success did not come as expected. Now that the union is returning to a more traditional approach, enrollments and income are up.

Concordia (Missouri Synod Lutheran) Seminary in Fort Wayne, Indiana, shifted its orientation toward the church-growth approach, but met with resistance from the parishes while enrollments plunged. The seminary returned to a traditional orientation two or three years ago, and approximately forty new students were enrolled in the first year, seventy in the second year, and now about one hundred in the third year.

A somewhat different perspective is seen at Southwester Baptist Theological Semimary in Fort Worth, Texas. David Music states that, although the struggle between the traditional and the alternative (that is, "Praise and Worship") continues, the seminary's curriculum has not changed. Some repertoire in chapel has changed (that, of course, has to do with public perception) but oratorios are still performed with considerable success.

Lloyd Mims, dean of the School of Church Music at Southern Baptist Theological Seminary in Louisville, Kentucky, reports on a recent survey that found that the majority of the 400 Southern Baptist churches that baptized the largest number of people in a year employ a traditional style of church music. Further, a survey of persons not attending church, recently conducted door-to-door by the Billy Graham Institute at the Seminary, revealed that *if* these people did attend church, a majority would prefer music in a traditional church musical style.[2]

Paul Westermeyer, professor of church music at Luther Seminary (Evangelical Lutheran Church of America) in St. Paul, Minnesota, states that the church-growth movement still seems to be winning many battles, but will not have the ultimate victory. There remain many faithful church members who respond, "Not a penny from us!" when approached for donations to build new churches to accommodate the church-growth, seeker-service, mega-church mentality. Many times, what seems to be the forward-looking approach is tending to drive away the life-long faithful. And, of course, there is no biblical precedent for abandoning any group of people in order to gain a new group—by Moses, Paul, Jesus, etc. Many parishes in mainline denominations are not dead but are showing signs of new life. For example, Westermeyer found, in countless visits to Lutheran churches, that the congregations are not dwindling away, but are well-attended and full of children.

In support of a reexamined traditional music ministry, consider the following:

1. the strong growth in the businesses of a number of high quality, tracker-action pipe organ builders, such as Martin Pasi, Paul Fritts, et al;
2. strong interest in Gregorian Chant (albeit sometimes from a New Age perspective) and the clear growth in the early music movement. This is to be seen both in performance groups and in the recording industry (DGG, Sony, et al.).
3. In spite of the overhead-projector mentality, nearly every church and denomination (even the Assemblies of God) has produced a new hardback hymnal and countless supplements.[3] Many are already in the process of compiling and producing yet another round of hymnals within the next few years. This latter example goes hand-in-hand with the growth and active work of the Hymn Society in the United States and Canada. The society's direct and indirect work and influence is responsible in part for inspiring numerous further hymnals, supplements, and one-author/one-composer collections.

In spite of the popularity of "Praise and Worship" and the publications of Marantha, Word, Lillinas, and Integrity, Westermeyer expects congregational singing trends eventually to lead to the new hymns, a little Taizé, and the global singing such as that represented by John Bell; that is, a kind of healthy mix.

THE JOB MARKET

In church/sacred music, the job market has indeed become different. Although in recent years the number of well-paid positions that strictly involve directing an adult choir or playing the organ has clearly declined, the full-time positions are increasingly "put together." For example, individuals might be asked to combine the duties of choir directing, small-group coaching, and playing the organ or piano, in addition to being involved in various forms of individual or group instruction in voice, piano, organ, and so on. Seen in the big picture, the funds paid to musicians do not seem to be significantly different than before.

Regarding the employment rate, church music students from Southern Methodist University, Westminster Choir College, and Luther Seminary in St. Paul all have a 100 percent employment rate. Westminster feels so strongly about the need and the job market that it is considering starting master of sacred music and doctor of sacred music degree programs. Further, a number of institutions are currently either starting or reinstituting a church/sacred music degree program with a good deal of conviction; for example, Trinity Lutheran Seminary in Columbus, Ohio; Belmont College; the University of Tennessee; and others.

APPROACH TO EDUCATION

Finally, our discussion dealt with issues regarding the most beneficial approach to the educational and musical skill preparation for persons studying church/sacred music. It is believed that we will best bridge the times by training students solidly in theology and liturgy, as well as in the classical music tradition and the "best" of the so-called contemporary styles—as a basis for whatever follows. The importance of including some training in global music was emphasized, so that musicians can help the local church play its appropriate role in the world church, rather than merely being involved in tokenism. Ample excellent materials are now available. For example, a rich source for singable congregational pieces from Asia is found in the pan-Asian hymnal, *Sound the Bamboo*.[4] For good advice on related subjects, along with order information on materials, one can easily call the Hymn Society in the United States and Canada.[5]

CONCLUSION

Leaders from a wide variety of church traditions and geographical areas contributed to the active discussion. Participants believe that, because of the magnitude of the changes in church/sacred music and the appropriate education of students moving into related fields, they wish the concerns of this open forum could move in the near future into a broader arena at an NASM Annual Meeting.

ENDNOTES

[1] A sensible book on a balanced-ministries approach that can mostly be applied to church/sacred music is Marva Dawn, *Reaching Out Without Dumbing Down* (Grand Rapids: Wm. B. Eerdmans, 1995). See also various articles during recent years in the periodical *WORSHIP.*

[2] The definition of *traditional* clearly varies across denominations, churches, and geographical areas. In any case, it means hymns in preference to choruses and a congregation-oriented music in preference to a music primarily meant for entertainment.

[3] *Sing His Praise* (Springfield, Missouri: Gospel Publishing House, 1991).

[4] *Sound the Bamboo*, ed. I-to Loh (Manila, The Phillipines: Christian Conference of Asia and the Asian Institute for Liturgy and Music, 1990). The hymnal contains 280 pieces from 38 languages and cultures; English singing translations are included. Similar kinds of examples are available from most non-Western cultures; for example, from Latin America, Africa, and from African-American and Native American cultures.

[5] Call 1-800-THE-HYMN.

FACULTY LOADS IN THE SMALL MUSIC UNIT

CATHERINE HENDEL
Clarke College

JOYCE JOHNSON
Spelman College

JOHN HARRISON
Elizabethtown College

JACK SCHWARZ
Biola University

OVERVIEW
Catherine Hendel

The goals of this session are threefold; first, to respond to some critical concerns relative to faculty loads raised a year ago in this forum and in the round-table session for schools with fewer than fifty majors; second, to provide a structured context for examining this complex issue; and third, to encourage music executives in smaller units to engage in deliberate, collaborative planning when working with the various constituents involved in determining faculty loads on their home campus.

To achieve this end, the "Strategic Planning for Faculty Issues" from the section, "Dealing with Salary Inequities," in Supplement II of the *Sourcebook for Futures Planning*[1] was used to provide a framework that would enable the panelists to investigate this issue with some measure of detachment; that is, from a position of objectivity. This strategy includes the three steps—consider, determine, and examine—that are familiar to many who have used the *Sourcebook*. During the first step, "consider," the institution's and music unit's faculty load polices are reviewed in the light of current practice in higher education, as are the resources available to address the situation. During the second step, "determine," a specific process is selected that will analyze what constitutes faculty load in an effort to promote fairness to all, identify the extent to which inequities exist, and establish priorities for addressing the issue. Finally, before final decisions are made, music executives are called to "examine" the implications of the new or corrective measures on music programs, on resources, and very importantly, on faculty morale.

When making presentations, it is not uncommon to reflect one's own experience and personal views. Consequently, the panelists selected for this forum were chosen for the different perspectives they might bring to this consideration of faculty loads. They represent different geographic regions and chair music units similar in size and scope to those of participants attending this session.

CONSIDER
John Harrison

This portion of the forum focuses on considering the distinctions among smaller units that, in turn, inform our collective thinking. Perhaps the story of Procrustes will serve as a useful image for addressing this issue. It seems that there was an old gentleman who lived by the side of the road. He was very hospitable and would frequently welcome travelers to spend the night. Unfortunately, he had only one bed; and he demanded that each traveler fit the bed. So if the traveler was too short, he would stretch his legs to fit the bed; if too tall, he would chop off his legs. Most who are here represent the liberal arts tradition that has traveled on the road for centuries. Regardless of its historical position among the original subjects in the medieval quadrivium, these institutions—our institutions—remain travelers on the road. Moreover, we do not fit the Procrustean bed!

No matter what size or shape our respective music units may be, or what goals we have, there is a basic amount of work to be done. The operative word here is *work.* It is important to approach this topic as *work load* rather than *teaching load.* The term *work* encompasses all we do and more clearly points to the bottom-line issues of time and money.

When one examines the work of music faculty in smaller units, one discovers more generalists than specialists. Consequently, clear, specific role descriptions for each faculty member in these units are more difficult to define. In addition, greater importance is placed on service, a distinct category in tenure and promotion decisions. In smaller institutions, departmental governance, campus governance, advisees, programs, and facilities may not be considered as load for the music unit, and yet may be included as an overload in other disciplines.

The political realities of smaller units are quite different from those of larger units. Trying to make the music unit fit the Procrustean bed confounds all administrators, for in these small colleges, there are more people with more power who are confounded by the business of the college. We know the status of small businesses at this time in our national economy. The fact is, we don't have a Walmart in higher education. Small colleges are small business, and all members of the institution are concerned with the business of the college.

While credit hours are income, credit loads are on the expense side of the ledger. Our administrators keep an eye on this delicate balance in the business more than other groups do. When we teach for no credit, there is literally no income. When there are fewer students—as is the case in small colleges—it is difficult to make up the difference. Despite these apparent liabilities, there are certainly benefits to being a music unit in a small college.

Good music units in small schools contribute proportionately more to the image of the school than do larger units. Within these smaller arenas, our constituents think proportionately more about music, and consequently the unit may have more

access to the ears of the administration. The unit's presence at the forefront of the institution may enable it to have greater influence.

Faculty members within smaller units have more contact with colleagues in other departments and the community, and more interaction of this nature offers more opportunities for promoting an understanding of what we do. Although we have less autonomy than do larger units, we have greater ability to influence the development of campus protocols, promotion and tenure issues, and faculty policies.

By virtue of mere numbers, in a small unit, one faculty member is more important than one in a larger unit, because the individual is required to do more diverse tasks. Issues of equity are extremely difficult to handle, and when crises occur, all are called on to share the burdens. The reality is, small units can not afford "good" faculty members; they must be "excellent" or "outstanding." For the most part, a good faculty member who may have lasted in the large university setting may not have succeeded or remained in the smaller unit.

Another challenge facing smaller units is the perception of the discipline by colleagues from other disciplines, administrators, and even students. Nobody claims to be a brain surgeon but everyone is a "musician" by virtue of their two-year tenure in piano lessons in elementary school.

It is my task to "consider" this issue, not to solve it. Nevertheless, I would like to offer two suggestions. Music units need: (1) to develop ways to implement the *Work of Art Faculties in Higher Education* [2] in such a way as to join forces with other disciplines in the college, especially theater, and through general education courses and cross-curricular opportunities; (2) to focus the work of the music unit on narrower objectives, even if the goals and mission are broad. Small units cannot afford to be all things to all people. A "comprehensive" liberal arts college is an oxymoron!

DETERMINE
Joyce Johnson

What constitutes a faculty load? Faculty workload is defined as a quantitative measure of time spent on professionally appropriate activities. This could be the total number of hours that faculty members work, or simply the number of hours spent in teaching, and/or instruction-related activities, or hours spent on research or other related activities.

In spite of the growing interest in faculty workloads and the increase of studies pertaining to the subject, faculty workloads are hard to determine in institutions of higher education. This is primarily because the various studies use different methods of data collection, the information comes either from self-reports or reports from administrative data bases, and some studies used full faculties.

Within a school of music, it is likely that the music administrator does understand the totality of workload for individual faculty members, because often these administrators have been faculty members themselves. In small institutions, which most here represent today, my suspicion is that non-music administrators have not a clue

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about the multifarious and sometimes kaleidoscopic tasks that comprise the load of music faculty, and I would add, department chairs.

In the NASM pre-convention workshop held this year, reference was made to a recent publication by Katrina Meyer, published by ASHE-ERIC Clearing House.[3] This book talks in general about some of the faculty workload studies that have been done. Meyer cites the 1990, 1991, and 1995 studies made by the U.S. Department of Education, in which data were gathered from over fifteen states. What they found then is what is commonly known now.

Faculty load differs according to the type of institution. For example, in a research institution, a low average of 6.6 hours per week are spent in the classroom; in a doctoral institution, 8 hours per week are spent in the classroom, and, at liberal arts institutions—like those represented in this room—10.5 hours per week are spent in the classroom. These numbers increase substantially when all instructional activities are figured in or added to the hours spent in the classroom. Whatever the figure, or configurations, regarding faculty work, it is clear that faculty loads in liberal arts colleges are invariably greater than those in public or private research institutions or doctoral institutions

The American Association of University Professors' (AAUP) 1995 document on college and university teaching reports that in the U.S. system of higher education, faculty workloads are usually described in "hours per week of formal class meetings."[4] The document makes the point that traditional workload formulations are at odds with newer developments in education, such as independent studies, paracurricular experiences, and interdisciplinary courses. If, as has been suggested, we use nontraditional teaching methods, then we must rethink how to determine faculty loads.

For institutions that subscribe to AAUP policies, AAUP indicates that the maximum teaching load in an undergraduate institution should be twelve hours per week, with no more than six separate courses; or nine hours for partly, or entirely graduate-level course work. Moreover, in recent years, AAUP has observed a steady reduction of teaching loads. In colleges and universities noted for very effective teaching, the norms are undergraduate faculty loads of nine hours per week, and six hours per week for schools that have part or full graduate programs. This, AAUP states, is a preferable pattern that should be considered by institutions seeking to maintain excellence in faculty performance.

In probing the issue of faculty teaching loads that are specifically within the field of music, the Higher Education Arts Data Services states, in its Data Summary Addendum for 1992-93, that in institutions with fewer than fifty majors, the typical teaching load was an average of 12.8 credit hours with a range of 9 to 20 credit hours.[5] The study summarized fourteen other categories of responsibilities for which credit was assigned in varying degrees by the reporting institutions. These fourteen categories included: coaching ensembles, conducting marching band, conducting master classes, supervising student teaching, advising, solo performances and faculty ensemble performances.

In NASM's *Proceedings of the 69th Annual Meeting,* two articles respond to this particular HEADS survey. One, by Bridgette Moyer, addressed the wide variance of load credit given for these fourteen categories of responsibilities.[6] This variance was especially noticeable when comparing the amount of credit offered by institutions with fewer than one hundred music majors. The suggestion was made that NASM should include a recommended formula in the *Handbook* "to help institutions in their effort to establish a more equitable work load for faculty."

The second article, by Eugene Holdsworth, suggested that another set of categories of tasks should be considered for load credit: these included recruiting, conducting tours by performing ensembles, supplying music service for campus and community constituencies, music library responsibilities and MIDI laboratory tasks, and sponsorship of student and professional organizations.[7] Holdsworth also suggested the need for the collection of information to establish a data base to describe current practices in assigning load credit for the various responsibilities of faculty and music executives.

It is clear that questions still persist regarding appropriate or equitable loads for music faculty. In this year's pre-convention workshop on faculty workloads, one of the presenters shared information he had solicited within the past few weeks from the membership via a questionnaire. The concerns that were registered follow:

- What are the methods of determining work loads in smaller liberal arts colleges?
- What would be a typical load at a liberal arts college?
- What is a common practice regarding load credit given for private lessons?
- What are the typical faculty loads for most music schools around the country?
- How are loads for ensembles figured (e.g., marching band, large ensembles, and/or small ensembles)?
- What are fair and reasonable examples of how one "equates" lecture, labs, seminar, ensembles, in determining load?
- Do recital preparation, advising, and recruitment responsibilities figure as part of a faculty load?
- What load credit is assigned for team-teaching and administering the music unit?

What is eminently apparent is that there were no "one-size-fits-all" answers, through informal discussions and sampling. Furthermore, NASM has a strong tradition of maintaining a nonprescriptive stance about faculty loads. The *Handbook* indicates that "faculty loads shall be such that faculty members are able to carry out their duties effectively."[8] NASM subscribes to a similar non-prescriptive position in relation to rates of studio private lessons to classroom lecture/seminar. The *Handbook* does not recommend, but merely reports on what the common practice appears to be. Studio private lessons on a 2:3 ratio, that is, two hours of load credit per two equated with three clock hours of private instruction, appear to be the norm.

Given the complexities of the sum total of all our departments, and the size and scope of our programs, faculty, resources, and the unique mission each represents, it

is understandable that devising a standardized faculty load scale to fit all would be virtually impossible. Therefore, the challenges for small departments are: (1) to be proactive in educating administrations to understand what we do as music faculty—including the intricacies of the task; (2) to create a faculty workload plan with and for the music faculty, which can be shared in written form with administrators; and (3) to re-examine programs, shift priorities, and find new strategies for the desired productivity if the excessive faculty load is curricular driven.

EXAMINE
Jack Schwarz

In considering the process of seeking to effect change toward greater equity in faculty loads, several thoughts come to mind. One is that fundamentally this is a financial/philosophical issue and often it is difficult to separate the financial from the philosophical. The creation of increased resources is extremely difficult at best; when viewed by administrators, it is seemingly impossible. Administrators often report that they are "forced" to make decisions based on the bottom line, that is, based on the credit hours generated per FTE faculty; rather than on appropriate educational factors. Such realities make it absolutely essential for us to be able to define and defend the concept of quality.

It may be more desirable to work with less than equitable loads than to work under less equitable conditions, or not to work at all. Risks are involved in any change. Morale, quality, and profit can be affected by the examination of load formulas. In relation to actually changing faculty load formulas, however, risks abound! Disagreements among faculty and between faculty and staff on the basis for quantification formulas frequently affect morale. Some may win; others may lose. The possible loss of aspects of the music unit's programs and/or of full-time faculty resulting from improved equity may affect both morale and quality. Lastly, the pressure by administration to increase enrollments or class size, and/or reduce elective enrichment courses may also have an effect on morale, quality, and profit.

Greater equity in faculty loads may also produce increased cost. Let's explore a hypothetical example. Assume that a twelve credit-hour load is standard. Faculty member X has been assigned to teach two sections of beginning music theory, in which fifteen students are enrolled in each section, and each section meets four hours a week. Current teaching load credit is 1/4 of load for each section. X is also directing a major ensemble that meets five hours per week and is given 1/4 of load. X is also expected to coach two chamber ensembles, each meeting two hours per week, and receives 1/12 of load for each. In addition, X teaches a performance class that meets two hours per week and receives 1/12 of load.

In addition, faculty member X is serving an administrative role as coordinator of a performing area, advises students, serves on departmental and school committees, recruits students, auditions prospective students, manages the acquisition of library

holdings, and is expected to attend departmental and school faculty meetings, recitals, and concerts. All without load credit.

A full faculty teaching load, as officially figured, for faculty member X is twelve teaching units (TU). The decision is made to attempt to be more equitable by examining the quantitative formula and making revisions. The following formula is agreed upon by the faculty:

- Classroom teaching includes lecture intensive = 1 TU per hour in class
- Lab intensive classes   = 0.80 TU per hour in class
- Ensemble directing   = 1 TU per hour of rehearsal
                                                  0.75 TU per hour of directing
- Applied lessons   = 0.67 TU per hour of teaching
- Performance Area Coordinator   = 1 TU

Under these new guidelines, the load for faculty member X would be: theory (lab intensive) meets for four hours per week, equaling 3.2 TU x 2 sections, equaling 6.4 TU all together. The major ensemble directing will be five hours a week with no tour equaling 5 TU. The coaching of chamber ensembles will be two hours per week for each of two ensembles = 0.75 x 2 x 2=3 TU. The performance class will meet two hours per week at 0.8 TU each time, totaling 1.6 TU. Coordinating responsibilities for the performing area will be 1 TU. The total TU under the new guidelines equal 17, a 5 TU or 42 percent increase.

At this point, the administration has several options. One is not to accept the new guidelines, yet say, "Thank you but we can't work with this solution." A second option is to accept the new guidelines with the following possible criteria: to combine the present two sections of theory into one, 6.4 TU to 3.2 TU, seek to increase enrollment for the purpose of increasing support for the increased teaching and costs associated with it, hire part-time faculty to cover the increased TUs covered in the new guideline, or hire new full-time faculty to cover the increased TUs resulting from the new guidelines.

Another option would be to cut programs to decrease costs in order to accommodate the new guidelines, the principle being that increases can only be made in direct proportion to decreases that are made. Negative effects can possibly result from combining two section into one, increasing the enrollment, and cutting the programs to decrease the costs. Some effects include: decreased quality, decreased student satisfaction, loss of enrollment due to decreased student satisfaction, and decreased faculty morale when programs are cut or sections are combined to increase class size.

However, some possible positive effects would result if both full-time and part-time hiring was done within the department. Some of these effects include: improved faculty morale, quality, student satisfaction, improved retention, and increased pressure to generate more credit hours by increasing size.

A few fundamental problems must be overcome. One consists of the need to increase the budget resources (FT or PT dollars) to hire people to teach the increased TUs. The other is the need to accept lower than campus-average credit hours per FTE

music faculty. In the hypothetical example above, faculty member X was generating approximately 170 credit hours under the old formula. Under the new formula, X would only be generating approximately 112 credit hours. When administrators are commonly looking for an average of 300 credit hours generated per FTE faculty, dropping to 112 is very difficult to accept. Even when there is a philosophical acceptance of the notion that the "proper" teaching of music will cost more than the teaching of other academic disciplines, financial realities tend to produce a disproportionately negative response.

So what can be done to address this issue effectively? First, begin using the NASM standards and HEADS data to create a formula that works for your particular music unit and institution. Second, develop a formula for assigning load credit that is "right" for your particular context, and is owned and can be articulated by the music faculty in a convincing manner. Third, music units must be able to define *quality* in the music program and describe what is the most effective means of achieving it. Finally, we must be assertive and willing to engage the administration in this dialogue.

Perseverance is the key if a positive resolution that is acceptable to both the music unit and the administration is to be achieved. There are no easy solutions. We must be patient and grateful for incremental progress, all the while taking care to engage and not alienate the administration.

CONCLUSION

It is the hope of this panel that this conversation will be a viable source of data that can be used for your own systematic planning and that will help sustain the ongoing conversation within your own unit and institution. At this time, it is premature to suggest that this discussion will evolve to the level of articulated guidelines. But your efforts in engaging not only your faculty, but also your various administrators, in this all-important conversation will continue to provide the data required for such guidelines in the future.

In addition to the information you received today and that data outlined in the HEADS report, I would also encourage you to use the NASM resource, *The Work of Arts Faculties* [9] as you collaborate with your administration. This document provides you with necessary information in the process of educating administrators. Furthermore, each member of the panel hopes that all of these sources will provide the tools that you and your music faculty need to successfully design a formula for faculty loads that fits your needs, a formula that will enable you to achieve our shared goal for music students in higher education; namely, opportunities to grow musically in "depth, substance, and increased competency," of which Sam Hope spoke so eloquently yesterday morning.

ENDNOTES

[1] National Association of Schools of Music, *Sourcebook for Futures Planning* (Washington, D.C.: NASM, 1990): part II, 49, 57, 59, 61.

[2] National Office for Arts Accreditation in Higher Education, *The Work of Arts Faculties in Higher Education* (Reston, Virginia: NOAAHE, [1993]).

[3] Katrina Meyer, *Faculty Workloads Studies: Perspectives, Needs and Future Directions* 26, no. 1 (Washington, D.C.: Ashe-Eric Clearing House: Association for the Study of Higher Education, 1998).

[4] American Association of University Professors, Committee C on College and University Teaching, Research, and Publications, "AAUP Policy Document and Reports: Statement on Faculty Workload" (Washington, D.C.: AAUP, 1995).

[5] Higher Education Arts Data Services, *Heads Data Summaries in Music* (Washington, D.C.: HEADS, 1992-93), charts 17, 18, 24, 25, 44.

[6] Birgitte Moyer, "Loads for Administrators and Faculty at Smaller Institutions," in *Proceedings: The 69th Annual Meeting: National Association of Schools of Music* (Reston, Virginia: NASM, 1993), 112-17.

[7] Eugene Holdsworth, "Loads for Administrators and Faculty," *Proceedings: The 69th Annual Meeting: National Association of Schools of Music* (Reston, Virginia: NASM, 1993), 107-11.

[8] National Association of Schools of Music, *Handbook 1997-1998* (Reston, Virginia: NASM, 1997), 62.

[9] NOAAHE, see note 2 above.

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Grant, Kerry S. "Establishing the Climate for Faculty Development." *Proceedings: The 65th Annual Meeting: National Association of Schools of Music* (Reston, Virginia: NASM, 1990), 49-68.

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A SURVEY OF NASM REGION SIX MEMBERS ON SELECTED ISSUES REGARDING EVALUATION OF FULL-TIME FACULTY

RONALD LEE

University of Rhode Island

This research study is a survey of selected, but wide-ranging, aspects regarding the evaluation of full-time faculty of institutional members of the National Association of Schools of Music (NASM) located in Region Six—Connecticut, Delaware, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, West Virginia, and the District of Columbia. The survey's specific purpose was to collect information regarding issues and practices related to faculty evaluation for presentation at the Region Six meeting at NASM's 1998 Annual Conference. In October, a two-page questionnaire was sent to all NASM Region Six members, with the request that the completed questionnaire should be returned to Ronald Lee on or before 2 November 1998. The questions covered the following topics:

1. the existence of written policies and procedures;
2. evaluation activities included in the process;
3. the importance of research, teaching, and service to faculty evaluation;
4. the influence of individuals or groups on decisions;
5. methods of rewarding positive post-tenure reviews;
6. most problematic practices in faculty evaluation; and
7. most successful practices in faculty evaluation.

RESULTS

Background

Forty-eight (55 percent) of the eighty-seven NASM degree-granting colleges and universities in Region Six responded to the survey request. Of these forty-eight respondents, thirty-one (65 percent) are departments of music (including two divisions of music); twelve (25 percent) are schools of music (including one college of music); and five (10 percent) are conservatories of music.

Twenty respondents (42 percent) are part of a comprehensive public college or university, and twelve (25 percent) are part of a comprehensive private college or university. Nine (19 percent) stated that they are part of a four-year, liberal arts

college; four (8 percent) stated that they are independent institutions. Three (6 percent) of the music units are part of a community college. Of the forty-eight respondents, thirteen (27 percent) are part of a larger academic unit within the university or college (e.g., College of Arts and Sciences, College of Liberal Arts, College of Fine Arts, College of Visual and Performance Arts).

The participants responded as follows when asked to give their number of full-time, undergraduate music majors:

Enrollment size	Number of Institutions	Percent of Institutions Responding
1-50	3	6
51-100	13	27
101-200	14	29
201-400	8	17
401+	10	21

The Existence of Written Policies and Procedures

Every music unit except one has written policies and procedures for one or more types of evaluation. Thirty-one (65 percent) have written policies and procedures for contract renewal; forty-three (90 percent) for promotion; forty (83 percent) for tenure; and twenty (42 percent) for post-tenure. With the exception of one conservatory, which has written policies for promotion, the five conservatories do not have written policies and procedures for promotion, tenure, or post-tenure evaluation. Some institutions mention written policies for other types of evaluation, such as that for merit or inequity adjustment, pre-tenure review, sabbatical leaves, and special faculty recognition. The twenty-eight (58 percent) units that do not have written policies and procedures for post-tenure evaluation are spread across all categories of institutions.

The second part of the survey questions regarding policies and procedures asked respondents to identify groups within the unit and/or institution that write and revise them. Based on the forty-six of forty-eight units that answered this question, the results follow:

Group	Number of Institutions
Institution's central administration	30
Faculty union	17
Music faculty	13
Faculty senate/council	11
Music unit head	11
Institution's personnel/promotion/ tenure committee	10
State-wide central administration	7
Music unit's personnel/promotion/ tenure committee	4
Music unit's executive committee/council	4

Evaluation Activities Included in the Process

The respondents were asked to identify the following activities within each type of evaluation by indicating 1 if it is *required,* 2 if it is *strongly recommended,* 3 if it is *up to the person being evaluated,* 4 if it is *not included.* The following table shows the total number of the forty-eight respondents who responded to each category (n=); the number of respondents who checked 1 or 2 for each of the activities; and the resultant ranking of each activity within the four types of evaluation.

Overall, the three activities that seem to be most used in the four types of evaluation are student/course evaluation results, evaluations written by the music unit head, and observations by peers of assigned teaching responsibilities.

(1-6) Rank Overall	Activities	Contract Renewal (n=39)	Promotion (n=44)	Tenure (n=42)	Post-Tenure (n=24)
5	a. Professional goals provided by the candidate prior to decisions	13 (5)	22 (5)	20 (5)	11 (4)
	b. Letters from outside experts	3 (11)	23 (4)	25 (4)	0 (10)
1	c. Portfolio/file reviews by outside experts	0 (12)	15 (7)	15 (7)	1 (9)
	d. Student/course evaluation results	29 (2)	41 (1)	39 (1)	20 (1)
	e. Letters from alumni	3 (10)	8 (10)	12 (9)	0 (10)
	f. Letters from current students	5 (9)	10 (8)	13 (8)	1 (9)
3	g. Observations by peers of assigned teaching responsibilities	26 (3)	39 (2)	39 (1)	15 (3)
6	h. Observations by peers of professional activity other than teaching	13 (5)	18 (6)	19 (6)	7 (6)
2	i. Evaluation written by music unit head	35 (1)	39 (2)	38 (2)	16 (2)
4	j. Evaluation of the candidate's entire portfolio/file by peers within music unit	16 (4)	30 (3)	31 (3)	9 (5)
	k. Evaluation by assigned faculty members	7 (7)	9 (9)	9 (10)	5 (7)
	l. Reviews by peers of student accomplishments	6 (8)	10 (8)	8 (11)	3 (8)

The Importance of Research, Teaching, and Service to Faculty Evaluation

The respondents were asked to rate the importance of the following activities as they relate to each of the four types of evaluations, using the following criteria: *1* if it is *very* important, *2* if *moderately* important, *3* if *somewhat* important, and *4* if *not* important. The following table shows the number of responses to each of the criteria, the total number, and the mean for each type of evaluation.

Overall, teaching is considered to be the most important activity in all types of evaluation, followed by research/creative work and then by service. Research/ creative work and service seem to be of lesser importance when contract renewal and post-tenure evaluation are compared with promotion and tenure.

Activities	Contract Renewal	Promotion	Tenure	Post-Tenure
a. Research, creative work	(1) 19	(1) 31	(1) 34	(1) 13
	(2) 8	(2) 10	(2) 6	(2) 7
	(3) 6	(3) 2	(3) 2	(3) 3
	(4) 5	(4) 0	(4) 0	(4) 2
	n = 38	n = 43	n = 42	n = 25
	m = 1.92	m = 1.32	m = 1.23	m = 1.76
b. Teaching	(1) 35	(1) 39	(1) 38	(1) 19
	(2) 4	(2) 5	(2) 4	(2) 2
	(3) 0	(3) 0	(3) 0	(3) 1
	(4) 0	(4) 0	(4) 0	(4) 2
	n = 39	n = 44	n = 42	n = 24
	m = 1.10	m = 1.11	m = 1.10	m = 1.42
c. Service	(1) 12	(1) 18	(1) 21	(1) 7
	(2) 12	(2) 20	(2) 15	(2) 9
	(3) 13	(3) 6	(3) 6	(3) 5
	(4) 1	(4) 0	(4) 0	(4) 2
	n = 38	n = 44	n = 42	n = 23
	m = 2.08	m = 1.73	m = 1.64	m = 2.09

The Influence of Individuals or Groups on Decisions

The respondents were asked to rate the amount of influence by the following individuals or groups as they relate to each of the four types of evaluations, using the following criteria: *1* if the influence is *very* strong, *2* if *moderately* strong, *3* if *some, but little influence,* and *4* if *no* influence. In the following table, the number of 1 and 2 responses are combined for each of the types of evaluation.

The head of the music unit received the largest number of *1* and *2* responses for each of the four types of evaluation. For promotion and tenure, a music unit's faculty or personnel committee, the provost/academic vice president of the university, and the dean of a college of multiple disciplines were selected by a large number of respondents. In all evaluation types except post-tenure, music students at 25/26 music units are considered to have very or moderately strong influence.

Individuals/Groups	Contract Renewal (n=39)	Promotion (n=44)	Tenure (n=42)	Post-Tenure (n=24)
a. President, head of institution	18	23	22	13
b. Provost/academic VP of institution	22	31	30	10
c. Institution's faculty/personnel committee	13	23	20	6
d. Dean, College of Arts/Sciences or Liberal Arts or Fine/Performing Arts	23	30	29	12
e. Faculty/personnel committee in College of Arts/Sciences or Liberal Arts or Fine/Performing Arts	9	16	14	2
f. Head/dean/director/chair, music unit	35	39	40	19
g. Faculty/personnel committee in unit	21	32	33	11
h. Coordinator, music area of Music Unit in which candidate is housed or teaches	13	15	15	5
i. Faculty in candidate's area of expertise	18	24	24	8
j. Faculty mentors assigned to candidate	6	7	7	2
k. Music students	26	25	25	9

Methods of Rewarding Positive Post-tenure reviews

For the purpose of categorization, I identified several means of rewarding a candidate in a post-tenure evaluation situation. I asked the respondents to select those choices appropriate to their units. Thirty (63 percent) of the forty-eight units responded as follows:

- Letter of praise (15 institutions)
- Merit/base salary increase (12)
- Special excellence award (9)
- Continued employment (7)
- No tangible reward (6)
- Extra professional support (6)
- Merit/one-year salary increase
- Released time (2)

Most Problematic Practices in Faculty Evaluation

Thirty-eight of the forty-eight respondents listed the following practices in faculty evaluation that they considered problematic:

1. Procedures (nine respondents)
   - Differences in interpretation of criteria; noncompliance with policy and procedures.
   - Guidelines and procedures not clear or not approached in a serious manner.
   - Dean or other administrator not acting according to the recommendations of the music unit head or music personnel committee.
   - No formal unit head input.
   - Inability to evaluate applied music instruction.
   - Having so few people involved in evaluation decisions.
   - Restrictions that only items in the dossier can be evaluated; unit head not permitted to cite negative practices/behaviors.

2. Peer evaluations (eight respondents)
   - Peer evaluations in general.
   - Faculty not wanting to do peer evaluations; peer committee members too busy and overwhelmed.
   - No formalized peer review of faculty performance.
   - Faculty peer observations/evaluations always positive.
   - Needed peer review of adjunct faculty in the studio.

3. Effect or result of evaluation (eight respondents)
   - Difficulty in small department of reporting critical comments, especially of senior faculty.
   - Cronyism; general distrust of the evaluation process.
   - Negative post-tenure reviews resulting in bitter feelings.

- No "teeth" or rewards in post-tenure reviews; post-tenure reviews becoming a waste of time.
- Evaluation difficulties from hiring former students and/or family members.
- Amount of time music head must spend on evaluations to make them meaningful.

4. Categories of evaluation (five respondents)
   - Difficulty in evaluating service-oriented and scholarly activities of conductors.
   - Need for on-site teaching evaluations.
   - Determining the expected competeney of performing group directors.
   - Evaluating and categorizing the overlap in college and community service.
   - Evaluating creative work relative to institutional service.

5. Student evaluations (four respondents)
   - Too much emphasis on student evaluations; student course evaluations in general.
   - Need for a good evaluation tool for student applied music areas.
   - Lack of consistent, systematic process for student evaluation of faculty.

Most Successful Practices in Faculty Evaluation

I asked the respondents to describe what they considered their most successful faculty evaluation practice or activity. Listed below are the responses grouped in categories:

1. Evaluation of teaching (13 respondents)
   - Teaching observations, faculty offering suggestions for teaching improvement.
   - Student course evaluations.
   - Student successes over long term, letters from former students.
   - Observations of all teaching and conducting by all faculty and administrators involved in the decision-making process.

2. Process of evaluation (11 respondents)
   - Governance is shared with prescribed hearings if there is a disagreement.
   - Unit head spends enormous amounts of time on accurate evaluations to improve morale.
   - Lack of campus-wide promotion/tenure committee results in not having to interpret the arts to research scholars.
   - Excellent work of a personnel committee within the music unit, often giving the unit head good language for the transmittal letter.
   - Observations and evaluations by music unit head.
   - Supremacy of teaching in the process.
   - All senior faculty agreeing on the importance of evaluation and mentoring junior faculty.
   - Music chair, area coordinator, and dean personally assisting a teacher in trouble.

- Annual reviews and conferences between the faculty member and evaluator.
- Mid-year conferences with focus on faculty-developed individual performance plans.

3. Peer evaluations (7 respondents)
   - Process of peer evaluations of courses and ensembles.
   - Peer evaluations through personal observation and interaction.
   - Role faculty play in mentoring and providing meaningful evaluative material.
   - Critical reviews by peers of documented activities in the candidate's specialty, portfolio review.

4. Portfolios (5 respondents)
   - Careful preparation and presentation of a complete portfolio.
   - Each faculty member submitting an annual faculty activity report that includes sections keyed to the goals and objectives of the school of music.

5. External reviews (2 respondents)
   - Value of external reviews, outside letters, and evaluations.

ASSESSING THE WORK OF MUSIC FACULTY AT THE FOUR-YEAR, PUBLIC, COMPREHENSIVE TEACHING INSTITUTION: ISSUES, CURRENT TRENDS, AND SUGGESTIONS

ROBERT E. PARRISH
College of New Jersey

When I volunteered to speak before you today, I immediately recognized that what I have to present will be consistent with the experiences of only a portion of those present at this session. While NASM members share a common purpose, the organization is comprised of institutions differing in structure as well as in degrees offered. In investigating the role of faculty evaluation, we cannot divorce ourselves from a discussion of the type of institution studied: public, private, conservatory, doctoral granting university, comprehensive college, liberal arts college, community college; the types are endless.

Where does this place us, then? How will our discussion today assist us? First, although I am chair of the music department at a highly selective comprehensive college, the types of activities on which we evaluate faculty are consistent with those of all institutions of higher education. These activities are teaching, scholarly activity (frequently called research and publication), and service. Before we can discuss these criteria, however, we need to understand the foundations of evaluation. Why do we evaluate faculty? What is at stake?

My presentation is focused on the public, comprehensive, primarily undergraduate, teaching institution. Comprehensive institutions are faced with a great challenge.

THE ISSUES

Critics complain that too many four-year institutions suffer from a "wanna-be" mentality. Their role and missions are often loosely defined, or uncertain. This mentality frequently permeates the faculty reward systems in place. Faculty evaluation traditionally centers on three faculty reward structures: contract renewal (or reappointment), tenure, and promotion in rank. Some institutions evaluate faculty for post-tenure review, including merit raises. These three reward systems hold great importance to faculty, as we all know, because—if for no other reason—each is tied to a monetary reward. Reappointment means a consistent income. Tenure is often seen as a guarantee of a lifetime income. Promotion in rank means a higher yearly salary and greater prestige. It is interesting that the three criteria for evaluation are consistent among the various reward structures. I hope to shed some light on the current situation, introduce you to current criticism and discussion of faculty evaluation, and provide some helpful hints for the future.

Promotion and tenure documents at four-year, publicly funded, comprehensive, primarily undergraduate, teaching institutions frequently speak of excellence in teaching; the importance of a national or international reputation in scholarly/creative

activity; and meaningful service to the institution, community, and profession. Although there is no doubt that we each seek to have the best-qualified faculty among our ranks, how do we go about evaluating teaching? Just how many nationally and internationally recognized musicians can there be? Moreover, what is really meant by "nationally and internationally recognized"? Is one evaluative criterion more important than another is? That is, is teaching excellence more important than scholarly activity, scholarly activity more important than service? Because promotion and tenure documents are, more often than not, written to include the entire professoriate of an institution, they often ignore the "discipline cultures" discussed by Burton R. Clark and Guy Neave, who write, "Diverse situations and circumstances mean that individuals and subgroups of faculty experience work in different ways."[1]

In addition, almost twenty years ago, David C. McGuire stated, "Each individual should be motivated to contribute to his own institution in his own unique way and must know there is a variety of routes to advancement and that his contribution will receive a valid appraisal."[2]

It is precisely this valid appraisal that those studying discipline-culture call into question. Can all-encompassing promotion and tenure documents ever take into account the many cultural differences of the various academic disciplines within an institution? Are we so concerned with being fair to all that we ignore the needs of individual disciplines? It is, in fact, difficult even to categorize disciplines with so-called apparent similarities. A statement made by Donna Sundre illustrates this point:

> It seemed clear that the methods, objectives, and products employed within the Fine and Applied Arts strata were quite varied, and pilot study data did not support the assumption that attributes of scholarship generated by faculty of the School of Music might reasonably be expected to represent the attributes of scholarship that might be generated by faculty in Art, Dance, and Theatre. It was therefore decided to split this stratum into four separate strata: Art, Dance, Theatre, and Music.[3]

It is nearly impossible to address all of the issues surrounding evaluation of faculty at the type of institution I am discussing. It is clear, however, that those involved in the scholarship and discussion of faculty evaluation believe that teaching is less valued than scholarly activity. In fact, the late Ernest Boyer is known to have declared that faculty are hired as teachers and are evaluated as researchers. This was the position of Richard Miller as far back as 1974, when he said: "The dilemma of faculty evaluation is succinctly characterized by the following statement of assumed adequacy: administrators ask for evidence of scholarly competence but assume teaching competence."[4]

In 1987, Miller provided us with the following list of ten characteristics for effective promotion and tenure systems:

1. Policies and procedures reflect the history and nature of the institution.
2. The system is compatible with current institutional goals and objectives.
3. The systems balance reasonably well with the institution's academic needs and the individual's professional interests.

4. The system encompasses both institutional and departmental expectations.
5. The promotion and tenure policies and procedures are clearly articulated in written documents.
6. The policies and procedures are applied consistently and fairly.
7. The overall system for making promotion and tenure recommendations is manageable.
8. An academic grievance procedure allows recourse.
9. The academic personnel decision-making system and its components are legally defensible.
10. The overall promotion and tenure system has reasonable credibility.[5]

The amount of criticism of the entire promotion and tenure process remains high. This is especially so in the case of the four-year, comprehensive institution, whose mission is primarily teaching oriented. These institutions are criticized by such authors as Miller, Boyer, Michael F. Middaugh, and David E. Hollowell. All institutions evaluate faculty on three basic criteria: teaching, scholarly work, and service. The criticism of using these three categories as the focus of the most important reward processes that faculty will undertake is centered on the belief that, at institutions whose mission is teaching oriented, scholarly work is more important to the tenure and promotion process than is excellent teaching. Some comprehensive colleges and universities whose primary mission is undergraduate teaching tend to place as much emphasis on research and scholarship as do research-oriented universities. This could be the result either of a desire to impress external constituents or of the belief that "bigger is better." Faculty members' tendency to pursue research at the cost of teaching is known as "academic ratchet and administrative lattice." Middaugh and Hollowell claim that since teaching is less rewarded than research, professors are less concerned with good teaching.[6] When faculty pursue research at the cost of teaching, functions once handled by faculty are turned over to a growing administration.

Why is research perceived as such a strong factor in faculty reward systems? The following list illustrates the situation as seen by those writing on the subject:

1. There is a strong incentive for faculty to publish, especially at the assistant professor rank.
2. Probability of promotion from assistant professor to associate professor rises with article publication.
3. An outstanding teacher with no publication has less than a 7 percent chance of promotion.
4. Outstanding teaching has no statistically significant effect on the probability of promotion to full professor.
5. Research is given more weight than excellent teaching. "Lack of research and publication on behalf of even the most able faculty member has resulted in the loss of merit pay, promotion, and most importantly, tenure."[7]
6. Research contributes to excellent teaching—a position taken by researchers.

How do the fine and applied arts fit within this publication paradigm? Can expectations for one art discipline be extended to another? Previous authors on faculty evaluation point out that research and publication are but one type of scholarly activity, albeit the most highly recognized. Sundre, in her examination of faculty in art, dance, theater, and music, has written:

> It seemed clear that the methods, objectives, and products employed within the Fine and Applied Arts strata were quite varied, and pilot study data did not support the assumption that attributes of scholarship generated by faculty of the School of Music might reasonably be expected to represent the attributes of scholarship that might be generated by faculty in Art, Dance, and Theatre.[8]

McGuire stated, "Each individual should be motivated to contribute in his own institution in his own unique way and must know there is a variety of routes to advancement and that his contribution will receive a valid appraisal."[9] This is supported by Clarke and Neave, who wrote, "Diverse situations and circumstances mean that individuals and subgroups of faculty experience work in different ways."[10] Finally, Robert Ackerman, president of Wesleyan College, has stated, "While publishing is admirable, it is only one method of pursuing intellectual vitality. Other methods include innovative courses, exhibits, concerts, consultation, a reputation for excellence in teaching, and many other means of continuing intellectual stimulation."[11]

All of the authors quoted above are stating what we in music have argued for years: research and publication is but one means of expressing scholarly activity. The academic community must be open to accepting various means and expressions of scholarly work. The question that then emerges, however, centers on how music units can describe the work undertaken by their faculty so that external faculty and decision makers will have a frame of reference on which to base tenure and promotion judgments. This situation is partly answered by Miller who, in 1987, wrote, "If messages and directions from the president or chief academic officer about new academic programs are not translated into policies at the departmental level, new institutional directions and priorities may not be reflected in the applicant's files nor in departmental procedures."[12] The National Office for Arts Accreditation in Higher Education states,

> Although decision-makers are required to make judgments that affect areas outside their disciplinary expertise, policies, evaluations methodologies, and protocols go only so far. There can be no substitute for the expertise of individuals within a discipline. Local efforts to define and reward work of the faculty should place fundamental reliance on discipline-based expertise.[13]

Finally, a music department head at a previous NASM meeting stated, "When a music unit has a clearly defined articulated definition of its own criteria for excellence in faculty work, the rest of the institution has some tangible yardstick to measure the achievement of the music faculty, and is far less apt to argue for artificial equivalences in terms of their own disciplines."[14]

Each of these statements points to the need for music units to support the work of their faculty at the discipline level. When a music unit informs the institution about the "yardstick" used to evaluate the work of its faculty, those decision-makers outside of the music discipline will be aided in their work and will be able to make reasonable, well-defined decisions. Thus, the music unit has an enormous responsibility in assisting its faculty through the tenure and promotion process by clearly defining the work of its faculty and how that work is measured.

CURRENT PRACTICES

In 1996, I studied 123 public, four-year, comprehensive institutions, all members of NASM. The study's purpose was to gather data to assess the current trends in scholarly/creative work at institutions similar to the one at which I teach. I was most interested in obtaining information related to the average teaching load of faculty at like institutions and the rank at which music faculty attained tenure, the importance of teaching at teaching-based institutions as well as the importance of scholarly activity. I was also interested in the percentage of institutions that had specific promotion and tenure guidelines, generated by the music unit, for music faculty. This information was gathered to assess the current trend and to see how current practices link to the literature on faculty evaluation.

THE RESULTS

Music executives at institutions similar to The College of New Jersey report the following:

Faculty Load
85.1 percent teach 12 credit hours or more per semester
Reduction in load is given for:

	Percentage
Administrative duties	47.3
Research	17.6
Recruitment	17.6
Performance	8.1
Other creative activity	4.1

It remains clear that faculty at similar four-year, public, comprehensive institutions have the requirement of full teaching loads. Released time, if and when it occurs, was given primarily for administrative duties, which included assignments as department chair. Released time for creative purposes was given at only 8.1 percent of the responding institutions, far fewer than those granting released time for research work.

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Rank at Which Tenure is Granted

	Percentage
Assistant Professor	72.2
(or other junior rank)	.
Associate Professor	37.8

The majority of four-year, public, comprehensive institutions tenure faculty at the assistant professor rank. This information is important for two reasons. First, it breaks the myth that promotion to associate professor accompanies the granting of tenure. Although this is most often the case at research and doctoral granting universities, it is not the case at four-year, public, comprehensive institutions. Second, since faculty members are most often tenured at the assistant professor rank, promotion in rank becomes an important issue in their careers. Promotion in rank results both in higher long-term salary and in increased self-esteem and professional recognition.

The Importance of Teaching

The good news is that the majority of music executives surveyed—89 percent—responded that their institutions regard teaching as an important variable in tenure and promotion decisions. Five variables used in assessing teaching effectiveness—administrator rating of teaching, colleague rating of teaching, student rating of teaching, student achievement/performance, self-rating of teaching—were each ranked. Four of these variables received strong responses, in all instances receiving more than 78.3 percent of the responses. Self-rating of teaching never received more than 32.5 percent of the responses. When considering only the top four variables, student rating of teaching placed at the top and colleague rating of teaching ranked the lowest. These results indicate that great emphasis is placed on the formalized end-of-semester student evaluation process undertaken by most institutions.

The answers to the rating of teaching alone, however, do not reflect whether teaching is more valued than scholarly work. To do this, similar questions concerning the role of scholarly/creative work in status decisions were also created.

The Importance of Scholarly Work

Of responding music executives, 83 percent indicated that scholarly work is a very important variable in achieving status decisions. They also indicated that scholarly work ranks nearly as high as teaching in achieving positive results in reappointment, tenure, and promotion. Fourteen variables were investigated—published composition, national paper presentation, national performance, performance by the composer, publication in a refereed journal, book publication, regional paper presentation, regional performance, grant activity, authoring a book chapter, campus performance, publication in a non-refereed journal, local performance, and presentation of a local paper. The four highest ranking variables were reported as national paper

presentation, regional paper presentation, published composition, and publication in a refereed journal.

These responses are interesting because they tend to affirm the positions taken by scholars of faculty evaluation, namely that research and publication is more highly valued than are other forms of scholarly work. Creative work, while receiving strong responses, lags behind the traditional research/publication paradigm.

Even with the data reported above, a question remains about whether scholarly work is seen as more important than excellent teaching. This is due to responses that closely resemble those reported under the heading of teaching. It is clear that music executives continue to believe that research and publication remain more important than creative activity at their institutions.

Importance of Service

Service is a highly regarded activity among music faculty. This supports the literature that discussed service as an important activity for only music faculty. Five variables were assessed: Officer of a National Organization, College Committee Service, Officer of a Regional Organization, Service as an Adjudicator, and Service as a Consultant. In all instances, for all status decisions, college committee service ranks highest in terms of importance in status decisions. Being an officer in a national organization follows this.

Departmental Support

The literature on faculty evaluation emphasizes the role of the music unit in defining the work of its faculty, and "setting the yardstick" to measure the quality of this work. A total of 86.5 percent of the responding music executives indicated that their unit has a tenure/promotion document written by the music faculty and accepted by the institution. This tremendous response indicates that music units at public, four-year, comprehensive institutions support the work of their faculty by defining the work in which they are engaged and by setting that "yardstick" discussed by NASM.

Summary

Of the responding music executives, 89 percent indicated that teaching is an important variable in status decisions. Eighty-three percent also believed that scholarly work is an important variable. Faculty at public, four-year, comprehensive institutions traditionally carry twelve credit hour loads per semester. Reduction in load is more commonly granted for administrative work (47.3 percent) than for research (17.6 percent), or creative work (4.1 percent).

SUGGESTIONS FOR THE FUTURE

Clearly, this study focused on only one set of NASM member institutions, and thus its results can be construed as reflecting current practices at only this type of

institution. With this in mind, however, several issues for future development come to mind. The first is the importance of a tenure and promotion document crafted by music faculty. Institutions with no current tenure and promotions document crafted by music faculty to inform external evaluators (colleagues outside the music discipline, administrators, and executive staff) should give careful consideration to investing the time needed to create such a document. This document is best regarded if all of the major stakeholders share in its creation. Such stakeholders include the music faculty, the dean of the school to which the music unit reports, the provost/academic affairs, the president, the board of trustees or regents, the institution-wide tenure and promotions committee, and the faculty union (if there is one).

It is also clear that teaching is an important element of faculty work for tenure and promotion. However, the most highly regarded variable of assessing excellent teaching is the student evaluation. Care should be given to the importance placed on this type of assessment. I would suggest that we in the music profession strive to raise the status of student achievement/performance in assessing our teaching skills. Where else but in music can student achievement be documented in so concrete a fashion? The skills mastery/competency based focus of our work allows for external scrutiny unlike that of many other academic disciplines. A heightened respect for student achievement, coupled with meaningful colleague and student assessment of our work, will give us a fully focused picture of our efforts.

Research and publication are but one type of scholarly activity. It is clear, however, that this type of activity remains at the forefront of recognized scholarly endeavors. It is time that the creative work of music faculty be recognized in more meaningful ways. More importantly, at those institutions that pride themselves for being primarily teaching institutions, creative work in which students are active participants should be valued at levels far in excess than the current standard. In this way, we can celebrate the teacher-scholar. My institution has a focus called Scholarship in Support of Teaching. This focus retains the importance of scholarly work, but requires such scholarship to be related to the work of the faculty as teachers. This type of focus could surely be used to strengthen those scholarly/creative efforts we already engage in with our students. I am sure that there are other ways in which to strengthen the role of creative work as scholarly activity.

ENDNOTES

[1] Burton R. Clark and Guy R. Neave, eds., *The Encyclopedia of Higher Education*, vol. 3 (Tarrytown, New York: Pergamon Press, 1992), 1615.

[2] David C. McGuire, *Evaluation of Music Faculty in Higher Education* (Reston, Virginia: Music Educators National Conference, 1979), 4.

[3] Donna L. Sundre, "The Specification of the Content Domain of Faculty Scholarship" (paper presented at the annual meeting of the American Educational Research Association, San Francisco, California, 1989), 2-3.

[4] Richard I. Miller, *Developing Programs for Faculty Evaluation: A Sourcebook for Higher Education* (San Francisco: Jossey-Bass, 1974), 67.

[5] Richard I. Miller, *Evaluating Faculty for Promotion and Tenure* (San Francisco, California: Jossey-Bass, 1987), 4-12.

[6] Michael F. Middaugh and David E. Hollowell, *New Directions for Institutional Research* 75 (1992): 61-75.

[7] Cindy Buell, "Demands for Research and Publication at the Small College," (paper presented in November 1989 at the Annual Meeting of the Speech Communication Association, San Francisco, CA), 1.

[8] Sundre, 2-3.

[9] McGuire, 4.

[10] Clarke and Neave, 1615.

[11] Quoted in Buell, 3.

[12] Miller, *Evaluating Faculty for Promotion and Tenure*, 3.

[13] National Office for Arts Accreditation in Higher Education, *The Work of Arts Faculties in Higher Education* (Reston, Virginia: NOAAHE, [1993]), 8.

[14] Marilyn Taft Thomas, "Teaching and Creative Work/Research," in *Proceedings: The 70th Annual Meeting* (Reston, Va.: National Association of Schools of Music, 1995), 77.

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

FIRST GENERAL SESSION
Sunday, November 22, 1998

President William Hipp called the Seventy-Fourth Annual meeting to order at 3:18 p.m. and welcomed those assembled. He introduced Nathan Carter of Morgan 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 Hipp then gave special recognition to several individuals in attendance, including Past President Robert Werner and Honorary Members Bruce Benward, Helen Laird, Robert Thayer, and Himie Voxman. He then introduced the officers, committee chairs, and staff seated at the podium, who included:

David Tomatz, Vice President
Karen Wolff, Treasurer
Robert Werner, Secretary *pro tempore*
Joyce Bolden, Chair, Commission on Accreditation
Daniel Sher, Associate Chair, Commission on Accreditation
Wayne Bailey, Chair *pro tempore,* Committee on Ethics
James Scott, Chair, Nominating Committee
Lynn Asper, Chair, Commission on Community/Junior College Accreditation
Deborah Berman, Chair, Commission on Non-Degree-Granting Accreditation
Samuel Hope, Executive Director
David Bading, Editor and Recorder for General Sessions

Also introduced were the following special guests:

Willie Hill, President, International Association of Jazz Educators
Carolynn Lindeman, Immediate Past President, Music Educators National Conference
Gary Ingle, Executive Director, Music Teachers National Association
L. Rex Whiddon, National President, MTNA

President Hipp 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; Lynn Asper, Chair

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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 Hipp next gave special recognition to Joyce Bolden, who was to retire shortly as Chair of the Commission on Accreditation. He announced that the Board of Directors had conferred Honorary Membership in NASM upon Ms. Bolden.

President Hipp welcomed representatives of four institutions that joined NASM during 1998. They included

College of Charleston

Academy of Vocal Arts

Sinclair Community College

University of Cincinnati Preparatory Program (added to the University of Cincinnati's accreditation listing)

Treasurer Karen Wolff was next recognized to give the Treasurer's Report for 1997-98. She directed delegates' attention to the auditor's written report showing that NASM was in sound financial condition. A motion was made and seconded to receive the Treasurer's Report. **Passed.**

President Hipp explained that NASM's goal was to build a reserve fund equal to two years' operating expenses, while endeavoring to keep dues increases to a minimum.

Wayne Bailey, acting 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 Hipp next recognized Executive Director Samuel Hope, who introduced the NASM staff members present: Nadine Flint, David Bading, Chira Kirkland, and Karen Moynahan. Mr. Hope also thanked the 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: (Bennett Lentczner, New World School of the Arts) to approve the remaining proposed changes (dated November 1998) to the NASM *Handbook 1997-98*. Seconded and **passed.**

President Hipp then recognized James Scott, 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 1999 had been elected by the Board of Directors. They were Linda Duckett as chair and Ed Thomp-

son and Melvin Platt as members. Noting that the general election of officers would take place the following day, Mr. Boyer issued a final call for write-in nominations.

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

The session was recessed at 4:10 p.m.

SECOND GENERAL SESSION
Monday, November 23, 1998

President Hipp called the session to order at 11:20 a.m. He introduced the following officers of music fraternities and sororities:

James P. Morris and Terry Blair, Phi Mu Alpha Sinfonia
Ann A. Jones, Delta Omicron International Music Fraternity
Wynona Lipsett and Gerri Flynn, Mu Phi Epsilon
Virginia Johnson, Sigma Alpha Iota

Executive Director Samuel Hope was next called upon to give his report. He began by thanking President Hipp and the NASM Executive Committee and Board of Directors for their kind expressions of support. He noted that credit for planning the Annual Meeting program belonged to the Executive Committee. Mr. Hope then called attention to his written report distributed to conference attendees and highlighted a few thoughts from it.

President Hipp next recognized James Scott, 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 Hipp introduced Mark Volpe, managing director of the Boston Symphony Orchestra, who delivered the Annual Meeting's principal address. Speaking on the topic "Opportunities and Challenges for America's Orchestras in the Next Century," Mr. Volpe stressed the importance of interpersonal, communication, and advocacy skills in the management of professional orchestras.

The session concluded at 12:07 p.m.

THIRD GENERAL SESSION
Tuesday, November 24, 1998

President Hipp 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 Hipp next recognized and thanked individuals who were completing terms of service in various NASM offices. They included

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Karen Wolff (Treasurer)

Dorothy Payne (Secretary)

Robert Werner (Secretary *pro tempore*)

Joyce Bolden (Chair, Commission on Accreditation)

Laura Calzolari (Member, Commission on Non-Degree-Granting Accreditation)

Richard Brooks (Member, Commission on Community/Junior College Accreditation)

Ronald Crutcher, Richard Evans, and Gerald Lloyd (Members, Commission on Accreditation)

Chalon Ragsdale (Chair, Committee on Ethics)

and the Nominating Committee for 1998: James Scott (Chair), Linda Duckett, Mellasenah Morris, Robert Parrish, and Rollin Potter. Also recognized were two outgoing Regional Chairs: Charlotte Collins (Region 7) and Annette Hall (Region 9).

President Hipp proceeded to announce the results of the previous day's election. New officers included:

Treasurer: David G. Woods

Secretary: Jo Ann Domb

Member, Commission on Non-Degree-Granting Accreditation: Michael Yaffe

Member, Commission on Community/Junior College Accreditation: Eric Unruh

Chair, Commission on Accreditation: Daniel Sher

Associate Chair, Commission on Accreditation: Don Gibson

Members, Commission on Accreditation: Terry L. Applebaum, Charles Boyer, Patricia Taylor Lee, Ernest May, and Mark Wait

Members, Nominating Committee: Toni-Marie Montgomery and Arthur Tollefson

Member, Committee on Ethics: Cynthia R. Curtis

There being no further business, President Hipp declared the Seventy-Fourth Annual Meeting of NASM adjourned at 9:40 a.m.

Respectfully submitted,
Robert Werner
University of Cincinnati

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REPORT OF THE PRESIDENT
WILLIAM HIPP
University of Miami

I wish to begin my report by expressing thanks to all of you for the work you are accomplishing on behalf of your institutions and the association during this annual meeting. Indeed, as is typical during NASM Annual Meetings, the rich mixture of ideas and proposals, concepts and case studies, represents a vast sharing of knowledge and skills among the membership. When I think of NASM, I think first of this enormous exchange of expertise and mutual support, not only in relation to the annual meeting, but also in terms of the other important efforts of the association over many years. We are all indeed fortunate to have the personal and institutional reinforcement that NASM represents. Our individual work benefits from our community, just as our community grows in effectiveness because of our individual work.

I want to welcome those of you who are here for the first time representing your institution to this group of thoughtful leaders. My welcome is far more than a smile or a handshake, or even than the warm applause with which you were greeted when you stood to be recognized a few moments ago. These expressions are but symbols of the deep commitment we have to each other as we work together on behalf of student learning in music. For those of you who are continuing in your careers as a music executive and as an NASM representative, I express thanks for your continuing essential work in and with the association. Volunteerism is actually the bedrock of our effort. We all benefit because people are willing to give of their time, their expertise, and their energy to a program of mutual support. Every idea, every volunteer moment, every effort to improve the work of NASM is appreciated by us all. And for those of you who will soon conclude your career as a music executive or official NASM representative, let me express deepest appreciation for the work that you have done, both in your institution and in the association. At some time, we join the category of those who have gone before. Our work becomes a legacy for those who follow. We in NASM have much to be thankful for, but certainly one of the greatest of these things is our debt to all who have preceded us and all who are completing terms of service at the present time.

I want to spend a few moments mentioning a number of issues that I believe deserve our careful attention in the days and months ahead. Some of these issues are not new. Others are simply parts or aspects of a larger whole. But those in positions of leadership have the responsibility to discern what is most critical, or at least to try to as best we can. Here are some things that need attention now.

One of the first items has to be *music in early childhood*. This topic is hot. We are all grateful for the press coverage, for the political attention, and for the swelling numbers of individuals who join us in saying "music is important." However, we have the terribly difficult challenge of minimizing superficiality on this issue. Leadership is needed to move parents and their children from experience to study, and the rapidly growing music-in-early-childhood movement is a burgeoning segment of the

music education community that is providing exemplary leadership in this regard. Clearly, early childhood music is something we need to look at carefully, both as individual institutions and as an association. I am heartened by the efforts on this topic that have been evident today, and I look forward to an intensification of this discussion over time, as more and more research is conducted and reported.

Another critical topic is *connections with our communities*. We have also discussed this topic today in three sessions. There is much talk about connecting and, certainly, such a goal is positive and well worth pursuing. But there are many ways to connect with community. The challenge is not just to make a connection, but to make a connection where both the community and the institution benefit, where an exchange of learning takes place, where each grows, and where the connection has some assurance of continuity. Every music unit in NASM and beyond has a great stake in the extent to which serious musical endeavor is connected and integrated in our communities and in the lives of the people who live there. We continue to have tremendous efforts underway in teacher preparation. Lately, we have become increasingly interested in preparing performers and composers to join teachers in direct verbal communication at the local level on behalf of music. This is a critically important advancement. But we must exercise leadership to ensure that this effort does not turn against us in some way, that the function of a performance that is talked about does not become substituted for the function of regular sequential study.

In exercising leadership on this question, we must look at the whole picture of community development—all the parts of the whole that are necessary to advance the cause of music. It will not do us much good in the long run to build one necessary element at the expense of another. We should not have to choose between audience-building and sequential K–12 music instruction. We should not have to choose between opportunities for the talented, the interested, and the affluent on the one hand, and opportunities for all on the other. We should not have to choose between exposure and enrichment on the one hand and serious music study on the other. Part of our responsibility is ensuring that these false choices are not presented as alternatives, either directly or indirectly. We must lead for the good of the whole, not only in connecting the work of our institutions to our communities, but also in the communities of disciplinary specialists that exist within our institutions.

In this regard, I suggest that we need to direct more attention to integration, not only in the curriculum, but in the integration of purpose across the various disciplines and subdisciplines of music, where we sometimes find too much isolation professionally and conceptually. Leadership includes giving people the courage and the trust to work together. By doing this within the teaching community, we set an example to our students that encourages them to go and do likewise in the larger community.

Another critical area in which NASM has engaged for a long time is the issue of *minority access*. Music is based in people, and we are all aware of the demographic realities of our nation. Many of us are in communities where multiculturalism seems like an understatement. We live in a society that becomes easily frustrated with

long-term efforts. Thus, despite all of the challenges, we must continue to attend to issues of opportunity. After all, opportunity is an essential ingredient of a successful community. At this meeting, a session on minority access has been presented in a continuing effort to keep the membership current with valuable ideas and perspectives that can help us all make a difference in our respective communities.

Last spring, the National Office forwarded to the membership a request for a response on two important *research projects.* Both the Higher Education Arts Data Services, or HEADS Project, and the call for research issues were answered by many of you. We are grateful for this response and are compiling the answers into information that will help us make decisions about the future of efforts to provide the best possible data and analysis to support your work at home. Over the years, NASM has worked hard to keep us supplied with useful information. Indeed, the association provides many mechanisms for compiling and distilling the work that we all do in our institutions. We are all called upon to think harder, work harder, and achieve more than ever. In some ways, this is good but, in other ways, this is producing all sorts of fatigue. One response to fatigue is to opt out of common efforts and responsibilities. I mention this not to raise a specter about the future of NASM, but rather to encourage all of us to remember the importance of the common effort NASM represents in terms of carrying forth our individual and common work on behalf of music. The HEADS Data Survey requires time and effort, but, without the results, many of us would be severely disadvantaged in various management and budget aspects of our work. Reading and thinking about various analyses, or participating in research projects and annual meeting preparations, all take time and energy. Without them, however, we could not enjoy the rich set of resources that our publications and annual meetings represent. Indeed, the challenges we face require common effort at new levels of intensity and, no doubt, at new levels of efficiency.

I want to mention two other areas briefly before concluding with a few remarks about accreditation. First, I suggest that we all need to continue thoughtful consideration and action on behalf of *American music.* The American composer and the American performer deserve our attention. This attention should not be symbolic alone but, rather, deep and nurturing. I do not say this to be chauvinistic, or to suggest that we prefer our own music over that from elsewhere. But things grow and flourish where they are nurtured, and nurturing must be a constant spirit-driven effort.

Second is the issue of *graduate education.* NASM continues its effort to look at graduate study in an open-ended way. In the coming months, analytical publications will begin to appear and discussions and presentations will occur during forthcoming annual meetings. Since every institution has such a high stake in graduate education, we need much continuing effort and thought. Anything that can be done to encourage dissertation and project activity focusing on graduate education in music would be welcomed. There are many opportunities to share information of this kind. Please keep thinking about this issue, and if you want to question or contribute something, please be in touch with the national office.

Finally, I want to say a few words about *accreditation*. Not too many years ago, it used to be possible for the presidents of NASM to speak of accreditation as a uniquely American system of accountability. As various barriers have been eliminated in many parts of the world, this kind of statement is no longer possible. Many other societies are either looking at or moving toward accountability systems that either replicate or carry numerous features of American accreditation. While imitation is the sincerest form of flattery, we would do well to take a moment and look at why this is so. Accreditation provides a mechanism for peer governance and peer review. It thus balances adherence to a basic set of standards with mutual accountability for institutional freedom and working room. Because accreditation is based on the peer principle, it is hard for it to become a bureaucracy, which has been defined by one wag as an "organization that can neither admit nor learn from its mistakes." As an accrediting organization, NASM has learned not only from its mistakes but, most of all, from its successes. Success has been understood and thus defined as an opportunity to learn more and to do better. In September, the association published a new set of accreditation procedures documents. These documents reflect attention to what those who have been through the accreditation process recently have said about it. The documents also reflect continuing attention to principles of service focused on improvement in local circumstances. We believe these new procedures will help all of us engaged in accreditation to do a better job by making the peer review process even more thoughtful and targeted to the needs of individual institutions. We believe that this success will be the basis for further improvement when these documents are reviewed again, five years hence.

Beyond NASM, accreditation continues to be a controversial subject. During the past year, we have seen evidence of continuing turbulence. A National Commission on the Cost of Higher Education included accreditation as a major item in its list of issues and recommendations. An executive advisory went out from our national office, taking exception with this finding. If you have not read this document, or need a copy, I encourage you to contact the national office. The same is true for a document entitled "Tough Questions and Straight Answers about Arts Accreditation" published by the Council of Arts Accrediting Associations. These two documents will help you develop responses to generic criticism of accreditation.

Higher education itself is under enormous pressure, and in multipurpose institutions, presidents and provosts are pulled in many different directions. In these conditions, accreditation can move quickly from a process intended to bring the strengths of peer review to genuine improvement in the institution, to a perceived hijacking of institutional autonomy or a potential public relations nightmare. Although the Higher Education Act has been reauthorized without the kind of accreditation-policy disaster that was the case six years ago, accreditation always remains in jeopardy in the larger education and public policy arenas. We should remind ourselves and others that the accreditation system is one of the primary barriers to total government control of higher education, including issues of quality and academic freedom.

NASM has never maintained that the accreditation system is perfect, or that all accrediting agencies behave in the same way or even exhibit the same values and applications of accreditation principles. But NASM has always tried to do the right thing: to remain a true peer-review organization; to separate the powers of standards development, standards application, and administration in support of due process; and always to serve institutions on the basis of their self-determined mission, goals, and objectives for music. NASM cannot be responsible for what others do, but it can be responsible for what it does. Evidence from site visitors and from information that comes into the office indicates that NASM and the other arts accreditors are among the most respected accountability mechanisms in higher education. We want to continue to build this reputation, not primarily by rhetoric and public relations, but by actual work in the field. If accreditation or NASM is challenged on your campus, please give the national office a call and get information or assistance. So much wrong information is shared about accreditation. Many people remain needlessly upset, when all that is usually needed is a simple phone call to get a reasonable answer.

I am pleased to announce the recent signing of an agreement between NASM and the Association of European Conservatories. This is a foundational agreement intended to establish a formal basis for cooperation, to engage issues of common concern, to foster communication and exchange, and to establish a basis for joint efforts that include increasing opportunities for students, faculty, and administrators to experience study and work in Europe and the United States. The NASM membership will be provided with a full report on this agreement in the future.

I would be highly remiss if I did not take a moment to recognize and express the appreciation of all of us to those who carry out the work of the association on a daily basis, year in and year out: Executive Director Sam Hope and his excellent staff. The leadership, integrity, intellect, and dignity that Sam Hope brings to this important office is unparalleled, and the national staff continues to serve the association with distinction. I wish also to thank those who serve the association as visiting evaluators; they are the personal and professional point of contact with member institutions in the accreditation process. We should thank the "judicial" arm of NASM, those who sit on its commissions, whose arduous work in interpreting the standards of the association is fundamental to its ongoing purposes.

Let me close by thanking you for the opportunity to serve as the president of NASM. All of us who serve in this position are humbled by the vast track record represented by the association and its member institutions and by the tremendous responsibility we share together for the future of music. Please let us know how we can help you to be a better leader, how you can help us to be better leaders, how the association can help your institution to be stronger and more effective, and how we can best serve together the great cause of music study.

REPORT OF THE EXECUTIVE DIRECTOR

Samuel Hope

1998-99 is NASM's 74th 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

The thorough review and revision of the Association's accreditation procedures document was completed in August 1998. This review occurs every five years. Revisions were 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 came from the Commissions, the Board of Directors, and from specific calls for comment during the review period. Simplification was the primary goal for these revisions.

NASM continues to encourage those engaged in self-study to consider ways to have the accreditation review serve multiple purposes. When requested to do so by institutions, NASM will combine its review with other internal or external reviews using either a joint or concurrent format. The Association seeks to reduce duplication of effort, preferring to see music units spend more time on teaching and learning, artistry and scholarship, individual development, and public service.

In addition to various clarifications in the *Handbook,* in November 1998, the membership will be voting on comprehensive revisions to the standards for non-degree-granting institutions and programs. These proposed changes delineate more clearly between standards for community education programs and those for post-secondary programs. They clarify both operational and content expectations for both types of non-degree-granting institutions.

NATIONAL ACCREDITATION ISSUES

Recent passage of the federal Higher Education Act reauthorization without significant controversy over its accreditation provisions was a cause for great relief in the accreditation and higher education communities. In 1992, reauthorization produced counterproductive legislation that destroyed trust and effectiveness on all sorts of levels. Hard work through several parallel efforts among accreditors, organizations of institutions, and professional associations is responsible for the more positive outcome this time around. It is also clear that previous experience produced pervasive understanding of the vast costs inherent in proposals that would remove the autonomy of the accreditation system. NASM is grateful for this result.

The Association has a relationship with three entities that deal with national accreditation issues. NASM is recognized by the U.S. Secretary of Education, and

thus participates as requested in policy forums and reviews. NASM was recently rerecognized by the Secretary for the maximum period of five years, when another review will be scheduled. NASM has been recognized by the U.S. Department of Education since 1954.

The Association is also a participant in the Association of Specialized Accreditors (ASPA). This organization monitors education and government on behalf of specialized agencies, promotes accuracy in analyses and critiques of specialized accreditation, and provides a forum for the professional development of accrediting agency staff. ASPA's work in monitoring multiple activities that impact accreditation is noteworthy and commendable.

The Council on Higher Education Accreditation is a relatively new organization of institutions of higher education. The Council is still in its developmental stages. However, it played a major and important role in recent reauthorization of the federal Higher Education Act. The Council has also worked to promote better understanding between chief executive and academic officers and accrediting organizations.

In working with all national accreditation efforts and issues, it is extremely important to remember that they are secondary to NASM's core business, which is to help both students and schools achieve at the highest possible level. As a citizen of the higher education and accreditation communities, the Association has a responsibility to work in concert with others and to operate responsibly according to its own code of good practice for accreditation. But a major part of being a good citizen is attending to one's particular responsibilities.

In the present climate, it is particularly important for institutional representatives to the Association to be extremely careful with accreditation issues. It is usually unwise to use accreditation as a threat, especially if the accreditation standards do not support the argument that is being made. Often, it is extremely important not only to quote standards specifically, but to explain the functions behind them. For example, NASM's recommended curricular percentages are not arbitrary. Instead, they represent the best judgment of the profession as a whole about the time on task required to achieve the competencies necessary for practice in the particular specialization. The same is true for standards about facilities and all other matters.

It is also important to remember that, all too frequently, presidents, provosts, deans, and other administrators from your campus will attend national or local meetings where accreditation is denigrated. In many cases, there seem to be active measures applied to increase enmity and distrust between institutions and their various accrediting bodies. If individuals on your campus seem misinformed, confused, or concerned about NASM and its position or its policies, please be in touch with the National Office so the Association may have a chance to set the record straight. Many anxieties, frustrations, and conflicts in the accreditation arena could be avoided with teamwork and consultation.

ARTS AND ARTS EDUCATION POLICY

The passage of time has revealed the importance of developing the national voluntary K-12 standards. This broad-scale framework, published in 1994, has now served as an inspiration for similar action in forty-seven states. The music teaching community can be proud of its tremendous effort to keep teaching and learning focused on substantive content. It is extremely important that members continue to emphasize the importance of regular sequential music study led by qualified teachers. There are always forces in our society that seek to superficialize arts education. We must continuously promulgate substantive content if we are to continue building into the future. A major effort must be maintained to help all concerned understand the distinctions and the connections between experience and study.

During the 1997-98 season, the Association has become engaged with early childhood music education. The Association is becoming increasingly aware of the importance of this movement and its potential for promoting significant musical achievement. Beyond being a major topic for the 1998 Annual Meeting, the Association expects to continue a supportive relationship with early childhood issues.

The Association also monitors a number of issues that impact the work of music units. Tax policies, higher education funding, cultural policy, and technology are all included. Recently, the Association has been monitoring the debate on the costs of higher education.

In all the Association's policy efforts, the primary purpose is to help member institutions be as effective as possible in their local situations.

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 early childhood music; management; outreach; recruitment/retention, and others. Pre-meeting workshops are being held on building philanthropy for music in higher education; faculty loads, evaluation, and the promotion process; and futures planning, all continuing the Association's multiyear attention to these topics. Many additional topics will be covered in regional meetings and in open forums for various interest groups. 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.

The Association is in the third year of our open-ended study of graduate education in music. Hearings and sessions at the 1996, 1997, and 1998 Annual Meetings, study groups, papers, and continuing discussions will continue contributing to this effort. The focus is issues of quality, creativity, and service beyond threshold accreditation standards. Since every member institution has a vital stake in the future of

graduate education, broad committed participation is vital. Please share any ideas you have with the Executive Director or members of the Board.

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 1998, the Council completed and published four studies: the first is on relationships among giftedness, study of the specific arts disciplines, and future work, whether in the arts themselves or in other fields; the second is on distance learning; the third is on an analysis of frequently asked questions about accreditation; and the fourth considers arts education policy. All four have been mailed. Forthcoming studies will include the Corporatization of Higher Education. The Council is also reviewing research issues associated with managing arts programs in higher education. NASM and the Council appreciate members' 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. We are looking into the prospect that new technologies will provide new efficiencies. A review of the HEADS project is underway. Our thanks to all members responding to our call for comment.

NASM's Web site is in operation: www.arts-accredit.org. The site is full of information, and should be well worth the development time involved. The National Office has also upgraded its computer systems and capabilities to provide faster and more effective service. Major work assimilating these upgrades will continue throughout this academic year. Direct staff e-mail is now operational.

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, Chira Kirkland, David Bading, Willa Shaffer, Jennifer Nelson-Dowdy, Jan Timpano, Kimberly Radcliffe, and Nadine Flint. The staff continues to be grateful for the tremendous cooperation and assistance offered by members of the Association.

NASM's work exemplifies many positive traits that characterize it as being particularly American. The level of volunteerism at all levels is astonishing. Member institutions are able to compete with each other on one level while providing mutual support on many other levels. We seek efficiency but not at the expense of colle-

giality. We are impatient to improve but not precipitous in judgment. We seek to be strong, but also to help others be strong. We understand how to have consensus without intruding on individual creativity. We know that we must exercise our responsibilities in ways that increase trust. Indeed, we know that we must care for each other. These qualities, all dedicated to furthering the art of music and to building the capacities of individual musicians, have brought the Association forward through the cataclysm of changes of the last 74 years. They will stand us in good stead in the future.

On behalf of the staff, may I state what a privilege it is to serve an organization with such values. We ask you never to hesitate to contact us whenever we may assist you. We look forward to our continuing work together.

Best wishes for 1998-99.

REPORTS OF THE REGIONS

REPORT OF REGION ONE

The meeting for Region 1 was called to order by Dr. Patricia Taylor Lee, Chair of the Department of Music at San Francisco State University. After welcoming the membership, Dr. Lee introduced Dr. Jeffrey Kimpton from the Annenberg Institute at Brown University. Dr. Kimpton presented the topic: "The Coming Impact of Music Teacher Preparation on Schools of Music." Discussion of the topic and related issues followed the presentation.

Music executives new to Region 1 were introduced following Dr. Kimpton's address. Future topics for Region 1 meetings were discussed by the membership as well as the fact that important information from the Region and this meeting would be brought to the NASM Board of Directors by the Chair.

Respectfully submitted,
Rollin R. Potter
California State University, Sacramento

REPORT OF REGION TWO

The meeting was convened at 4:00 p.m. by the new Chair of Region 2, Anne Dhu McLucas, from the University of Oregon. Professor McLucas began with the introduction of the other new officers for Region 2: Vice Chair Russ Schulz, from Central Washington University, and Secretary Timothy Smith, from the University of Alaska, Anchorage.

Following the introduction of officers, Lyle Davidson of the New England Conservatory offered a wonderfully detailed and informative presentation entitled "How Do We Know What They're Learning? The Measurement and Evaluation of Aural Skills at the College Level." This discussion covered many aspects of the theory and ear-training program at the NEC. Students' test scores were tracked over the years, showing the positive result of program improvements after a careful re-evaluation of the delivery system of the program was undertaken several years earlier.

The meeting closed at 5:30 with Professor McLucas calling for recommendations for topics for next year.

Respectfully submitted,
Timothy Smith
University of Alaska, Anchorage

REPORT OF REGION THREE

The Region 3 meeting began with introduction of officers and four new region executives. Twenty-eight executives were in attendance.

A brief report was presented regarding items discussed at the Board of Directors meetings, which preceded the general meeting. Items discussed included sites and programming for upcoming meetings, distance learning, higher education funding, the recently articulated agreement with the Association of European Conservatories, and community support of the arts. Members were strongly encouraged to submit ideas for future sessions and evaluation of the annual meeting. There was no formal business to come before the delegates.

Edward Kvet of Loyola University in New Orleans presented a well-received session entitled "The Baby Boom Echo and Its Impact on Music Education." Discussion followed the presentation.

There being no further business, the meeting adjourned.

Respectfully submitted,
Robin R. Koozer
Hastings College

REPORT OF REGION FOUR

The members of Region 4 (Illinois, Iowa, Minnesota, Wisconsin) convened at 4:00 p.m. on Monday, November 23, 1998, in the Essex Center. Approximately forty members and guests were in attendance. Officers of Region 4 were introduced, as were music executives new to the region. Two members were elected to a nominating committee with the remaining members to be appointed by the Chair. The members were Seth Beckman, Bemidji State University, and John Schaeffer, University of Wisconsin, Madison. Reports from state associations of music executives were provided. Illinois is examining teacher certification and articulation issues, Wisconsin indicated an interest in fine arts certification and articulation issues, and Minnesota described an improvisation workshop to be offered for music executives and faculty in the region.

Members indicated that the strengths of the 1998 Annual Meeting were the sessions on Students as Consumers and the New Dimensions series. Ideas for the 1999 meeting included: additional sessions on these two topics, HEADS data (regional summaries), duplication of degrees at state institutions, and common practices for evaluating music administrators for promotion and tenure and for merit pay.

Terry Lewis, Yahmaha Corporation Vice President, Keyboard Division, presented information on the topic "Educators and the Music Industry." Mr. Lewis discussed the importance of recent research on the relationship between music learning and academic achievement, calling this the "Music Makes You Smarter" research. He predicted an increase in music therapy practitioners to 25,000 by the year 2010 because of research indicating the benefits of music making for the elderly. He

stated that the music industry produces 1.8 percent of the gross national product; it is "commercially small but culturally big." He further stated that the industry was more about the human and social effect of music than it was about commercial gain. He urged music educators to work with the industry to "evangelize the message that music is good for you . . . to grab the mindshare." Because of the large number of baby-boomers moving through the cultural system, these decision makers should be convinced of the personal well-being effects of music making as persons age. At the end of the session, Mr. Lewis presented a new videotape produced by Yamaha Corporation and available at no charge by request, entitled "Music and the Brain." Following a brief question-and-answer period, the meeting adjourned at 5:30 p,.m.

Respectfully submitted,
Judith Kritzmire
University of Minnesota, Duluth

REPORT OF REGION FIVE

The meeting of Region 5 was held at 2:15 p.m. on Monday, November 23, 1998. Following the introduction of members new to the region, an election was held to fill the position of Vice Chair. Gordon D. McQuere from Eastern Michigan University was elected to fill the position until the general election of officers in 1999.

Charles Boyer from Adams State College presented a paper entitled, "Curriculum Development for the Future: What Will We Do When the Twentieth Century Becomes Music History?" Dr. Boyer pointed out that curriculum development for the future was not a new topic, but that the future (2000) is here. He presented several problems which tend to prevent (or at least inhibit) curricular reform, reasons why we need to make changes, and possible solutions. The topic was informative and well received. Several members remained after the meeting to ask questions.

At the conclusion of the meeting, topics were solicited for next year's meeting of Region 5. Several of our new members offered suggestions for 1999.

Respectfully submitted,
Edwin Williams
Ohio Northern University

REPORT OF REGION SIX

The 1998 meeting of Region 6 was called to order at 4:00 p.m. by Region Chair Ronald Lee (University of Rhode Island). Over eighty executives were present. The Chair asked Peter Schoenbach (Vice Chair) to take the minutes of the meeting since Robert Parrish (Secretary) was inactive this year as a Region 6 officer because he served on the NASM Nominating Committee. The Chair made several announcements prior to the opening of the business portion of the meeting. Also announced was the need to set up a nominating committee for the election of officers in 1999.

The Chair then opened the business meeting by introducing the music executives new to Region 6. The Chair had requested the membership to submit topics to him for the 1999 regional meeting. Two suggestions were considered by the members: the status of arts education and the role of the Bachelor of Arts degree in the curriculum. The topic receiving the most interest was the role of the B.A. degree in the curriculum.

There being no further business, the Chair closed the business portion of the meeting. The meeting then focused on the topic for the Region 6 session—Faculty Evaluation: Issues, Suggestions and Practices. Papers and presentations were given by: Robert Parrish, Chair, Department of Music, College of New Jersey; Alan Fletcher, Provost, New England Conservatory; and Arthur Ostrander, Dean, School of Music, Ithaca College.

Following the presentations by the speakers, Chair Lee presented the results of a survey he conducted on faculty evaluation practices in music units in Region 6. The survey was undertaken in October and November 1998. The floor was then opened for a question-and-answer period. A lively discussion followed during this period. The Region 6 meeting was closed at 5:30 p.m.

Respectfully submitted,
Peter Schoenbach
State University of New York, College of Fredonia

REPORT OF REGION SEVEN

Region 7 met at 2:15 p.m. on Monday, November 23, 1998.

Following definition of positions and responsibilities, a slate of nominees was presented. With no nominations from the floor, the slate presented was elected with affirmation.

The new Region 7 Chair is Tayloe Harding of Valdosta State University. The Vice Chair is Joseph Shirk of George Mason University, and the Secretary is Mellasenah Morris of James Madison University. Alan Wingard was thanked for serving as chair of the nominating committee.

Announcements were followed by introduction of representatives new to the region.

Speaker Tayloe Harding addressed the group on the topic "Implementing and Managing a Meaningful Peer Review of Teaching Procedure." Discussion followed.

Respectfully submitted,
Charlotte A. Collins
Shenandoah Conservatory

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 23, 1998, in the Staffordshire

Room of the Westin Hotel in Boston. Presiding was the regional chair, Roosevelt Shelton (Kentucky State University). There were twenty-eight attendees.

Four new executives were presented, including Samuel Green of Trevecca Nazarene University, Lawrence Horn of Mississippi Valley State University, Bruce Murray of the University of Alabama, and Charles Elliott of the University of Southern Mississippi. J. Robert Adams of Knoxville College was presented as a guest from a non-NASM school. After the 1997 minutes were approved, the Chair presented an opportunity for the regional membership to articulate any issues of concern to the Board of Directors; none were expressed.

The Chair called for topics for the 1999 meeting. After hearing no recommended topics, he presented the following for consideration:

- The structure and content of courses in music pedagogy.
- The core requirements in the curriculum. Why is there a disparity?
- Issuance of a call for dialogue on "How are schools in Region 8 handling core requirements versus other courses?"
- What are the impacts of technology efficiency and service learning on our missions and abilities to produce teacher educators?

Members were asked to provide additional recommendations to the Secretary for the 1999 meeting in Chicago.

The regional representatives accepted and reconfirmed the 1997 recommendation of the nomination committee. Christopher Gallaher moved and Robert Gaddis seconded the motion that the election conducted last year would be reconfirmed. Roosevelt Shelton (Kentucky State University) was elected Chair; Daniel Taddie (Maryville College) was elected Vice Chair; and Jimmie James, Jr. (Jackson State University) was elected Secretary. All were elected by acclamation.

The Chair gave a brief tribute to Joyce Bolden (Alcorn State University) who is retiring at the end of this academic year. He thanked her for her outstanding service to NASM and to Region 8. He then introduced the guest speaker, Catherine L. Weiskel, Executive Director of The Greater Boston Youth Symphony Orchestra. Her topic for discussion was "GBYSO and BU: A History of Collaboration." Ms. Weiskel discussed various collaborations, which included several programs aimed at providing instruction for low-income and African-American students. These programs provided students with instruments, music, and tuition-free instruction. Twenty children are enrolled in the program annually. There is one collaborative program for students from middle-class homes. These students have to pay for their involvement. Boston University provided in-kind service on a large scale. The presenter responded to several questions and the meeting adjourned at 5:15 p.m.

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Respectfully submitted,
Jimmy James, Jr.
Jackson State University

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REPORT OF REGION NINE

The meeting was called to order by Chairperson Annette Hall, 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. Chair Hall likewise introduced chairpersons from the respective state organizations of Region Nine: Arthur Shearin, Harding University (Arkansas); Ron Ross, Louisiana State University (Louisiana); Karen Carter, University of Central Oklahoma (Oklahoma); Sam Logsdon, Texas A & M University, Corpus Christi (Texas). Each state chair presented a report of activities within his or her respective state. Vice Chair Ballenger introduced and welcomed executives new to NASM from Region Nine.

Chair Hall called for discussion of old and new business. No items of business were brought forward. Chair Hall proceeded with elections of new officers for Region 9. Elected were William Ballenger, Oklahoma State University, Chair; A.C. "Buddy" Himes, University of Southwestern Louisiana, Vice Chair; and Arthur Shearin, Harding University, Secretary.

Chair Hall presented items of concern from the NASM Board of Directors to the region. Secretary Himes called for issues of concern to Region 9 which need to be reported to NASM and solicited suggestions for the 1999 meeting of Region 9 which is to be held in Chicago. No comments were brought forward for discussion, however, members of the region were given the opportunity to respond with written comments. These responses were collected and remitted to Chair-elect Ballenger.

At the conclusion of the business meeting, Chair Hall introduced C.B. Wilson from West Virginia University. Dr. Wilson's presentation was entitled "Faculty Searches: Evading Murphy's Law." The points raised in the presentation were:

1. Searches should follow a prescribed sequence. A typical flow chart for faculty searches was presented. This included all phases of the search—from obtaining permission to fill a vacancy, to offering the position to the final candidate.
2. Legal issues are inherent in faculty searches. Do's and Don'ts were presented whereby interviewers could obtain the information salient to their search without asking questions which were actually unlawful.

Dr. Wilson answered several questions following the conclusion of the presentations. 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

WAYNE BAILEY, CHAIR PRO TEMPORE

No formal complaints have been brought before the Committee on Ethics during the 1997-98 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 Association's Code of Ethics, particularly its provisions concerning student recruitment.

Institutional 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 1997-98.* 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 working under the Code.

We want to draw your attention to a particular problem. Many of our faculty teach at summer institutes and festivals. It is especially critical that these individuals understand the student recruitment provision of the Code of Ethics. The NASM National Office will place 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 of Ethics 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,
Wayne Bailey
University of Tennessee

ACTIONS OF THE ACCREDITING COMMISSIONS

REPORT OF THE COMMISSION ON NON-DEGREE-GRANTING ACCREDITATION

DEBORAH BERMAN, CHAIR

November 1998

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

University of Cincinnati (Preparatory Program)

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

Academy of Vocal Arts

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

Saint Louis Symphony Community Music School
Wisconsin Conservatory of Music, Inc.

Progress reports were accepted from one institution and acknowledged from one institution recently continued in good standing.
One institution was reviewed for failure to initiate the re-evaluation process.
One institution was notified regarding failure to participate in the 1997-98 HEADS project (failure to submit the most recent annual report).
Supplemental Annual Reports from ten institutions were reviewed.

REPORT OF THE COMMISSION ON COMMUNITY/JUNIOR COLLEGE ACCREDITATION

LYNN ASPER, CHAIR

November 1998

A progress report was accepted from one institution recently granted Associate Membership.
After positive action by the Commission on Accreditation, the following institutions were granted Membership:

Jefferson College
Sinclair Community College

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

One institution was reviewed for failure to follow through on the re-evaluation process.

Two institutions were notified regarding failure to participate in the 1997-98 HEADS project (failure to submit the most recent annual report).

REPORT OF THE COMMISSION ON ACCREDITATION

JOYCE J. BOLDEN, CHAIR

DANIEL SHER, ASSOCIATE CHAIR

June and November 1998

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

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

College of Charleston

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

MidAmerica Nazarene University
North Carolina Agricultural and Technical State University
Toccoa Falls College
University of Alabama at Birmingham
University of Wisconsin–Platteville

Action was deferred on five institutions applying for Membership.

Progress reports were accepted from five institutions recently granted Membership.

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

Abilene Christian University	Heidelberg College
Alabama State University	Hiram College
Anderson College	Luther College
Arkansas State University	Mars Hill College
Belmont University	New Jersey City University
Biola University	Northwest Missouri State University
Bowling Green State University	Northwestern State University
California State University, Chico	Oberlin College
California State University, Dominguez Hills	Rhode Island College
	Sam Houston State University
Cameron University	Southern Methodist University
The Catholic University of America	Southern University
College of Notre Dame	Taylor University
Eastern Illinois University	Tennessee State University
Florida State University	University of Connecticut

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University of Houston
University of Indianapolis
University of Miami
University of Missouri, Kansas City
University of North Carolina,
    Wilmington
University of Redlands
University of South Dakota

University of Tampa
University of West Florida
Valparaiso University
West Liberty State College
Westminster Choir College of
    Rider University
Winston-Salem State University

Action was deferred on twenty-nine institutions applying for renewal of Membership.

Progress reports were accepted from thirty-six institutions and acknowledged from five institutions recently continued in good standing.

Eighty programs were granted Plan Approval.

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

Progress reports were accepted from three institutions concerning programs recently granted Plan Approval.

Fifty-eight programs were granted Final Approval for Listing.

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

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

One application for substantive change was accepted.

Progress reports were accepted from two institutions regarding substantive change.

Three progress reports were accepted regarding low enrollment.

Five institutions were granted postponements of re-evaluation.

One progress report was accepted regarding postponement for re-evaluation.

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

Two institutions were granted third-year postponements for re-evaluation.

Two applications for consultative review were considered.

Seven institutions were notified regarding failure to pay outstanding financial obligations.

Supplemental Annual Reports from thirteen institutions were reviewed.

Twenty-seven institutions were notified regarding failure to participate in the 1997-98 HEADS project (failure to submit the most recent annual report).

Four institutions were notified regarding failure to participate in the 1997-98 and 1996-97 HEADS projects (failure to submit the last two annual reports).

Two institutions were notified regarding failure to participate in the 1997-98, 1996-97 and 1995-96 HEADS projects (failure to submit the last three annual reports).

Phillips University withdrew from Membership during the 1998-99 academic year.

The American Conservatory of Music is not an accredited member.

NASM OFFICERS, BOARD, COMMISSIONS, COMMITTEES, AND STAFF FOR 1999

President: ** William Hipp, University of Miami (2000)
Vice President: ** David Tomatz, University of Houston (2000)
Treasurer: ** David G. Woods, Indiana University (2001)
Secretary: ** Jo Ann Domb, University of Indianapolis (1999)
Immediate Past President: * Robert Werner, University of Cincinnati (2000)

Commission on Non-Degree-Granting Accreditation
* Deborah Berman, San Francisco Conservatory of Music, Chair (1999)
   James Forger, Michigan State University (2000)
   Michael Yaffe, The Hartt School (2001)

Commission on Community/Junior College Accreditation
* Lynn Asper, Grand Rapids Community College, Chair (1999)
   Richard J. Brooks, Nassau Community College, *pro tempore* (2000)
   Eric Unruh, Casper College (2001)

Commission on Accreditation
** Daniel Sher, University of Colorado at Boulder, *Chair* (2001)
** Don Gibson, Ohio State University, *Associate Chair* (2001)
   Terry L. Applebaum, University of Missouri, Kansas City (2001)
   Lynn Wood Bertrand, Emory University (1999)
   Joyce J. Bolden, Alcorn State University, *pro tempore* (1999)
   Charles Boyer, Adams State College (2001)
   Sr. Catherine Hendel, BVM, Clarke College (2000)
   Clayton Henderson, Saint Mary's College (2000)
   Shirley Howell, University of Northern Colorado (1999)
   Kenneth A. Keeling, Carnegie Mellon University (2000)
   Robert A. Kvam, Ball State University (1999)
   Marvin Lamb, University of Oklahoma (2000)
   Patricia Taylor Lee, San Francisco State University (2001)
   W. David Lynch, Meredith College (1999)
   Ernest May, University of Massachusetts, Amherst (2001)
   David Nelson, University of Iowa (1999)
   Jon R. Piersol, Florida State University (1999)
   Mark Wait, Vanderbilt University (2001)

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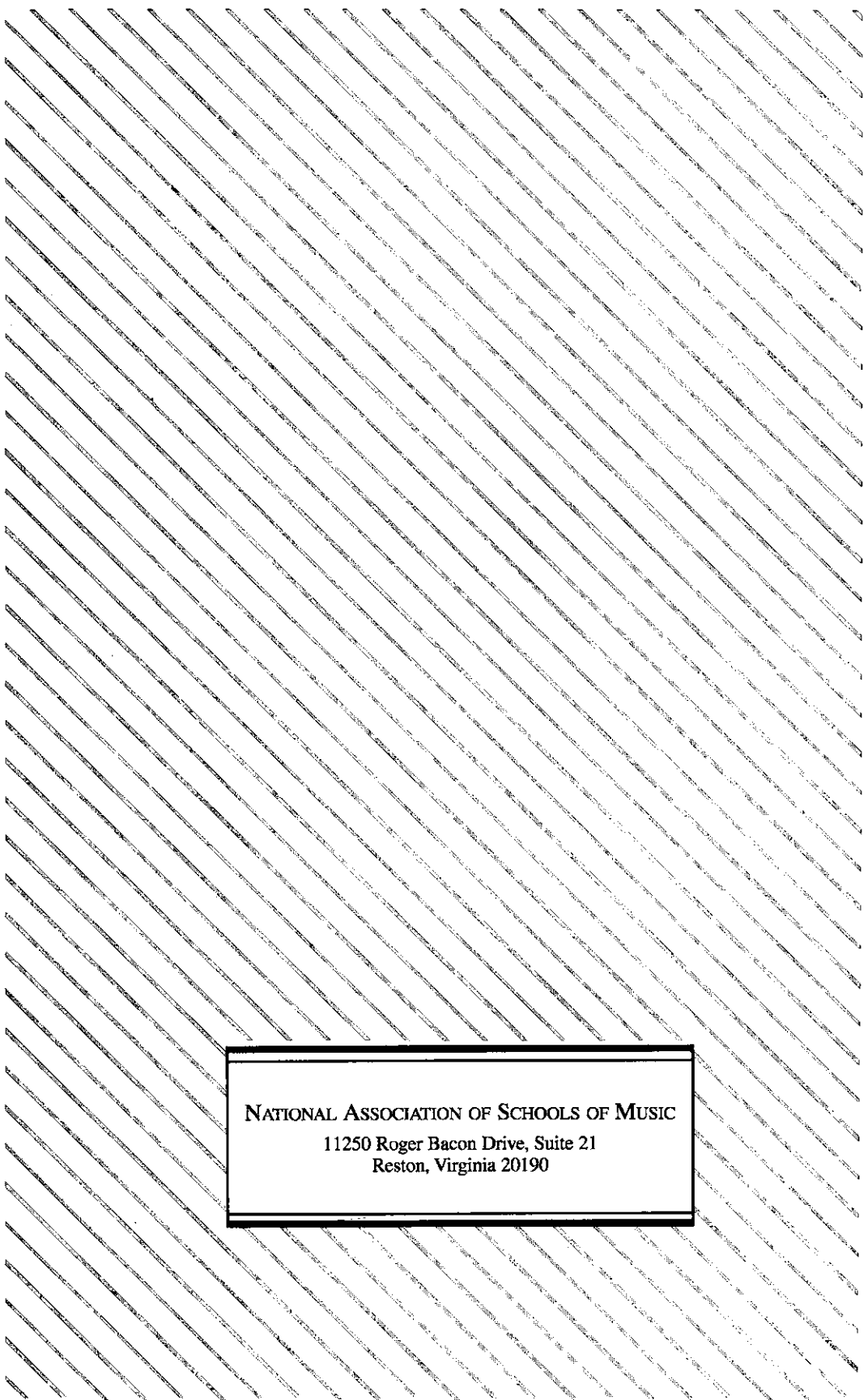**Nominating Committee**

Linda Duckett, Minnesota State University, Mankato, *Chair* (1999)

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