

**PROCEEDINGS**  
**The 75th Annual Meeting**  
**1999**

**NATIONAL  
ASSOCIATION OF  
SCHOOLS OF  
MUSIC**

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# CONTENTS

<b>Preface</b> .....	vii
<b>Keynote Speech</b>	
Music, Musicians, and the Art of Listening: Seven Truths About Music in 2000 <i>Libby Larsen</i> .....	1
<b>Career Preparation: Moving into the American Marketplace with the Bachelor of Music in Performance</b>	
Innovation and New Thoughts about Performance Training for the Future <i>Peter J. Schoenbach</i> .....	6
<b>Responsibility-Based Management</b>	
Responsibility-Centered Budgeting <i>David D. Woods</i> .....	12
<b>Music Study in the Liberal Arts Setting</b>	
How Can NASM Better Serve the Liberal Arts College? <i>John F. Strauss</i> .....	23
The Struggle To Meet the Professional Standards of NASM and Maintain Integrity as a Department in a Liberal Arts Institution <i>Trudy Faber</i> .....	27
A Liberal Arts Imperative for the Music Professions <i>Linda C. Ferguson</i> .....	32
Liberal Arts and Professional Music Study: Coexistence or Cooperation? <i>James Woodward</i> .....	37
<b>The Future of Musicology and Ethnomusicology</b>	
The Future of Ethnomusicology in the School and Department of Music of the Twenty-First Century <i>Philip V. Bohlman</i> .....	40
New Directions in Musicology and What They Mean <i>Michael Broyles</i> .....	47
Changing Faces of Musicology <i>Denise von Glahn</i> .....	51
<b>The Future of Music Theory</b>	
Music Cognition Research and the Music Theory Program <i>David Butler</i> .....	56

Restoring Music Practice to Music Theory <i>Kevin Holm-Hudson</i> .....	62
Music Theory Research and Curricula: Past, Present, and Future <i>Elizabeth W. Marvin</i> .....	67
<b>Preparing for Freshman Theory through Distance Learning</b>	
Toward Establishing a National Prerequisite for Freshmen in Music Theory: An Interactive Web Site Tutorial <i>Pamela L. Poulin</i> .....	77
<b>Faculty Retention and Development: Administering for Success</b>	
When You Call Them, Do they Come? Leadership and Participation in Schools of Music <i>Patrick D. McDonough</i> .....	82
Taping Potential: Inspired Flow <i>Karen Bauer</i> .....	90
<b>New Dimensions: Graduate Programs</b>	
New Concepts and Formats for Graduate Diagnostic Examinations <i>Paul Boylan, James Scott, and Robert Sirota</i> .....	94
<b>Meeting of Region One</b>	
Innovative Solutions in a Climate of Budget Constraints <i>Terry B. Ewell</i> .....	109
<b>Meeting of Region Six</b>	
Trends in B.A. Enrollments <i>Richard D. Green</i> .....	115
What Is the Role of the Bachelor of Arts Degree for the Future? A Present Case Study: Lebanon Valley College <i>Mark Mecham</i> .....	120
A Survey of NASM Region Six Members Regarding the Status and Future of the Bachelor of Arts Degree in Music <i>Ronald Lee</i> .....	125

<b>Open Forum: The Preparation of School String Orchestra Teachers</b>	
Standards—What Was?	
<i>Robert Cowden</i> .....	133
Standards—What Is?	
<i>Robert A. Gillespie</i> .....	137
Standards—What Can Be?	
<i>Louis Bergonzi</i> .....	139
String Project Grants	
<i>Robert Cowden</i> .....	141
<b>The Plenary Sessions</b>	
Minutes of the Plenary Sessions	
<i>Jo Ann Domb</i> .....	144
Greetings from the Association of European Conservatoires	
<i>Ian Horsbrugh</i> .....	149
Report of the President	
<i>William Hipp</i> .....	152
Report of the Executive Director	
<i>Samuel Hope</i> .....	158
Oral Report of the Executive Director	
<i>Samuel Hope</i> .....	162
Reports of the Regions .....	165
Report of the Committee on Ethics	
<i>Wayne Bailey</i> .....	170
<b>Actions of the Accrediting Commissions</b> .....	171
<b>NASM Officers, Board, Commissions, Committees, and Staff for 2000</b> .....	174

## PREFACE

The Seventy-Fifth Annual Meeting of the National Association of Schools of Music was held from November 20 to 23, 1999, at the Fairmont Hotel in Chicago, Illinois. This volume is a partial record of various papers delivered at that meeting, as well as the official record of reports given and business transacted during two 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.

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## KEYNOTE SPEECH

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### MUSIC, MUSICIANS, AND THE ART OF LISTENING: SEVEN TRUTHS ABOUT MUSIC IN 2000

LIBBY LARSEN

I am particularly delighted to be with you today because I am both a composer of twenty-five years and a product of the seventy-five years of vision and work of the National Association of Schools of Music's approach to music education. My formal music education came through parochial grade school and public high school (Southwest High School in Minneapolis, Minnesota) and at the University of Minnesota, a land-grant university, where I earned my B.A., M.A., and Ph.D.

I am a composer. And, as a composer, I have learned that I work from inspiration and idea and that I must hone all the techniques I can possibly muster, so that those techniques can be in service of inspiration and idea. I listen proactively. I listen to the culture. I listen to those who would be professional musicians in the culture and to those who would be ardent listeners to the music that we compose.

With this in mind, I think that I have some insights that I can share with you today. Insights about music: how music treats us in our lives, and how we treat music in our lives.

It is my personal belief that to compose music is to learn all of the various instruments of a culture and what they represent emotionally, culturally, and psychologically. Because my instrument is really the air, I use all of the instruments of our culture in order to excite the air in ways that stimulate communication in a deeply emotional and abstract nonlinear way. I believe that to compose music is to gather what is already in the air, make an arrangement of it by ordering sound in time and space, and present this music mediated through performers who also are products of this culture in an effort to communicate something of what it is to be alive.

I also believe that cultures evolve the instruments and the ensembles they need in order to study themselves through music. I believe that music is the mystical practice of making sense of infinity.

You know composers are notorious for pushing their deadlines. Sometimes we wait until literally the last minute to put the double bar on a piece of music and deliver it to the commissioning party. This drives performers and music administrators to the brink. However, deadline pressure is a topic that we creative artists talk about amongst ourselves quite often. I've come to think that one of the reasons we need deadlines as creative artists is that, in fact, when we are



trying to make a work of art where there hasn't been one, we have to imagine the kinds of choices that need to be made. And for me, I believe that sound is infinite, and since I believe that, any time I make a choice I am trying to make some sense of infinity—some reason for creating a piece about the emotion of love or fear, some way of distilling those emotions into the symbols of a note that has pitch, duration, dynamic.

Composing is a terribly, terribly abstract art form. And yet any composer will tell you that a piece that is well composed and communicates deeply is their reason for being, their reason for life. That journey of seeking a way in which to communicate through sound, pitch, time, and duration is their *raison d'être*. The results of the journey, which we call a piece of music, are fragile at best and communicative at its deepest. And if we are very fortunate and work very hard, that ordering of sound in time and space has meaning across the ages, across the cultures, and across time.

In the nearly thirty years that I have been thinking seriously about music every day of my life, I have come to think that music is the most generous of all the art forms. It encourages itself to be used in any way, in any individual community, or in any business endeavor.

But, while music will allow itself to be used, it will always, without fail, let us know when we have misused it, contrived it, or assumed the egotistical position of owning it. Yes, music is the most generous of all the arts. It is a true muse and, like any true muse, it is impossible to own.

Instead, when definition, methodology, and commerce overburden music, it frees itself, redefines itself and, with arresting audacity, stands squarely in the way of those who would own it. We composers are acutely aware of this since we deal with music's audacity in every composition. Time and again we set out meaning to compose one work only to discover that music has other ideas for the piece. Those of us who love music history have observed music's audacity and independence at work in western European culture at critical junctures in society.

It may be that now, at the end of this millenium and the beginning of the next, we are at a critical juncture in society. Perhaps it is American society, perhaps it is a global society, but it does appear to be a critical juncture. And at this moment music is audacious and definitely independent. Also at this moment we music educators face our moments of truth—the moment when our definition of music and the meaning of our lives as musicians are spread out before us with blinding clarity. When we can see beyond the paradox, we are faced with a choice—the choice to listen. Do we listen? To what do we listen? How do we listen—reactively or proactively?

Listening, as we all know, is a complex affair. A dance of intellect, emotion, instinct, and ego, all working together, listening is a partner to perception. I think musicians must be among the most highly trained group of listeners on the face of the Earth. We are rigorously trained to listen technically, intellectually, and analytically. By our true nature, we listen deeply, emotionally, and instinctually. We are trained to listen scientifically and psychologically. We are trained to perform and analyze our performance simultaneously in real time. At the same

time, we are trained to listen to time and to space. And if this were not enough, we specialize in projecting both the music and our performance of it ahead of the real time in which we are performing. We are multiperceptual, multiprojectional time travelers and we are good at it!

One area of listening, however, seems to challenge us as music educators from time to time. That is our ability to listen sociologically. At the beginning of my speech, I stated that while music, the most generous of the arts, will allow itself to be used, it will not allow itself to be owned. I also said that when we do try to own it, to contrive it, to insist on its definition, it stands in our way, refusing to be owned and showing us its truths, often in painful and startling ways.

I would like to illustrate what I mean with a few stories, then discuss NASM's present role in music, and finally offer some current truths about music that I believe will affect the direction of music education in the near and distant future.

Who among us doesn't find that one piece of music eludes us? No matter our technical prowess, our intellectual and analytical capacity, and our emotional understanding and utter commitment to the piece, darned if it just won't be tamed. And what's more frustrating, year after year other performers seem to toss it off with complete mastery. That piece is our pain and our ecstasy. For me it is Beethoven's Waldstein Sonata. What is your piece? You can be sure that this is music telling you personally that try as you might, you may use but will never own music.

On a larger sociologic scale, we have all been part of or at least observed the nationwide reform of music in our various churches. In my case, I attended a Catholic K-8 grade school before and during the Vatican II Council of the mid-1960s. Every child in my school learned to read, write, and sing Gregorian chant. We were living practicum daily for six years. In its wisdom, the Vatican II Council abandoned Gregorian chant, insisting that it contributed to the growing distance between "the church" and "the people." But over the last five years, the CD, *Chant*, has been a bestseller worldwide. Is it the music that caused people to feel alienated from the Catholic church? Or was it the sociology? What is music and what is sociology? Can the two be separated? Clearly people of many churches need the music of Gregorian chant.

And a third story is about a brilliant young musician, Anne Serafina, who I knew at the University of Minnesota. Anne was a stunning pianist. She could perform any jazz chart put in front of her. She was a worthy partner to music if ever there was one. When she graduated and sent out her tapes under the name A. Serafina, she won auditions with every single jazz ensemble. Every single jazz ensemble rejected her when they learned she was female, claiming that their audiences would not accept a woman keyboardist. They were sorry because she was the best they had heard. This was in the late 1970s. Yet even last year, in every high school I visited and in too many colleges and universities, I observed the encouragement of males in jazz and the benign neglect of women jazz instrumentalists. We can all relate similar stories of musical sociology getting in the way of music. Mine is only one and happens to involve a young female

student. Yours may involve ethnicity, gender, or stylistic discrimination. In each case, the struggle is for the balance between music and sociology.

From its inception, NASM has defined itself as the organization that promotes an organization of institutions that would determine standards to influence instruction in music throughout the United States. It has charged itself to serve its members proactively and this it has done in a very thoughtful and consistent manner. In 1959, Howard Hansen gave an impassioned plea for the creative arts in music education coupled with a warning not to divorce the academy from “*la practica*.” NASM responded with recommendations and standards and successfully married liberal arts education with the musical conservatory approach in colleges and universities nationwide. In 1972, Gunther Schuller said that as a nation we were coming into a new era of musical diversity and that music educators should prepare to meet the challenge head on. And again, in 1977, Phyllis Curtin focused NASM’s attention on the issue that in our teaching we had become too concerned with expertise at the expense of the enjoyment of music by the nonprofessional.

Schools of Music, NASM, MENC, and all the specialized performance organizations have done well in listening to each other for seventy-five years. But music, the muse who will not be owned, has evolved and begs us now to listen again, openly and very, very carefully. It is challenging us to take a hard look at music education’s definition of music. It is asking us if our teaching methodologies relate to music in our lives. In high school today, music education reaches less than 12 percent of the students. Yet it is safe to say that nearly 100 percent of high school students feel passionately about music. But we have been steadily losing ground since 1978 when 51 percent of all households contained at least one person who played an instrument that they had learned in high school. Now only 38 percent of the 12 percent continue to be interested in music education instruments. At the same time, the sale of rock band and MIDI instruments has skyrocketed. The guitar is the number one best-selling instrument. Still we have not set standards or methodologies to study the instruments most played. We have not found ways to add electronic-instrument master teachers to our performance faculties. We have not begun to identify a methodology for teaching fret board harmony—a methodology distinctly different from keyboard harmony. I ask again, is it music or is it sociology? Can the two be separated?

Yes, I think they can, and to the great benefit of music and the future of music education. Music will not be owned. Furthermore, music will continue to be a master teacher whether or not we music educators teach it. And so we classically trained musicians are faced with some audacious new musical truths that we must articulate and take on as music educators, applying our best expertise to create and purvey excellent standards.

What are some of these truths? Here is a list of seven truths about music is the year 2000.

*Truth No. 1:* Since the invention and dissemination of electricity just over 100 years ago, there has been a revolution in sound, resulting in a sea change

in music. Instruments have evolved. New instrumental ensembles have formed. New kinds of music abound.

*Truth No. 2:* There is a new frontier in music—the art of listening. During this same 100 years, sound has made music portable for the first time in history. More people listen to music more hours every single day than ever before. We have an opportunity to develop listening as an art form and enrich our extraordinarily musically engaged populace deeply and spiritually through music, all kinds of music.

*Truth No. 3:* The revolution of electricity and sound has spawned new instruments, among them the computer. While music educators have recognized the computer as an aid to teaching very basic musical skills, the computer has taken nearly two generations well beyond our current definition of how to teach music. Students come to us with vast stores of creative potential and a desire to explore it through music. They have already begun to do so with the computer. Can our definition of music education guide this creative energy?

*Truth No. 4:* Over the last forty years, we have been given regular access to authentic music authentically performed. Far more is available on CD than classical music. It is listened to, appreciated, and investigated by people at large, with or without the guidance of music educators. Earlier in this century, music from non-European cultures was formally studied, whether as ethnomusicology or through the exotic appropriations of it in orchestral works of Western European composers such as Mozart, Debussy, or Copland. Now, faced with an abundance of authentic music authentically performed, the classical works become exotic.

*Truth No. 5:* The central canon of orchestral and bel canto performance techniques leaves little room for in-depth development and study of performance techniques of non-orchestral instruments and non-bel canto singing techniques. We have an enormous opportunity to devote part of our efforts to develop highly effective, healthy, and enriching performance-practice methodologies for non-classical music if we are willing to do so.

*Truth No. 6:* The classical canon assumes a more precious but less central role in music education. Because of the realities of music in the year 2000, our classical canon is more precious now than it was one hundred years ago. Yet it has become a wise elder to music in 2000 and beyond. The respect of its tradition is intact but its vitality in relationship to music in our lives is in question.

*Truth No. 7:* Unless we begin to teach music composed throughout the 1900s in a regular, central, in-depth manner—with all its related parameters of performance techniques, history, theory, and repertoire—we run the very real risk of continuing to evolve into a marginalized preservationist's specialty area of study and appreciation, apart from present and future musics.

These truths may seem stark and hard. But, at the same time, they are full of the present and the future. They are full of potential for music educators to do what we do best in passionately preserving and continuing the greatness of past music while nurturing and creating the greatness of music yet to come. Music tells us this now, clearly and passionately.

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## **CAREER PREPARATION: MOVING INTO THE AMERICAN MARKETPLACE WITH THE BACHELOR OF MUSIC IN PERFORMANCE**

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### **INNOVATION AND NEW THOUGHTS ABOUT PERFORMANCE TRAINING FOR THE FUTURE**

PETER J. SCHOENBACH

*State University of New York, College at Fredonia*

In the early 1970s, while I was the dean of the Curtis Institute of Music, Rudolf Serkin was the director. I wore many hats in the tiny administration of the conservatory. One of them was dean of students and career development. Because many talented performers were graduating without much idea of the professions they were about to enter, I organized a Professional Music Round Table. The participants included Michael Tree of the Guarneri String Quartet; Mason Jones, then the personnel director of the Philadelphia Orchestra; an artist representative from New York; and several others from the management side of music. When I told Mr. Serkin of my intention, he responded, "Why bother? Just tell them to practice." However, I persevered and the event, held one evening in Curtis Hall, attracted a large number of students and a lively discussion ensued about quartet, orchestral, and solo careers. The next day, when Mr. Serkin asked how it had gone, I described with characteristic enthusiasm the apparent success of the venture. He replied, "Did you serve refreshments?" When I indicated that I had, he exclaimed, "Well, that's why the students were there!"

With all due respect to Mr. Serkin, whose artistry was only matched by his caring attitude toward the students, he failed to appreciate the difference between growing up in Vienna in the 1920s and Philadelphia in the 1970s. Times have changed dramatically, and it now seems clear to me and a number of other music educators that we must broaden the definition of training to include a major dose of professional orientation.

In the last fifteen years, first at Wayne State in Detroit where I was chair and now at SUNY-Fredonia, I have taught a required orientation course for all music majors. In its various incarnations, using faculty and guests, the course has covered elements of the world of music, from music specialties (Music Therapy, Music Education, Music Business, and so on) to a closer look at the subdisciplines (Music History, Music Theory, and Performance). This approach enables students who are beginning their college experience to develop a better understanding of the relationship between their lessons, ensembles, and classes while connecting these to the discipline we call music and the careers to which

their degree programs may lead. In addition, to create a context, there is a review of music literature from Western European art music, to vernacular musics (folk, popular, jazz), to world musics. College resource personnel, such as the music librarian, are invited, and representatives of career development, counseling, and so on aid music majors to become accustomed to their new environment.

We music executives have come a long way in our attitudes toward the value of such training, but recognition of the importance of this question has been long in coming. Today, I will describe several programs that have been launched in the last five years and comment on ways in which they might serve as a new canon/paradigm for the profession. Because we are concerned for our students, who are drawn to the discipline out of love and who display a significant talent, we must assist them in translating these initial gifts into a fulfilling professional life.

### **Professional Organizations**

In October 1996, Chamber Music America (CMA) held a seminar at the Oberlin College Conservatory of Music. The participants, including a number of carefully selected chamber ensembles, solicited input from senior music educators and the hands-on expertise of a veteran string quartet, the Cavani. The seminar's purpose was to help prepare these groups to present to nontraditional audiences in an "informance" mode, while at the same time, to bring music educators into the performers' world "in order to develop mutual understanding and respect. . . ."

The participants included teacher/trainers Greg Pliska, consultant and composer; Ronald Crutcher, director of the School of Music of the University of Texas, Austin, and cellist; Jennifer Davidson, an arts consultant from Oakland, Michigan; Gerald Doan, of the Cincinnati College Conservatory of Music and past president of the American String Teachers Association; and Roy Ernst of the Eastman School.<sup>1</sup> It was hoped that this effort would result in a proliferation of similar training opportunities throughout the country to provide these skills to performers who had not had the necessary experience while in school.

### **School and Conservatories**

In recognition of the value of this approach, a number of major schools of music have begun to discuss and implement changes in their curriculum. These involve students both with their community and in shaping their careers while they are still undergraduates. I will present several as examples of possible approaches and then make some recommendations of ways in which NASM may wish to incorporate these valuable changes into the standards and curriculum.

The Eastman School of Music was among the first and most important of our institutions to discuss, propose, and implement changes. Loosely contained under the rubric *Initiatives*, these include an important commitment to the community that has impacted music education and performance students. Eastman has established partnerships with the Rochester Public Schools and, more important

for our purposes here, with the Rochester Philharmonic. This includes the “Gibbs Street Connection,” by which music teachers enjoy a continuing education program. In addition, performance students are performing with the symphony through the Orchestra Studies curriculum.

Another dimension, “Music for All,” requires student chamber ensembles to perform in the community—in schools, nursing homes, hospitals, or wherever there is an opportunity to reach nontraditional audiences. Students are coached not only on instrumental technique and interpretation but also on how to interact with diverse audiences—the very focus of the CMA-Oberlin Seminar mentioned above.

In the vocal area, “Opera à la carte” enables students to offer a “Menu of opera excerpts” to children in local elementary schools, helping them to develop an appreciation of opera.

Another dimension of Eastman’s innovations falls under the professional preparation category. This includes the Arts Leadership Program, which offers a series of miniseminars that challenge students to take charge of their careers and provide immediate practical value to their futures. Topics include creating multimedia, Web pages, résumés, and fundraising proposals and establishing freelance business plans. There are also internship opportunities where students can obtain professional experience at the Rochester Philharmonic, the Greater Rochester Arts and Cultural Council, the Rochester Bach Festival, and Eastman’s Development and Public Affairs Office. Others students have designed their own internships at the Glimmerglass Opera, the New York Philharmonic, the Detroit Symphony, and the Boston Music Educational Collaborative. Other centers of professional preparation are the career planning and placement office in the Student Living Center and the on-campus auditions held by numerous summer and full-time organizations. The former helps students make career plans, write résumés, assemble credentials, search for employment, and apply to graduate schools. The latter entertains representatives from such groups as the New York String Orchestra, Aspen Music Festival, Brevard Music Festival, Civic Orchestra of Chicago, American Russian Youth Orchestra, Ohio Light Opera, Chautauqua Institution, New World Symphony, North Carolina School of the Arts, American Jazz Philharmonic, Henry Mancini Jazz Institute, and the Walt Disney Company.

Student-managed orchestras also give students the opportunity to learn first-hand what is needed to make an ensemble succeed. Students handle every aspect of the operation of the contemporary music ensemble (Ossia) and the graduate orchestra (New Eastman Symphony): selecting repertory, organizing rehearsals, publicizing concerts, and managing all aspects of the group.

In addition to these organizations and activities, some curricular innovations have been put in place, although it is still early to tell much about their impact. Starting in the fall of 1999, Eastman undergraduates have two equally challenging degree tracks: the traditional B.M. and the all-new bachelor of musical arts (B.M.A.). Academically, the first two years are the same: students take private lessons, study music history and theory, develop aural and keyboards skills, and

perform in ensembles. However, the B.M.A. candidates have greater choice in mapping out a coherent group of courses from the humanities and natural and social sciences during their last two years. In the senior year, they complete a project with a research component that may relate to outreach programs, teaching projects, or internships. They also take two Eastman Initiative courses, in which they learn more about entrepreneurship. Examples include "Voices of Women Artists," "The Politics of Arts and the Art of Politics," "The Future of the Symphony Orchestra," "The Meaning of Music," "Music and Ritual," "Preserving and Expanding Art Music of the Twenty-First Century," "Artists and Ideas," and "Entrepreneurship in Music."

Also new this fall is the Orchestral Studies curriculum. In this, qualified master's-level students prepare for a career in orchestra playing through educational and performance opportunities with the Rochester Philharmonic Orchestra. Components of this curriculum will include seminars on issues facing today's symphony orchestras, a summer institute, and orchestral fellowships.

Eastman also enables the future performer to focus on technology. Resources are made available for the development of proficiency with computers, software, and other technology that can assist students in their studies and careers.<sup>2</sup>

Not surprisingly, these changes have begun to occur in the thinking of a number of other institutions. One of these, the University of Colorado, Boulder, established an Entrepreneurship Center for Music in September of 1998 with grants from the Louis and Harold Price Foundation. Headed by Catherine Fitterman, the center offers courses in music entrepreneurship; business, journalism, and mass communications; theatre and dance; engineering; film studies; and music, all designed to enhance entrepreneurial abilities. Hands-on internship experience is available outside the classroom during the semester or in the summer. Workshops are given in all aspects of career development for musicians. Job listings are available for part-time and full-time music positions worldwide, together with information about grants and competitions. Students are helped to prepare résumés, cover letters, biographies, press packets, and for interviews. Individual appointments can be made in person, or by mail, fax or phone.<sup>3</sup>

Colleges and university schools of music are not the only institutions concerned with career preparation. Even private conservatories are getting involved. At a meeting of the New York State Association of College Music Programs at Purchase in 1995, Juilliard President Joseph Polisi described the outreach activities at Juilliard. Through the Community Service Fellowship Program, grants awarded for young performers are used to present programs to nontraditional audiences in the New York City area. The program is funded by Mrs. Muriel Gluck and has been in existence for the last ten years. Juilliard's Career Services Office will be extensively expanded in the next year so that the activities of that office can permeate the school. The sports (now performing arts) psychologist, Don Greene, has developed a very successful course in optimal performance activity, plus individual sessions with all students who are interested. Joseph



Polisi continues to teach "American Society and the Arts," and Bob Sherman teaches "The Business of Music."

In addition, at Juilliard, the Morse Fellowship places students in two public classrooms every week for a year. This training has led a number of graduates to work as education faculty of the New York Philharmonic or at the New York Philharmonic, the Lincoln Center Institute, and in other major programs around the country. The program, funded by Lester and Enid Morse, is administered by Eric Morse, chair of the Literature and Materials Department at Juilliard. He, together with graduate David Wallace, took it to the Berkshire Music Center last summer to train some Tanglewood Fellows.<sup>4</sup>

Similar activities take place at the Curtis Institute of Music in Philadelphia under the tutelage of Dean Robert Fitzpatrick. Called COP, the Curtis Outreach Program is a volunteer effort to bring classical music to young people across the area. "It is the belief of the program that musicians must take an active role in the survival of their art . . . COP prepares Curtis students for this aspect of their future professional life. . . ."<sup>5</sup> They perform at community centers, hospitals, and other nontraditional concert venues. Curtis also started an Adopt-a-School program in 1991. Select students from four area schools take weekly private lessons with Curtis student volunteers.<sup>6</sup>

### **Summer Festivals**

Even at summer festivals such as the one at Chautauqua, of which I am director, students of the SUNY School of Music are involved in a series of "informances" at the children's clubs and at the school. They are briefed on such subjects as age (from tots to high school) and length of presentation. They also provide chamber music coaching to students who play in the Middle School Band camp launched last summer. In this way, the students who come from many of the leading schools of music continue to hone their skills of presenting to nontraditional audiences.

### **Conclusions**

What do these changes mean for the profession, and how should we in this organization follow up? I think that NASM should begin to explore ways in which the standards and curriculum reflect this new orientation that I have described. It is true that under Appendix II.A. of the *Handbook*, "NASM Guidelines Concerning Music in General Education, (D. The Local Community)," the music unit is urged to "encourage faculty and student performances in the community . . . be supportive of community musical societies and performing groups . . . be involved in the education of musicians at the pre-school, K-12, adult, and senior citizen levels."<sup>7</sup> However, the emphasis there is clearly not on the college students who we are concerned about training. I think we should work to develop guidelines that address both outreach and professional training. I hope that this session will serve as the catalyst needed for such an outcome.

## Endnotes

<sup>1</sup>Peter J. Schoenbach with Kay Logan and Heidi Castleman, "Education: A New Seminar Unites Teachers and Performers," *Chamber Music* 14, no. 1 (February 1997): 18, 44.

<sup>2</sup>Materials provided by Eastman Director James Undercofler at the 1998 New York State Association of College Music Programs, Mannes College of Music, 12 September 1998.

<sup>3</sup>*Music from Colorado* (Spring 1999) (College of Music, University of Colorado at Boulder): 6.

<sup>4</sup>E-mail to the author from Joseph Polisi, 26 October 1999; and *The Juilliard Journal* (November 1999): 6.

<sup>5</sup>Ibid.

<sup>6</sup>E-mail to the author from COP founder and coordinator Mary Whelk, 13 October 1999.

<sup>7</sup>National Association of Schools of Music, *1999–2000 Handbook* (Reston, Virginia: NASM, 1999), 195.

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## RESPONSIBILITY-BASED MANAGEMENT

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### RESPONSIBILITY-CENTERED BUDGETING

DAVID D. WOODS  
*Indiana University*

Many schools and comprehensive universities are facing the possibility of new funding and budget models that in essence create a separate financial entity for the music unit. Over the years, many budget managers have dubbed this method of funding and accountability an "each tub on its own bottom" approach. During today's session, we will explore the definition and principles of Responsibility-Centered Budgeting (RCB) and discuss the approaches to implementing its concepts.

As a dean who is intimately involved with Responsibility-Centered Management (RCM) and RCB on a day-to-day basis, I would like to present to you the key attributes and positive features, as well as negative perceptions, of RCB. Finally, I will present the Indiana University School of Music Decentralized Budget Model and discuss our approach and experiences over the past few years.

RCB represents a change in economic and fiscal paradigms for most music units. Niccolò Machiavelli, in *The Prince*, states: "There is nothing more difficult to take in hand, more perilous to conduct, or more uncertain in its success than to take the lead in the introduction of a new order of things." In the new economic environments facing our universities and our campuses throughout the country, change will be inevitable. How we manage the change will make the difference in our ability to continue our mission for the highest academic and musical standards. The difficulties in creating a "new order of things" are the communication of the importance of that new order and its establishment in an existing system.

At the Indiana University campus, the first step toward RCB occurred in 1977, when the Bloomington campus moved from a flat-fee rate to a credit-hour system of fees and charges. This step allowed the university to attribute fee income to academic units. On 7 March 1987, Tom Ehrlich became the new president of the Indiana University system. Within months, President Ehrlich began the process of sweeping away the existing budgetary system and replacing it with RCB.

Of the over two thousand institutions of higher education in the United States, 42 percent have enrollments of fewer than one thousand students. In such institutions, the scale of operation does not appear to require a decentralized system of resource management. However, those of us on larger campuses with complex systems of management and control are likely candidates for conversion

to a new arrangement that focuses on decentralization. In the preface to his book, *Responsibility Centered Budgeting*, Edward L. Whalen states that:

Responsibility centered budgeting is a system designed to help institutions of higher education accomplish their objectives more effectively.

It puts in place incentives that lead deans and other center managers to accomplish their missions in ways that promote institutional objectives. It couples program responsibility with meaningful authority over resources.

It gives an institution's central administration leveraged ability to determine overall objectives, set priorities and policies, and coordinate activities among centers.<sup>1</sup>

For our purposes, during this presentation, I propose the following definition:

- Responsibility-Centered Budgeting (RCB) is a rational and incentive-based system of resource management that is responsive to your institution's academic objectives.

Tom Ehrlich underscores two key cautions about RCB in his foreword to Whalen's book. First, RCB does not produce any more money for an institution. Second, RCB does not set academic priorities for an institution.

As I will mention later, the system, like any other system, can be misused. For example, it makes no academic sense for a business school to replicate an existing mathematics course in a school of arts and sciences simply to increase its income.

Three basic principles underlie RCB:

1. All costs and incomes attributable to each school and academic unit should be assigned to that unit.
2. Appropriate incentives should exist for each academic unit to increase income and reduce costs to further a clear set of academic priorities.
3. All costs of other units on the campus, such as the library or student counseling, should be allocated to the academic units through a taxation or assessment program.

This essentially is a full-cost and income accounting system that has been a part of the business scene in our economy for years. As I consult at institutions throughout this country, and as I participate, as many of you do, on NASM visitation teams, I am surprised at the many budget models being used that are simply based on historical allocations and not on incentive or income-generated systems.

In many cases, a dean knows the expenses of compensation and supplies, but little else. The costs of space, heat, light, and other utilities, for example, are often not a part of the school's budget. Consequently, there have been few reasons for us as deans and directors to reduce those expenses. Along the same line, the income attributable to the school—tuition, state support, grants, and contracts—is similarly not a part of a dean's budget domain. In other words, we often see a budget model that does not include rewards for increasing income.

The statement, “every tub on its own bottom,” has been attributed to Harvard University’s Business School. It refers to an arrangement in which each academic unit—the “tub”—generates its own income and has the responsibility for covering all its own expenses. This system decentralizes incentives for imaginative and constructive management.

RCB requires a clear mission statement and a set of organizational principles, objectives, policies, and procedures that are fashioned in accordance with those principles.

Historically, the basic foundations and concepts of RCM were developed in the 1980s by John Strauss, then senior vice-president for administration at the University of Southern California (USC), and John Curry, who is currently vice-president of budget and planning at USC. Working together with a Budget Incentives Task Force, they developed a decentralized management system in higher education that essentially raised the debate from the plane of petty politics to the plateau of very simple budgetary principles.

Before we examine specific models for RCB and review the Indiana University School of Music model, I will list nine basic concepts developed by Edward Whalen that guide the progression of steps leading toward a decentralized budget system (see *Responsibility Centered Budgeting*, pages 10–17). Three of the concepts postulated by Whalen relate to decision-making, three to motivation, and three to coordination.

### **1. Proximity**

The closer the point of an operating decision is to the point of implementation, the better the decision is likely to be. In other words, our faculty members are in a better position to make decisions about resources than is the dean of fine arts or the provost or the chancellor. Instead of telling faculty members how to do something, this allows the decision-making process to be close to the educational enterprise and instructional activity.

### **2. Proportionality**

The degree of decentralization is positively related to an organization’s size and its complexity as well as to the complexity of the environment. Certainly, those of us who have been involved with RCB understand that not everything should be decentralized. There appears to be efficiency in maximizing a balance between centralization and decentralization. For example, when there is too much centralization, the problems and needs that are outside the immediate central office may often appear to be remote, vague, and seem unimportant. Therefore, they do not get corrected. Decentralization can address these problems, but it can also duplicate functions of the administrative process, and it can take control away from a global objective or mission of a particular institution.

### **3. Knowledge**

In RCB, decisions must be made in an information-rich environment. Actions that we make as administrators should be planned, undertaken,

and evaluated in a context of total information. This information should include the positive as well as the negative consequences.

**4. Functionality**

Authority and command over resources should be commensurate with responsibility for the task assigned, and vice versa. It is important to make clear those individuals who are responsible for specific decisions. In the School of Music at Indiana University, during the last two years we have developed an accounting structure and budgeting procedure that reflects the organizational structure of the school and promotes incentives for effective performance.

**5. Performance Recognition**

Key to effective RCB is the establishment of a clear set of rewards and recognition. Awards, then, should support effective performance.

**6. Stability**

Stable environments are essential for good planning and performance. Resources need to be relatively constant, and the rules for performance evaluation need to be known before decisions for specific actions are taken. Frankly, in order for RCB to be effective, there must be an expectation that the rules will not change, and that, in fact, they will be reinforced at all levels of the decentralization model.

**7. Community**

Schools of music, departments of music, and colleges of music are collective human endeavors. The relationship of the parts to the whole and to one another must be explicitly reflected in the assignment of responsibility and authority and in the allocation of resources within the music unit.

**8. Leverage**

In a decentralized decision-making modality, the legitimacy of institutional and local responsibilities has to be recognized. Central management should retain sufficient academic and fiscal leverage to facilitate achievement in institutional goals. Certain benefits, as we all would agree, are needed for the collective benefit of the academic community. At Indiana University, the various cost units are taxed through an assessment that goes directly to library services, student services, and other more global operations of the university.

**9. Direction**

We are all aware of the importance of strategic planning. This is particularly true for a music department, music school, or college in a responsibility-centered or decentralized budget environment. A clear set of objectives, whether short- or long-term, must be defined, and priorities among programs within the music unit must indeed be established. A plan, therefore, is needed in each of our units to focus decision-making. Only in the context of a plan can performance be evaluated. This is essential to an incentive-motivated budgetary process.

To realize the full potential of RCB, an information system involving budget administration and instruction, accounting, payroll, personnel, purchasing, sponsored programs, student records, facilities, gifts, donors, and alumni is required. The music executive should be central in the information system. A music executive's responsibility for accreditation, recruitment, appointment, promotion and tenure of faculty, determination of degree requirements, the research and creative program, and generation of outside support should be accompanied by the authority to make decisions related to those issues and authority over the resources necessary to execute them. No one knows better than we do the number of faculty needed to deliver the courses in our schools of music. No one knows better than we do where to recruit the best faculty. And, no one knows better than we do the optimum trade-off between graduate student support and equipment expenditures and maintenance.

It is important to note that, in my opinion, under RCB, responsibility centers such as music units become microcosms of the larger university. In this system, our units, therefore, are charged with academic service and management missions. Like a university, under RCB, we retain the income that we earn from these activities. And, like a university, we pay for all costs of the activities—indirect, as well as direct. Under such an arrangement, all income and costs accrue to the centers whose activities generate them.

Not only will the responsibility center receive the income generated by its activities, but it will also incur all costs, both indirect and direct, associated with them. In this aspect of RCB, music is at a disadvantage. The one-on-one instruction, small class sizes, and soaring costs of music teaching place our expenses at a higher level than our incremental income.

Just last week, a reporter for the *Independent Daily Student (IDS)* newspaper on the Indiana University campus called my office to ask for my opinion of RCM. I stated that RCM could be favorable to the overall mission of the school. I also told her that the school had to focus not only on its clear musical and academic mission but also on the mission of teaching music in general studies. Such courses often generate the credit hours that will help balance the incremental income for the unit. A few days later, an article was published in the *IDS* stating that one of the professors in general studies in music was offering incentives such as pizza and tee shirts to encourage students to take the courses. The newspaper charged the school with bribing students to increase credit-hour generation. However, it is clear that in our units, we must balance the high expense of doing business in music with revenues from courses in general education. If you are head of a responsibility-centered unit, you will develop revenue-and-expenditure budgets and manage the fiscal operations of your unit in a manner consistent with both the revenue potentials of your unit and university policies. Your year-end balances will be carried forward as funds available. Also, your deficits, if you have them, will be carried forward as an obligation against future resources. It is essential, as a part of the RCB process, that the goals for each

cost center be reviewed annually as a part of the budget process. “Fiscal responsibility,” writes Edward Whalen on page 16 of *Responsibility Centered Budgeting*, “will be achieved only if the discipline of retaining year-end balances, negative as well as positive, applies without exception.”

Now, how does all of this develop within a university environment? First, it is apparent that the central administration should coordinate and guide the university’s planning efforts for the entire institution. Second, central administration should establish policies and procedures defining relationships among centers. Third, central administration should allocate a central pool of resources among the primary mission units to achieve the university’s overall academic objectives.

It goes without saying that it is important to have strong leadership in the primary mission units in order to establish the cost centers, as we did at Indiana University School of Music. Academic and musical priorities should lead, rather than follow, the budget process. Without strong academic and musical leadership from the music executive, RCB is an idle exercise.

RCB emphasizes the fact that a university is first and foremost an academic enterprise and, as music executives, we become the key players in the enterprise. We must be involved in the development of RCB and in its subsequent evolution. I maintain strongly that there should be full disclosure of the budgetary process and that we should maintain in our music units an information-rich environment, where there are no secrets and no hidden agendas. Information about the budget must be open to the faculty, and decisions need to be made with faculty knowledge.

Currently, on the Bloomington campus at Indiana University, we are reviewing the RCB structure and its effectiveness in the individual units. The key attributes include:

1. All income generated—tuition, indirect costs, fees, and concert income—is retained by the School of Music.
2. The noninstructional units are supported by assessments charged to the instructional units.
3. A portion of the state appropriation is used to support “common good” and campus-level projects and priorities.

The central administration at Indiana University identifies the following positive features of RCB on our campus:

1. It provides incentives for schools and departments to undertake their best teaching, research, and service.
2. It provides information and incentives that can lead to significant efficiencies in streamlining, even major restructuring.
3. It decentralizes responsibility and involves more faculty in budget and planning decisions.
4. It makes clear which schools are subsidized and to what extent they are subsidized.



5. It encourages multi-year planning, as it has with us in the School of Music. Recently, we planned our opera cycle for five years instead of just one year at a time.

The positive perceptions of RCB include:

1. All instructional units are provided with strong incentives to generate income.
2. Accountability is really placed with the least centralized decision-makers. These could be faculty or staff members within the School of Music.
3. It increases unit responsibilities. But it does give us the opportunity to generate the resources to meet those responsibilities. For example, we are now in the process of having our opera seasons underwritten and supported to give us the opportunity to expand and enhance our opera programs.
4. It accommodates change because budgets can be readily modified at the local level.
5. It allows the School of Music considerable flexibility and independence.
6. It places the focus of the School of Music on serving our students; that is, providing the very best for our students in all contexts.
7. It provides incentives for instructional units to improve quality of instruction and to attract more students to the unit. In our case at Indiana University, this is not as desirable. We already have 1,620 students, and attracting more students is counter to our current mission and vision for the school. Thus, we must identify other credit-generating mechanisms for income to the school's budget.
8. It increases responsiveness to students' interests and concerns.
9. It encourages units to make long-range plans with greater confidence that they will have the funds to implement those plans.
10. It encourages bottom-up rather than top-down decision making.
11. It allows the campus to weather successfully the financial difficulties that have occurred during the last decade.
12. It encourages units supported by assessments to be more accountable to units paying the assessments. For example, we pay assessments to the university library. The university library, then, is in many ways accountable to us.

There are a number of negative perceptions of RCB. Let me mention a few that are certainly true for the School of Music.

1. RCB does reduce collegiality by deemphasizing cooperation and collaboration among schools and departments.
2. It does pressure us to offer more courses, particularly in the general studies area, which dilutes our overall mission at Indiana University.
3. It does not respond specifically to the overall quality and prestige of the School of Music at Indiana University. Under this system, I am convinced

that the School of Music at the university would not have developed into one of the world's leading music schools.

4. It reduces quality because incentives emphasize other factors. It could be said that our general studies professors are attracting students to classes with pizzas and tee shirts rather than focusing on the course content and course objectives.
5. Often, we do not understand why changes are made in assessments. This past year, our assessments grew \$689,000 without incremental income to cover the assessments.
6. RCB fails to provide a ready-made method for controlling the cost to the unit. Within our own cost program, it is very easy for one unit to overspend, creating a situation where other units have to contribute funds for the unit to continue to exist.
7. RCB really provides incentives to hire temporary or part-time faculty. This is certainly true in the Business School faculty at Indiana University, but not so much in the School of Music.
8. Instructional units pay costs of noninstructional units but do not have enough control over their management.
9. Noninstructional units have little means of income generation and are at the mercy of the campus administration for resources.
10. Campus administration has less discretionary funding to help meet "common good" needs. This is also true at the college and school level. As music executives, we have less discretionary funding to help with specific programs.
11. Noninstructional units have lost access to the pool of reverted end-year funds. We deal only with our own surpluses that at budget ending can be rolled over.
12. Additional fees tend to proliferate. Last year, I noted with great interest that the School of Business instituted many additional fees in order to make up its budget deficit.
13. RCB often creates grade inflation to encourage students to take courses so that there will be credit generation, which results in income.

The review committee for RCM on the Bloomington campus made recommendations during the first review process. I anticipate that additional recommendations will be made in the future, particularly in the areas of unfunded mandates and increased assessments.

During my first two months as dean of the Indiana University School of Music, I was concerned that the music unit did not reflect the cost center and decentralization budget model advocated by the university. Working directly with a team from the Office of the Vice-President of Budget, we began to develop a decentralized budget model. This model grew through discussions with upper administration during my first four months as dean. Early in 1998, we began to establish a cost-center backbone system in the School of Music.

This plan essentially aligns our resources with the school's mission to provide the very best music instruction and musical opportunities to our students. We began with (1) the redesign and creation of an overall budget in order to create a fiscal environment in which the School of Music's academic plans are realistic and (2) a plan to help guide the School of Music's development to enhance its future initiatives. We wanted to eliminate the routine accounting system that required the placing of dollar amounts next to object codes and the totaling of those amounts to meet an allocated number. Our budget reflects the mission of the school and presents us with a financial road map in order to meet our goals and objectives.

Several elements can impact a budget, including increased enrollment, a decline in enrollment, budget cuts, unplanned retirements, unavoidable, and overdrafts. These elements can impact staff support, our teaching capacities, our space, our supplies, and, certainly, our equipment.

First, we identified a mission and a vision of the School of Music. This was a collective vision based on discussions with School of Music faculty and staff. Using this vision statement, we identified about thirty-five units we wished to establish as cost centers. Today, we have fifty-four cost centers.

The benefits of the cost centers include the following:

1. Because the decisions are made at the local level, there is an increased awareness of the various need requirements of each of the centers, and more information is available to determine priorities. In addition, more information is available for planning purposes.
2. The cost centers give us a better understanding of the operating costs and help guide each center to live within the budgetary process.
3. There is a better understanding of available resources through increased enrollments, fund-raising, and grant allocation.
4. The cost-center approach leads to a better understanding of the overall costs and resources available to the School of Music.
5. The cost-center backbone system helps us to manage resources to meet the campus and university guidelines.

Before cost centers at Indiana University, we had campus allocations. The money went into the School of Music and was distributed in an ad hoc manner. Today, there is a campus allocation to the School of Music. The resources are then distributed into the fifty-four cost centers, including the Ensembles, the Latin American Music Center, General Studies, Musical Attractions, Administration, Admissions, Ballet, Library, Jazz, Opera, Early Music Institute, and all of the other academic units within the school.

The director of finance and budget in the School of Music and the assistant dean meet regularly with every department head and unit supervisor to review the financial reports based on actual spending patterns for each of the cost units. In this way, individual managers are beginning to understand the process of income and expenditure. It is hoped that these managers will then work with

individual faculties in determining what the expenditures will be at a particular time for a unit. This assists in achieving the major missions and goals of each of the units.

For example, in the Early Music Institute, if Paul Hillier wants to take his entire allocation and use it to pay for transportation for the Pro Arte Singers to travel to Amsterdam, he can do that. But in the spring, when he needs money to purchase a baroque bassoon, the money is gone. My office doesn't have the money to pay for the baroque bassoon. So a process of global responsibility is created, not only to the individual cost center units, but also to the total School of Music planning process.

In summary, the RCB system at Indiana University School of Music provides a great deal of flexibility for the individual units and allows the units to employ the income from various income sources to meet the goals and missions of the school. RCB allows the Music School to become autonomous and to establish specific goals and objectives that can be attained through the unit's own funding sources.

May I personally stress several cautions:

1. It is important that we do not lose the quality of the school as we focus our attention on generating resources through increased credit hours in the general studies program. The Indiana University School of Music must continue to focus on its core mission.
2. It is important that we as music executives hold back some monies in order to pay for unexpected expenses and opportunities.
3. It is important to realize that increased enrollments may hurt quality, even though they will generate more income for the unit.
4. I personally have concerns regarding growing assessment levels over which the School of Music has little or no control. These need to be carefully monitored by all the deans in the Indiana University system.
5. Unfunded mandates are a matter of grave concern. Last year, we needed to pay for a gender-equity program without increased funds, and we were also given a trustee-mandated average salary increase without increased funds. So we had a situation of incremental expenses without incremental income.

In summary, decentralized, incentive-based budgetary approaches empower those of us who are music executives to accomplish our missions in a more efficient manner. We have more control over our program, and the process releases us from the petty politics of university administration. It involves our faculty and, in some cases, our students in making financial decisions that relate directly to the goals, vision, and mission of the School of Music.

In today's economic environment, many of your institutions will consider RCB. It is important that as a music executive, you prepare carefully *and slowly* in constructing a cost-center budget system that will be effective for your unit. In this way, "your tub" will float on its "own bottom" effectively and efficiently and will achieve its musical and academic goals.

## **Endnote**

<sup>1</sup>Edward L. Whalen, *Responsibility Centered Budgeting: An Approach to Decentralized Management for Institutions of Higher Education* (Bloomington: Indiana University Press, 1991).

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## MUSIC STUDY IN THE LIBERAL ARTS SETTING

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### HOW CAN NASM BETTER SERVE THE LIBERAL ARTS COLLEGE?

JOHN F. STRAUSS  
*Luther College*

I teach at a kind of college that is becoming increasingly rare in the United States—a private, liberal arts college that offers a single degree: the bachelor of arts degree. Approximately two hundred of us remain among the three thousand colleges and universities registered in the United States. Of those two hundred colleges, only twenty-two are members of the National Association of Schools of Music. This presentation is a plea to the NASM Commission on Accreditation to reconsider whether musical competencies common to all professional baccalaureate degrees in music should be required of liberal arts colleges that certify their graduates to teach. We hope that the answer is no.

In a recent article published in *Daedalus*, Michael McPherson, president of Macalaster College (not an NASM member) and Morton Owen Schapiro write:

Immediately after World War II, private colleges and universities educated about half of all U.S. students, and probably 40 percent of these students were in liberal arts colleges. Beginning with the World War II- and Korean War-era GI Bills and continuing through the baby-boom years of the 1960's, the notion that a college education was a natural aspiration for middle-class families took hold. College enrollments, which totaled only about 2.3 million in 1950, rose to 8.6 million by 1970. Most of that increase was absorbed in a rapidly expanding public higher-education sector, so that by the time the last of the baby boomers entered college, fewer than a quarter of all college students were in private colleges and universities. . . . Today, in a vastly expanded higher education marketplace, fewer than 250,000 students out of more than 14 million experience education in a small residential college without graduate students. . .<sup>1</sup>

That's less than two percent!

So why should anyone care—why should NASM care—about such a small, minority, special interest group? Again, McPherson and Schapiro write:

In the face of the rapid obsolescence of detailed technical skills, it becomes clear that what is needed is not more training in today's technology—indeed not training at all—but education. Education includes being prepared to respond to new situations and challenges. It means cultivating the ability for independent thought, for expanding the capacity to cope with new ideas and new outlooks. These are precisely the strengths of liberal education.<sup>2</sup>

The liberal arts educational ideal has a long and glorious history. It stretches back to ancient, democratic Athens, which emphasized the study of literature, writing, arithmetic, music, and physical training for the education of its citizens. Socrates spoke of preparing individual citizens for truth, wherever it might be found. Virtue and a concern for the common good flowed from *philosophia*, love of wisdom. The Romans wrote of the seven liberal arts: the trivium of language (rhetoric, logic, and grammar); and the quadrivium of mathematical arts (arithmetic, geometry, music, and astronomy). Music was always there among the liberal arts!

The idea that liberal arts study is an end in itself also goes back to the Romans. It still resonates today when proponents of liberal education battle with proponents of professional education. In the mid-nineteenth century, President Alfred Upham of Miami University stated that “the liberal arts, we say, are the liberalizing arts, the studies that liberate the mind and send it questing on strange and alluring adventures.”<sup>3</sup> Later in the century, Cardinal John Henry Newman distinguished between liberal and useful arts, writing: “that alone is liberal knowledge which stands on its own pretensions, which is independent of sequel, expects no complement (that is complement with an “e”). . . .”<sup>4</sup> In other words, useful learning, pragmatic learning, is of its nature not liberal learning.

In his book *Good Start: A Guidebook for New Faculty in Liberal Arts Colleges*, Gerald W. Gibson, president of Merryville College, to whom I am indebted for the quotations above, tells us what liberal learning is not:

- A liberal arts education is *not* just any broad collection of “general” studies.
- A liberal arts education is *not* one that emphasizes the fine arts.
- A liberal arts education is *not* a particular variety of education for those uncertain about an area of specialization.<sup>5</sup>

The Luther College Mission Statement tells us what liberal learning is:

As an academic community, Luther College is committed to the liberal arts: a way and kind of learning which moves students beyond immediate interest and present knowledge, but develops whole persons who are resilient enough to confront and evaluate the changing society in which they serve.<sup>6</sup>

In its *Handbook*, NASM acknowledges the special nature of a liberal arts college in a section titled, “Standards for the Liberal Arts Degree With a Major in Music”:

The Bachelor of Arts or Bachelor of Science with a major in music indicates the study of music in a liberal arts degree framework. Within this framework, emphases in various areas of music are dependent on the needs of students and the objectives and resources of specific educational institutions. . . . This program is appropriate for undergraduates who wish to major in music as a part of a liberal arts program irrespective of specific career aspirations. . . .<sup>7</sup>

The *Handbook* also admirably describes the principal goals of a liberal education, although I will not quote from it here.

A traditional music major within a bachelor of arts context is very different from a bachelor of music degree, not just in numbers, but also in content. A liberal arts music major normally consists of 30 to 45 percent of the credits needed for graduation, while a bachelor of music degree consists of at least 50 percent music content, in the case of music education. The content of bachelor of arts music courses is weighted toward the study and analysis of musical texts, often in an interdisciplinary context, and toward writing about music. Thus, musical competencies and skills-based instruction play a relatively small part in a traditional bachelor of arts curriculum.

I would like to use Luther College as an example to make my point clear. An undergraduate liberal arts institution offering one degree, the Bachelor of Arts, we advertise ourselves as offering over fifty majors, preprofessional, and certification programs. Our music courses are all liberal arts offerings, available to the entire student body. Our majors are required to take forty credits in music (admittedly one of the largest majors in our college) and seventy-six credits outside of music. We do not offer a secondary education degree in any discipline, nor do we have separate tracks for education students. Rather, students major in a discipline (like music or French language) and then take a sequence of education courses required by the state for certification. Music majors working toward public school certification take a bare-bones sequence of ten to eleven credits in music-based education courses, a two-credit clinical experience, and a teaching practicum.

At one time, NASM accepted minimal certification programs without comment. In the course of the last decade, however, musical competencies common to all professional baccalaureate degrees have increased to the point at which they are causing us considerable discomfort. Those competencies include:

1. Composition and improvisation skills
2. Arranging
3. Technology
4. Music of diverse cultural sources
5. Functional knowledge of wind, string, fretted and percussion instruments, and the voice

Remember, a bachelor of arts music major in the United States typically ranges from thirty-five to forty-five credits. That's not very many credits! And most colleges cannot afford to offer separate tracks in subjects like theory and history for B.A. students and for students who wish to be certified to teach. Professional competencies, therefore, place an undue burden on a liberal arts curriculum because they must be added to existing course material; in effect, they replace traditional music major content with musical competencies content. As a result, a B.A. degree in music that meets NASM competencies in a school like ours is fast becoming little more than a watered down professional music degree. I would hope that this is a matter of grave concern for NASM, which has so eloquently championed the liberal arts in the past.



And now for my suggestions to the Association. The first one is obvious: if, indeed, the Commission believes that there is a place in NASM for liberal arts institutions, allow us to remain true to the philosophical precepts that underlie our increasingly rare kind of education. Decrease or, better still, remove musical competencies from our accreditation requirements. A liberal arts graduate who is certified to teach music should have a different kind of education than that of a bachelor of music graduate. [It will come as no surprise to you that I intend to vote against the proposed change to the NASM Bylaws that would change the title of section VII (“Competencies Common to All Professional Baccalaureate Degrees in Music”) to “Competencies Common to All Professional Baccalaureate Degrees in Music and to All Undergraduate Degrees Leading to Teacher Certification.”]

My second recommendation is to change the name of the organization to the National Association of Schools *and* Departments of Music, acknowledging that many of us offer nonprofessional degrees.

Thanks for the opportunity to speak here today. It is good to make allowance at annual meetings for genuine criticism of NASM policies and procedures, and I appreciate your willingness to listen to my argument and to my recommendations. And one more thing, admittedly on a different subject. Would it be possible to bring music back into the annual meeting? We are, or at least I hope we are, first and foremost musicians, not merely “executives” in “music units” weighing “operational standards” and “futures.”

### Endnotes

<sup>1</sup>Michael S. McPherson and Morton Owen Schapiro, “Future Economic Challenges for the Liberal Arts Colleges,” *Daedalus* 128, no. 1: 48–49.

<sup>2</sup>McPherson and Schapiro, note 1 above, 69.

<sup>3</sup>Alfred H. Upham, “The Liberal Arts,” *Association of American Colleges Bulletin* 16 (1930): 332.

<sup>4</sup>John Henry Newman, “Discourse IV: Liberal Knowledge Its Own End,” *Scope and Nature of University Education* (London: J. M. Dent, 1915), 99.

<sup>5</sup>Gerald W. Gibson, *Good Start: A Guidebook for New Faculty in Liberal Arts Colleges* (Bolton, Mass.: Anker Publishing Company, Inc., 1992), 84.

<sup>6</sup>Luther College, *1999–2000 Catalog* (Decorah, Iowa: Luther College, 1999), 6.

<sup>7</sup>National Association of Schools of Music, *1998–2000 Handbook* (Reston, Va.: NASM, 1999), 76.

# THE STRUGGLE TO MEET THE PROFESSIONAL STANDARDS OF NASM AND MAINTAIN INTEGRITY AS A DEPARTMENT IN A LIBERAL ARTS INSTITUTION

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Before discussing the tension between professional degrees and the liberal arts, it is important that we are clear about what is meant by a liberal arts education. Wittenberg University, in its mission statement, indicates that it is committed to an education

designed to impart knowledge, inspire inquiry, and encourage independent thought so that Wittenberg men and women will live responsibly, think critically and creatively, judge rationally, communicate effectively, appreciate the aesthetic, and develop a commitment and enthusiasm for learning that will last throughout their lives.

A professional degree such as the B.M.E., on the other hand, prepares a student to function effectively in a particular job or area, such as teaching music from pre-K through post-12. In today's climate, most college-bound students seem to be looking for an education that will give them a vocation rather than an education that follows the mission statement of Wittenberg. Yet, unlike Luther College, which offers only a B.A., Wittenberg does offer professional degrees: the B.M.E., and the B.M. in Performance, Church Music, and recently, in Composition. Is it not impossible to fulfill all the professional requirements and at the same time continue to maintain with integrity a liberal arts education? Should a college even try?

Although the father of Clara Wieck Schumann is not normally held up as a worthy role model for the aspiring male parent, as the teacher of his gifted daughter he did "get it right." He did not train her to be a pianist but to be an all-around musician. He insisted that she sing and apply the art of singing to the piano. He took her not only to concerts but to opera and theatre productions. She met the publishers, writers, and visiting musicians who came to her father's house. Beyond that, Friedrich Wieck believed that the whole person was important in becoming a musician and insisted that Clara read and write and take long daily walks for the good of both body and soul.

Carl Philipp Emanuel Bach also believed in the importance of understanding the world beyond the study of skills and techniques necessary for a trained keyboardist, if one wished to become a true musician. In his *Essay on the True Art of Playing Keyboard Instruments*, after listing a long litany of all that a keyboardist can do, such as reading at sight in any key and transposing extemporaneously without the slightest difficulty, he states:

More often than not, one meets technicians, nimble keyboardists by profession, who possess all of these qualifications and indeed astound us with their prowess

without ever touching our sensibilities. They overwhelm our hearing without satisfying it and stun the mind without moving it. A mere technician can lay no claim to the rewards of those who sway in gentle undulation the ear rather than the eye, the heart rather than the ear, and lead it where they will.<sup>1</sup>

The premise that a narrow focus in a single discipline, no matter how exceptional and intense, does not make a well-educated person is the driving force behind those schools recognized as liberal arts schools in the United States today. The premise is not new. As my colleague has pointed out, the Greeks insisted that students master a range of subjects that would give them a breadth of knowledge and understanding useful to all aspects of life.

Wittenberg is a small liberal arts school that prides itself on training the "whole person." Through the required general education courses, students learn different ways of thinking and of writing. They acquire an education that allows them to consider a variety of career possibilities rather than preparing them for a rather narrow choice of specialized jobs. Nevertheless, when I first began teaching at Wittenberg in 1966, I taught in the School of Music, which at that time had about 175 majors and a decidedly music-intensive program. Wittenberg, which was among the first schools to receive accreditation from NASM in 1931, had a rigorous program for the M.S.M., B.M., B.M. in Church Music, and B.M.E. students. The B.A. was seldom used or even mentioned. When, in 1983, the administration decided to terminate the M.S.M. degree and deconstruct the School of Music into a Department of Music, the music faculty was suddenly faced with the formidable task of finding ways to continue to meet all the professional requirements of NASM and, at the same time, add all the general education requirements of the college, which our students had not had to fulfill previously. As we began the struggle of reworking our curriculum, the music faculty wondered at several points whether retaining the professional degrees was worth the effort. Why not yield to the inevitable and offer just the B.A., a degree previously almost unknown to our music students.

I should interject here that I am a passionate believer in the liberal arts. Nevertheless, although I graduated from Calvin College, also a liberal arts school offering only one degree, with a B.A. in Music as well as a major in English-German literature, I also did all the work necessary for the equivalent of a B.M. in Organ Performance and for a B.M.E., receiving my teaching certificate from the state of Michigan. So I fully appreciate the importance of the special preparation needed for the professional music degrees. During the difficult time of transition at Wittenberg, I was therefore able to focus on the benefits of retaining the B.M. and B.M.E. degrees.

It would have helped us in our struggle if NASM could have had some flexibility. On the other hand, although it seemed we would be swallowed up in a swirling vortex of politics and disappear as a degree-granting department, NASM's recognition of us as a fully accredited school kept us from being turned into a mere service department.

We had to fight for concessions from the administration in order to keep the professional degrees from being destroyed. But we were successful. Now we are

regaining our equilibrium as a department, and we are, in fact, receiving special grants and gifts, such as state-of-the-art computer technology, that are helping us develop in new ways.

As chair, I have encouraged many students to declare the B.A., since this degree gives the student the greatest flexibility. I have helped several work through double majors. The separateness that used to characterize the School of Music at Wittenberg is past and there is more of an inclusiveness with other disciplines. I believe that we are giving all our students, including those working toward the professional degrees, a worthy liberal arts education. And herein lies the crux of the difference between what we once were and what we are now. The emphasis is on teaching the whole person, on including the breadth of a liberal arts education, so that our students can read, write, speak, and think in various disciplines, making them capable of meeting the challenges of life and of being prepared for a variety of job experiences.

If it indeed is such a struggle to maintain professional standards and retain integrity in a liberal arts institution, the question we asked ourselves in 1983 is even more relevant in today's climate: "Why bother?" A survey of the 1999 SAT-takers shows that fewer than 50 percent indicated that a likely major would be in some area of the arts and sciences. In 1998, only one-quarter of all B.A. degrees were awarded in the arts and sciences. At the same time, the Department of Labor indicates that most college graduates will work for several different companies and possibly in as many as three different professions throughout their careers. In an article called "A Look at the Future of Private Colleges," George Dehne, who is president of a market research and strategies firm, indicates that this could be good for liberal arts institutions if they can demonstrate that their curricula can produce workers who are flexible and capable of problem-solving in a variety of circumstances. In a survey by Dehne's company of college-bound students, 96 percent believed that communication skills, including the ability to speak and write effectively, were extremely important; 91 percent, lifelong-learning skills; 92 percent, social skills, which included developing as a whole person; 91 percent, intellectual skills; 87 percent, leadership and management skills; 89 percent, personal management skills; and 81 percent, values clarification.<sup>2</sup> In addition, a survey from Michigan State University indicates that business and human resource people are looking for these same skills in the college graduates they hire.<sup>3</sup> These are the very qualities emphasized in Wittenberg's mission statement and by other liberal arts institutions.

One question this panel has been asked to address is, "How high should the aspirations for musical competence be for a student in a liberal arts program?" I think they should be kept as high as possible, even while recognizing that a liberal arts school is not a conservatory. There cannot be the same performance expectations. Especially in the area of the B.M.E., however, we must keep standards high, because these are the people who will be teaching the future generations of students. They will have a great impact on the preparation of our incoming musicians. Unfortunately, the B.M.E. is probably the most difficult

area for the liberal arts institution. Recent changes in guidelines by the Ohio Board of Education will make it even harder to retain all the music requirements, as students are expected to take more and more education courses. Many schools are advocating that a B.M.E. degree should require five years rather than four. The burden to maintain all requirements for NASM, the Board of Education, the State Board, and the liberal arts curriculum of the college can become overwhelming. Yet I firmly believe that our best teachers are those who are trained not just as music educators but as whole persons—Frederick Wieck’s model.

How to integrate a music program into the liberal arts curriculum is yet another question. In most liberal arts institutions, music is seen as a vital and necessary part of the curriculum. Even when we feared the loss of our professional degrees, our department never worried that music would disappear from Wittenberg. Music in one form or another has been too important in the lives of many alumni, not just those who are music majors. What helps music right now are the recent reports that show a correlation between acquiring musical skills and doing well in mathematics and science. Parents suddenly want their children to take piano lessons. College students want to take music courses. The driving force, of course, is not music itself but a recognition that music helps the brain. If that is what it takes, I, for one, will not complain. Certainly this is getting music back into the public schools, which in turn creates a greater demand for music teachers.

Another question that was raised is, “How do we deal with the natural antipathies of other liberal arts faculty members toward music and the contrasts between intellectual work in music and in the sciences and other humanities?” First of all, I question the word *natural* and then the word *antipathy*. I do not believe that there is a natural antipathy toward music, at least not in liberal arts institutions. Some of the strongest supporters of music at Wittenberg are from the English, science, and mathematics faculties. Our current president regularly attends concerts and recitals. If excellence is shown, whether through lectures, compositions, publications, or, most obviously, performance, colleagues in other disciplines will surely appreciate this. Unfortunately, there is often a perception by some students and even by non-music faculty that music is “easy.” We must not drift toward making our courses “easy” as a way of attracting students to our classes. The result is not only a loss of integrity but also a lack of respect for the discipline. When I first taught our basic music appreciation course many years ago, I obviously rattled the students when I refused to give simple tests and expected them to evaluate on their own and write about concerts they were required to attend. One came to me and said, “Music appreciation is supposed to be a sleaze course.” Well, not with this professor it isn’t! I demand that students think, write, and speak in my classes. The same expectations for other liberal arts courses must be evident in music. This is how to avoid antipathy, if any is there. Excellence is to be expected and is at the same time respected by others in academia.

The final question I shall address is, “How can music be presented as important to a liberal education?” The answer goes back to the Greeks—that music is essential to complete the liberal arts. In fact, it is the one area that is nearly complete in itself. Music is a *science*. Music must be exact; 99 percent correct is not good enough. Most students who take a basic course in music theory are astonished at how complicated and how precise music is. Music is *mathematics*. The intricacies of rhythm must be subdivided instantaneously and not on paper. Analyzing a complicated piece of music can be as difficult as doing advanced mathematics. Music is *physical education*, as the coordination of hands, feet, fingers, mouth, back, arms, chest, must all be developed by the performer. Music requires practice and self-discipline, like organized sports. To sing or play, one must work with constancy and diligence to develop the necessary skills and techniques. Music is *history*. Music reflects the environment and times of its creation. Music is *philosophy*. From the Greeks onward, thoughtful people have recognized and used the power of music to affect feelings and emotions, both for good and for evil. Music is *psychology*. The performer must be able to master personal emotions and nervousness in order to represent the emotion inherent in the music. One must have control over the mind in order to concentrate and focus on the shaping of notes into musical phrases. One must understand the music in order to sway others by it. Above all, music is an *art*. Through music we create beauty and feed the soul. As human beings, we need to reach beyond the mundane matters of everyday life to what is beyond and above us. As Aaron Copland emphasized in his book *What to Listen for in Music*, when we listen beyond just the sensuous and the expressive planes and arrive at the sheerly musical plane, listening both “inside and outside the music at the same moment, judging it and enjoying it, wishing it would go one way and watching it go another,”<sup>4</sup> we can geometrically increase our appreciation for and enjoyment of music. As teachers, we must give this gift to our students. Whether as listeners or performers, through music we can recognize the infinite beyond ourselves. Through music, students can be opened to a new world of musical experiences that will enrich them for the rest of their lives. How can there be antipathy toward that?

### Endnotes

<sup>1</sup> Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, tr. and ed. William J. Mitchell, 2d ed. (London: Cassell and Co., 1951), 147.

<sup>2</sup> George Dehne, “Another Look at the Future of Private Colleges” (Brewster, N.Y.: George Dehne and Associates, [1999]), 2-3.

<sup>3</sup> *Ibid.*, 3.

<sup>4</sup> Aaron Copland, *What to Listen for in Music* (New York: McGraw Hill, 1967; reprint, New York: Mentor, 1988), 19. For a discussion on the planes of listening, see pp. 9-19.

## A LIBERAL ARTS IMPERATIVE FOR THE MUSIC PROFESSIONS

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With regard to the issues of this session, I am working both sides of the street. I support the inclusion of liberal arts colleges at the NASM table. I will go further to propose that it is imperative for the health and meaningfulness of music, both in higher education and in the music professions, that the values associated with the “liberal arts approach” to the study of music be represented in all NASM accredited institutions, whether or not they are traditional liberal arts colleges.

The university I represent—Valparaiso University—is a “comprehensive university.” Comprehensive universities, as identified and organized by the Association of New American Colleges, are smaller private schools that offer traditional liberal arts programs *and* also professional programs and degrees. Beyond this diversified curriculum, comprehensive institutions specifically aspire to mediate and resolve the inherent tensions between these two educational models. This aspiration is articulated in Valparaiso University’s mission statement as one of seven essential commitments:

to integrate liberal and professional education and learning so that it can offer to students an educational foundation broad and deep enough to make them able and humane problem solvers in the world to be entrusted to them.<sup>1</sup>

Professional programs prepare students to make a living; liberal arts programs prepare students to have a life. Should these really be mutually exclusive categories?

What does “liberal education” mean in the context of current-day higher education, and what does it mean for the music department, particularly one attempting to meet both liberal and professional standards? The classical definition is often derived from Book 8 of *Politics*, where Aristotle reviews the distinction between liberal and illiberal pursuits, the latter being those that deteriorate the condition of body or mind. (According to Aristotle, any pursuits undertaken for payment are automatically illiberal since “they absorb and degrade the mind.”) An activity’s status as liberal or illiberal depends on its purpose, or end. For Aristotle, the musical enterprise is illiberal when it produces wages for the professional or when it offers mere relaxation and amusement to the amateur. It is *liberal*, he says, when it contributes “to the enjoyment of leisure and mental cultivation.” It is *liberal* when its end is neither profit nor mere pleasure, but when its end is “the good.”

Much removed by time and circumstance, Aristotle may still be helpful to us with the issues of today’s session by helping us distinguish between means and ends. How is the liberal arts approach to music study essentially different?

For the liberal arts music professor, technical and performance studies are undertaken as a *means* to the understanding of music. The means is music making and the end is understanding. For the professional music professor, on the other hand, performance is the objective, the outcome, and the evidence of understanding of music. In professional study, the means to this end is a deliberate set of actions that includes analysis, contextual insight, productive practice, and interpretive exploration. In professional programs, “the understanding” is the means to the end; that is, mastery of repertoire or of other specialized disciplinary accomplishment. But, in this last case, what if the understanding is not there? The gap between classical music professionals and the general public is wide, and widening. Could not the large numbers of graduates of professional music programs be doing more, and better, to develop and connect their expertise and artistry with a larger public? They could, if their programs of study challenged them to try.

The understanding of music, I think most of us would agree, does require some measure of participation in its making and some mastery of its techniques. Music curricula—whether or not concerned with meeting NASM standards—normally require some performance study and some modest measure of participation and accomplishment, even for those not in a professional program. But do not all music curricula also owe their students the requirement of some measure of accomplishment in those competencies that prepare the student musician for life in the world?

Whether in a traditional liberal arts college, a comprehensive university, or a professional school of music, we are well advised to follow Martha C. Nussbaum’s vision of liberal learning in the postmodern age, as expressed in *Cultivating Humanity; A Classical Defense of Reform in Liberal Education*.<sup>2</sup> For Nussbaum, liberal learning is a dynamic process, interactive with contemporary life as it is lived in culture, in the market place, and in the professions, as well as in the academy. In her first three chapters, Nussbaum establishes the primary value set of liberal education: (1) skill in critical examination; (2) preparation for world citizenship; and (3) cultivation of [what she calls] the narrative imagination. This last value, by the way, is particularly dependent upon education in the arts, since the arts, she says, “cultivate capacities of judgment and sensitivity that can and should be expressed in the choices a citizen makes” (p. 86).

It is not too much of a stretch to make some specific application of education in music to these core values:

- “Skill in critical examination” in terms of music standards would include achieving competence in technical mastery, analysis, historical and contextual knowledge, and valid interpretive choices.
- “Preparation for world citizenship” would challenge the music student (and the music professor) to consider and articulate “the why” as well as “the how,” to connect with the world, to engage with issues as well as activities, to develop a sense of artistic and ethical responsibility.



- “Cultivation of the narrative imagination” would prepare the student for higher-level problem solving and judgment making. It requires the musician to have something meaningful to say and an ability to perceive, to empathize, and to express musically that which is worth expressing. It invites exploration of perspectives and meanings beyond one’s own personal experience. It admits cultural diversity and much more.

Music as taught and practiced by professionals in the contemporary United States must surely be more than a commodity of diversion. How do the music professionals, and the curricula that prepare those professionals, ensure a significant role for music in society? The models for the professions lie in the liberal arts approach to music. Professional musicians and those who deliver professional music curricula must be held accountable for the development of competencies in those skills of critical examination, citizenship, and imagination that are the province of the liberal arts.

What does this mean in everyday terms? For chairs of music departments in traditional liberal arts colleges and for units within a College of Arts and Sciences at comprehensive institutions, it means we usually are active as faculty members. We are, I think, amused to be considered “music executives” when, in fact, we are performers or composers or scholars or teachers or some combination of these. This does not suggest we are poor chairs—indeed some of us (maybe all of us) are skilled administrators—but our day’s work and our vocational sense of ourselves is as teachers more than as deans, heads, or directors.

Liberal arts music departments have to invent some creative resolutions from time to time in order to satisfy expectations that are, at the same time, appropriate to the NASM standards and appropriate to institutional requirements and mission. With each decision and creative solution, we must be clear about means and ends. We occasionally encounter conflicts we cannot resolve. For example, degree requirements for the bachelor of music education at my school are such that to meet professional standards of NASM, NCATE, and our state certification, our institution’s foreign language and cultural diversity requirements are waived. (The cultural diversity is currently being infused in the music curriculum to offset this compromise, but the absence of foreign language study in our undergraduate music education curriculum is a serious and troubling deficiency from a liberal arts perspective, and a practical liability for music education students who are singers.)

Our faculties are challenged not only to deliver courses designed to meet content mastery and skill objectives of specialized disciplinary standards but simultaneously to pursue a different set of nondisciplinary aims. Students’ success in relating their music studies to their other studies, to their personal experiences, to their campus lives, and to their professional expectations are assisted (or impeded) by professors’ various attempts to help them negotiate (or resist) what sometimes seem to be conflicting purposes. In designing courses where multiple objectives *must* be met (as in a music history course that meets both a departmental major requirement and a general education fine arts requirement), it is important that the objectives of both requirements are clearly articulated and aligned. Course

assignments take into account both kinds of goals. Creative assignments in disciplinary courses that meet nondisciplinary objectives might stress, for example, not only reading, but also application of information to issues; not only writing, but also argumentation or synthesis of musical information with broader ideas. Grading must similarly reflect the aims of each assignment, and no one assignment need try to meet all aims. For each assignment, for each course, and finally for each curriculum, we must clarify the differences between means and ends. And if we are attempting to align traditionally opposing goals, we must continually negotiate the balance and the mix.

As an academic discipline, music is uniquely positioned among the fields to model this kind of resolution: the poles of the abstract and the concrete are understood and integrated by every musician who has given serious thought to the relationship between the notated score of a composition and a single realization of that score in performance. The poles of the active and the reflective are similarly integrated in the work of every music student who simultaneously trains to perform and to listen. Music departments, whether they offer liberal or professional programs, or both (as my own school does), can model this integration in course and curriculum design and in daily operations.

The traditional liberal arts schools, in responding to challenges of outside agencies and in fashioning means of meeting NASM standards, must be more creative than are the schools of music, whose categories and values seem most obviously aligned with the NASM organization. But these same institutions, whose missions may seem at odds with professional standards, bring an important voice to the NASM conversation. The traditional liberal arts colleges are (properly) held accountable by NASM for meeting standards appropriate to musical accomplishments. But professional schools must also be accountable for bringing to the technical and disciplinary study of music a set of competencies that ensure music's role in society as more than amusement and as more than a potential field of employment. The traditional liberal arts colleges can inform and inspire the professional schools to account for "the why" as well as "the how" of what they teach.

In closing, I'll describe a recent conversation with a colleague at a neighboring school. My friend is a brilliant young concert pianist, conservatory trained in Germany and winner of international competitions. This fall, in search of a stable family life, he took his first teaching position in a very small church-related liberal arts college (not even close to meeting NASM standards, I suspect). What is it like, I asked him recently, for you to teach piano students here at "Anonymous College?" He thought quietly before he answered. Then he said, "None of my students will be pianists. But they practice, they improve. They have interesting ideas about music, and I like them as people." This in a nutshell typifies the work of many fine artist-teachers in many liberal arts colleges. My friend did not continue this line of thinking, for he is still developing it for himself. But as he continues to concertize and explore his own creative potential, I wonder

when it will occur to him what a debt his playing will owe to his first semester's experience of teaching non-pianists.

**Endnotes**

<sup>1</sup> Valparaiso University, "Strategic Plan" (Valparaiso, Ind., 1993).

<sup>2</sup> Martha C. Nussbaum, *Cultivating Humanity: A Classical Defense of Reform in Liberal Education* (Chicago: University of Chicago, 1997).

# LIBERAL ARTS AND PROFESSIONAL MUSIC STUDY: COEXISTENCE OR COOPERATION?

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Is it liberal arts *and* professional music study or liberal arts *versus* professional music study? Isn't it interesting how often we think of them as opposites? On the one hand, we say, "Let's just train them how to play that instrument," and on the other, "Let's just talk about life." But, of course, no one is at either extreme. As in all of life, we are struggling to balance extremes. I prefer to think of them as simply different points on the same continuum. Don't we all have to deal with this balance in every degree we have? Isn't it just as important for the B.M. student to develop the whole person as it is for the B.A. student to gain enough specific information and experience to be able to function confidently in the music world?

Isn't it simply a matter of balance? Or maybe it's simply a matter of time. Wouldn't we really like each student to have all of it but know that a seven-year degree wouldn't fly? It seems to me that liberal arts and professional degrees have similar components; they just have a different balance of approach and presentation.

This balance, of course, needs to be different for each college, each degree, and even each student. Isn't a person who is truly getting a general liberal arts degree and going on to graduate school next year different from one who is receiving a liberal arts degree but also certification to teach and is planning to go to work teaching music in the local high school three months after graduation? Aren't they different from students who are preparing for law school next year? We can't teach them everything in four years. Choices have to be made.

I'd like to add the important role of the advisor into the mix. Students in the liberal arts degree program usually have a significant number of electives. These can often be used to make sure that the ultimate curriculum for each student is the best one for that student. Advisors who pay attention can often guide students toward competency exams that can fulfill some requirements, freeing credits in other areas of need or concern. Advisors can also guide students to spend time studying directions they are interested in exploring in the future and discovering those courses that best prepare them for these interests. In essence, the advisor, who certainly should understand the workings of the system, can help students use it to their advantage.

My observations, after two decades as a visitor for NASM and after serving on the Commission on Accreditation, is that too many of us are not really sure how to deal with our B.A. degrees. The vast majority of us earned B.M. degrees ourselves and may not be convinced that in today's practical world the B.A. degree is really functional. More practically, we are not sure that we can recruit

a full class of students to a B.A. degree when our universities are basing budgets on enrollment and publishing the percentage of graduates who receive jobs during their first six months out of college (and their salaries). Parents are also becoming more schooled in quizzing the dean about the career future for the son they want to get off their payroll as soon as possible. Music faculty members are generally not prepared to talk about the future of students who receive the liberal arts degree. We deal with it by ignoring it. Both our faculty and we need to be educated in this area.

I am at an institution, Stetson University, that has a foot in each camp. We are private; small (2,000 students); and have very few graduate degrees. Yet we have a Music School (B.M. degrees) and a Business School (B.B.A. degrees) in addition to a much larger College of Arts and Sciences. On occasion, the institution refers to itself as a liberal arts institution, but more correctly we consider ourselves to be a “small comprehensive university whose programs are solidly grounded in a tradition of liberal learning.”

In music, we have learned how to act like a liberal arts department at times and a professional school of music at others. The School of Music has worked hard through the years to gain and keep the respect of the Arts and Sciences faculty, to be a part of the university—not an attachment. Many of us, I’m afraid, do not understand or realize the need to relate to our colleagues in other departments. Musicians are far outnumbered in every institution, thereby increasing the need to develop friendships and relationships throughout the university. Musicians too often isolate themselves as “artists” who have little in common with the rest of the institution. Such an approach is dangerous. Much can be gained by becoming a viable part of your institution, by making connections everywhere you can.

We try to act like an academic unit, not a culturally focused sports department. Our faculty members function effectively on university committees. We show up for university faculty meetings and participate. Music faculty members apply for and receive campus research grants. Music faculty members attend the lectures and other events of our Arts and Science colleagues. Recently, we invited a respected English professor to make a presentation at a music faculty meeting on how to include a writing component into courses. When the College of Arts and Sciences instituted a “Research and Performance Competition” among students last year, our students were encouraged to enter. They won two of the three prizes. Our faculty members participate at a luncheon series for faculty to present their recent research activities. We openly “pretend” that our intellectual work in creating and performing music is just as important as the research in the sciences.

When necessary, we make exceptions to our own policies to make it possible for our students to take advantage of other programs, such as the honors program and the year-abroad program. In summary, we try to hire faculty members who can behave like university faculty members, not just music faculty members—

folks who complain, debate, speak in complete sentences, and make literary references occasionally. We try hard not to act like prima donnas.

In return, our university colleagues treat us like equals. They attend our recitals and concerts, elect our faculty members to chair the University Faculty Senate, and even allow the dean of the School of Music to serve as chief academic officer. They have even instituted a cultural events attendance requirement for their students, much like our recital attendance requirement (which has a non-music cultural component, by the way).

We offer a B.A. degree in addition to the B.M. degrees. This degree is offered jointly by the two units. We were able to agree on a liberal arts degree after long and serious conversation. The Arts and Science faculty worked with us to mold this degree into one that is slightly different from all the other majors but meets the needs of our students, as our faculty sees them. We require only thirty credits of upper-division work in the music degree rather than the forty hours required of all other degrees in the institution. We allow up to fifty-four hours of music courses to apply toward the degree as opposed to the forty-two hours in other degrees. We find our relationship to be strong. We offer a program in Digital Arts as an interdisciplinary degree with the art and computer science departments.

We have also instituted another degree that encourages and enables our students to combine music with other programs of the university—a B.M. with Elective Studies in an Outside Field. Our students have elected a variety of “outside fields”—preparation for music therapy master’s degrees, pre-law, pre-medicine, and business. We have arranged with the Business School a curriculum that, with one extra year, will result in an M.B.A.—a five-year program resulting in a B.M. and an M.B.A. This degree allows the student and advisor to put together something unique for that student, taking advantage of the resources of our university. It puts more responsibility on the advisor and the student to create something perfect for that student. The university faculty members appreciate our attention to their fields and are very cooperative.

We love our environment. There are many advantages for us—intelligent students, for example, who are preparing for law school, medical school, and vet school. Non-music majors are a source of good participants in the ensemble programs. The Arts and Sciences faculty members enjoy our concerts/recitals. Some attend recitals more than our own faculty members do. The music faculty members assume that this is because College of Arts and Sciences faculty have less to do.

What is the place of music in a liberal arts setting? We have adopted a policy of cooperation with the rest of the university—a policy of trying to use the entire university to our (and our students’)—advantage—and it’s working.

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## THE FUTURE OF MUSICOLOGY AND ETHNOMUSICOLOGY

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### THE FUTURE OF ETHNOMUSICOLOGY IN THE SCHOOL AND DEPARTMENT OF MUSIC OF THE TWENTY-FIRST CENTURY

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I begin with the obvious: In the past fifty years, ethnomusicology has moved from the periphery of the department and school of music toward the center and, during the past two decades, that move has dramatically accelerated. The obvious response, one would think, is that it is good news for ethnomusicology, which increasingly finds itself given a place in music departments and schools of music. It would also seem to be good news for those of us who teach and train ethnomusicologists, who now have more opportunities for teaching positions and more possibilities for publishing their work in the mainstream of musical scholarship. Recent volumes examining music and musicology comprehensively, in fact, include a significant number of essays by ethnomusicologists and essays about issues in ethnomusicology, making even more forceful the claim that the field has changed the way we think about music itself.<sup>1</sup>

In addition, the shift in ethnomusicology's presence has signaled substantive changes. Ethnomusicologists have incorporated new concepts and new vocabularies into the teaching of music, and the new repertoires of world music also require the reconfiguration of ensembles and the soundscape of the school of music. Because of ethnomusicology, music departments have become more interdisciplinary, so much so that some dare to say that the primary subject taught in the department or school of music is no longer music. We may pay as much attention—even more attention—to contexts as to texts; we may analyze culture primarily and music only secondarily; we may listen to music more for what it tells us about ourselves than about itself.<sup>2</sup>

As my colleagues in historical musicology and I presented the position papers at the November 1999 annual meeting of the NASM, there was general agreement that the single most sweeping change in the school of music during recent years has been the growing presence of ethnomusicology. The metaphor that none of us seemed able to resist was *sea change*—one of those interesting metaphors that, when we are pressed to explain it, most of us have to pause and plumb long-neglected interests in oceanography and evolutionary biology. Indeed, it is the nature of a sea change that transformation is so extreme and complete that

we cannot completely explain or comprehend it. We may not perceive or accept the degree of change, but there is no turning back. A sea change is overwhelming, and it produces a fair share of anxiety.

The growing presence of ethnomusicology, it follows, has also been responsible for a new anxiety in the teaching of music in our institutions of higher education. There is, for example, an increasingly explicit fear that since we can't know or teach all the world's music, what should we teach? What we know best? There is anxiety about the balance of pedagogical power between Western and non-Western traditions. Most important—and most difficult to pin down—is an anxiety about the shift in ethnomusicology's presence. If it is not checked, or if we do not address the sea change in ways such as those we employ in the position papers gathered here, the school and department of music of the future will be confronted by a crisis over how to balance the teaching of our music versus their music, at a time when the boundaries between "our" and "their" have blurred and dissolved.

There is nothing simple about a sea change, and it behooves us at this moment of crossing into new centuries and millennia to reflect upon the change, indeed, to focus beneath and beyond the surface of the sea. In the following pages, I attempt to identify three *topoi* and four dilemmas that parse the changes of the past two decades, yielding a vocabulary for the discursive syntax that will unfold in the future. The three *topoi* and four dilemmas bear witness to the metaphor of a sea change only uneasily, raising questions about how wise it is to celebrate something as overwhelming as a sea change before we understand where it can take us or whether it might sweep us away.

### **Topos 1: Learning "Music"**

Ethnomusicology increasingly brings different musics into the department and school of music and, in so doing, it transforms the meanings of musics that we teach and learn. From a now-traditional perspective, ethnomusicology's musics are the musics of the Other—the art musics of Asia, the musics of African peoples, the indigenous musics of the Americas and the Pacific, and the vernacular musics of nonindustrialized societies, better known as folk musics. In contrast, ethnomusicology has widely opened possibilities for teaching and learning musics of the Self—jazz, rock, and *American* vernacular musics from gospel to rhythm and blues, and repertoires of the growing ethnic and minority populations on the university campus.

The future mix of Self and Other will be vastly different from what those of us taking our degrees at the end of the twentieth century learned when we majored in "music" in college. There was one tradition, and that tradition had a single history and a common practice. Our musicological vocabulary was stamped with the assurance of commonality. Ours was not to question whether that tradition was ours or someone else's, but rather to fulfill the requirements that reinforced the centrality of that tradition. By learning the tradition of Western art music, we passed through a series of rites of passage, which in themselves



culminated in solidifying the tradition.<sup>3</sup> In the future, our students will not pass through these rites of passage in the same way, and they will less willingly exchange traditions with which they have affinity for traditions that, though historically central, increasingly become foreign to them.

## **Topos 2: The Changing Student in the School of Music**

All of us teaching in a North American school or department of music know the feeling. As we look across the classroom in an introductory class, we are greeted by a multicultural and international mix of students who have expectations we know we cannot possibly meet. We have also come to know related feelings. What do we do with the Indian graduate student who is one of the best sitarists in his gharana (a genealogy or “house” of musicians in North Indian classical music) or with the African-American who is already playing jazz professionally, but whose diagnostic exams show that they must take the undergraduate harmony sequences before we can even begin thinking about the graduate theory requirements?

Our students are changing, and they represent a more global musical culture, which they hope also to encounter in the music curriculum. As educators, moreover, we do not necessarily have the freedom to dismiss their differences as irrelevant to what we teach them; indeed, we increasingly have the moral obligation to address their interests and needs. As students change in the college or university, so too must the ways in which we respond to their backgrounds and their futures. We also know that one of the reasons that ethnomusicology has increasingly found its way into departments and schools of music is to meet the needs of these changing students. It may well be that state-mandated requirements for multicultural education can be met and therefore might decrease in significance, but I doubt it, for difference within our student bodies will increasingly have an impact on which musics we feel we must be teaching.

## **Topos 3: The Changing Curriculum**

“Which musics” we have been teaching, of course, have changed dramatically. Probably no other subdiscipline of music has challenged and changed music curricula so extensively as has ethnomusicology. However, for the most part, curricular changes have been additive rather than divisive. I borrow here from analytical concepts of metric mode in Middle Eastern and South Asian music to drive home a point about an impending crisis in curriculum development and the growing presence of ethnomusicology. When we add ethnomusicology courses, we do not weigh them against the more traditional courses to discern which ones might best be replaced because of their limited relevance, we simply add on new ethnomusicology courses, making them electives or requiring them as additional requirements for the ethnomusicology students.

Institutions often think this additive strategy will not affect the center; the rhetoric we employ is that “our students also know ethnomusicology and world

music.” In fact, the additive grafting of ethnomusicology courses more often than not taxes the system, placing a strain on the center and creating a dysfunctional tension between the traditional and the new. I know of few institutions that have added more ethnomusicology in which such additions have not sometimes strained the system to the point of collapse.

### **Dilemma 1: Conflicts over Resources**

The future of ethnomusicology in the department and school of music is, therefore, more than just a cause for celebration, for rare is the institution that has adequately prepared for the strain on its core that accompanies new colleagues, courses, and curricula. Music libraries, for example, respond slowly and unsatisfactorily to ethnomusicology’s needs. One of the hallmarks of ethnomusicological research, fieldwork, not only fails to receive funding, but the provisions for transforming ethnographic activity into resources for the school of music—archives, media centers, and ethnomusicology laboratories—rarely receive adequate attention.

An extraordinarily high percentage of the positions of instructors in ethnomusicology, be they leaders of gamelan ensembles or visitors with expertise in a regional music, are funded more often than not as adjunct positions, which too often prevent continuity and encumber program building. Even more disturbing is the academic marginalization of instructors who teach instruments and ensembles outside the Western canon. Of the hundreds of instructors that music departments recruit from abroad to fulfill these functions, hardly any receive tenure-track appointments in the system that requires them as pedagogical fuel. The Javanese gamelan is the most shocking case in point, not least because it is in many ways the canonic non-Western ensemble in the school and department of music: of the large number of Indonesians earning their Ph.D.’s in North American music departments, none hold a tenure-track appointment, even when they have remained in North America to teach on a permanent basis.

### **Dilemma 2: Competition for the Curriculum**

The shift of ethnomusicology to the center, moreover, has encountered a remarkable degree of resistance. The scenario is common to virtually every music program responding to the sea change of the past decades. A department or school of music perceives the need to hire an ethnomusicologist, but then suddenly the new kid on the block and the students in her courses are placing real demands on the department and on the curriculum. It is no longer enough just to have survey courses introducing students to world music or covering all of African-American music in a semester. Students put pressure on the new instructors to spend more time on East Asian popular music. Or how about a jazz course, too, or a senior seminar devoted to women blues players? Not only is there a demand for more ethnomusicology courses, there is also very often a demand for fewer courses that are deemed, correctly or incorrectly, irrelevant for ethnomusicologists. The focus of the resistance becomes the curriculum, and curricula, we all know, tend to resist changes themselves.

The issues here, however, are very, very real. In the department and school of music of the future, like those of today, ethnomusicologists will have to teach far beyond their areas of specialty. Pressure will be placed upon them to introduce new area-studies courses, and their course offerings will be required to open up interdisciplinary conversations across the college and university. For a scholar in African-American music to teach new courses on East Asia requires more than a summer's preparation. The future begins with the curriculum, but throwing a little more money into curriculum-development funds does not solve it.

### **Dilemma 3: Reckoning with What Ethnomusicologists Do**

One of the most difficult dilemmas confronted by ethnomusicologists has been that they have largely been hired because of what they were imagined to do, not what they really did. What they were imagined to do was to teach "world music" and then their presumed specialty within world music, in other words, an area specialty, such as Indian music, Southeast Asian music, jazz, or African-American music. The object of ethnomusicological teaching was, therefore, the entire music of an area, and area studies were treated in the curriculum as if they were homologous to style periods in Western music history. For the school or department of music, there were practical reasons for creating ethnomusicology positions in this way. More often than not, an area specialty in music matched the presence of a strong area-studies center elsewhere on campus; the historically strong Javanese and Balinese gamelan programs, for example, have developed at universities with strong Southeast Asian studies.

Although the ghettoization of ethnomusicologists as area specialists may have allowed them to get a toe in the door of the school or department of music, too often it did little more to enable the full integration of the discipline's offerings to the music curricula. The basic problems were twofold. First, integration of ethnomusicology stopped once the pragmatic goals were achieved. A few areas were covered, and the department of music rested its case because of the inverse tenet of the area-studies mentality, which justifies area studies because of the putative inefficacy of more global approaches. Second, area-studies courses are not homologous to the style periods of Western music history. They are not even homologous with themselves—the "Music of South Asia" is not to "Jewish Music" as "Medieval Music" is to "Renaissance Music." I may seem to exaggerate, but we should not forget that the institutionalization of these homologies (e.g., giving them sequential numbers in the curriculum) obscures the fact that it is not a repertory or body of musical knowledge that distinguishes "Music of South Asia" from "Jewish Music," but rather entirely different methodologies—and the potential to address entirely different student needs.

What ethnomusicologists really do, especially since the 1980s, is far more concerned with what happens at the core of the school or department of music than with the model suggested by the dilemma of homology, with its orbiting area-studies courses. Ethnomusicologists are fundamentally devoted to the teaching of

music, not so much because they study different musics as because they think about music in different ways. They are not so much interested in shoring up the place of music in the college or university as they are in expanding the place of music in a more comprehensive approach to knowledge. When ethnomusicology remains packaged as area-studies courses, it merely confirms suspicions that these courses concern someone else's knowledge; when it opens the intellectual geography at the core of the curriculum, ethnomusicology expands the domains of our own knowledge.<sup>4</sup> When we reckon with what ethnomusicologists really do, the field will not only shift to the center of the school or department of music, it will redefine the center.

#### **Dilemma 4: Ethnomusicology, Musicology, and the Uncertain Future of Their Relations**

Until this point, this essay has concerned itself almost entirely with the relations between ethnomusicology and the department or school of music of which it is a part. I have been avoiding, to some extent deliberately, another partnership, one more central to the essays gathered here, and that is the relation between ethnomusicology and musicology. This may have struck some readers as ironic; it struck me as ironic as I prepared these remarks initially for the NASM annual meeting, and its irony continues to be disturbing as I revise them in the present essay. I find it ironic, for example, that it was difficult to weave ethnomusicology into the concerns about the "old" and the "new" ethnomusicology around which Michael Broyles developed some of his assessments. Similarly, I find that ethnomusicology is not necessarily an active participant in the expanding conversations about American music, to which Denise von Glahn, Thomas Bauman, and Michael Broyles have all contributed in recent years and which inform the ways their essays situate an American musicology in an American school of music.

I wonder, indeed, if we are not witnessing an accelerating deterioration in the relationship between ethnomusicology and musicology, and I wonder whether this will not have an impact on the larger questions that Richard Green has addressed in his introduction. At the core of such questions may be whether ethnomusicologists and musicologists are not turning in different directions with the conversations and debates that occupy them as they enter the twenty-first century. Musicology, even while broadening its dialogue with other disciplines, may still keep its conversations in the department or school of music; ethnomusicology, I suspect, may increasingly move its conversations outside of music. Our differences, then, may increase, reversing the shift from periphery to center that we have witnessed in the past half-century. Sharpened differences would be additional consequences—indeed, unfortunate consequences—of the competition that refuses to exit from the topoi and dilemmas I have discussed throughout the essay.

## **Beyond Competition—Resituating Music in the Broader Curriculum: Thoughts toward Solutions**

Recently, during a conversation with a historian of science at the University of Chicago, I was surprised and dismayed when my colleague quite glibly told me that he was “pleased that the Music Department was finally getting involved with the rest of the university.” I am sure each teacher in a U.S. school or department of music has had similar conversations, and we have all used various strategies to restrain ourselves from providing such observers with lists of services to the university and the public that we and our colleagues daily perform but that would be unthinkable to other more academic departments.

As dismayed and even angry as we may be when accused of disciplinary narrowness, we must also wonder whether there is not more than a little truth lurking behind such remarks. Are our futures also not concerned with a fundamental change in the ways that musicology and ethnomusicology interact with “the rest of the university” and, for that matter, with the public sector and public policy beyond the university? My point, which I make by way of conclusion, is simple: We have historically been engaged with the processes of centripetalizing music in the department and school of music, addressing them, as I did in the opening section of this essay, as “centers” in contradistinction to peripheries. The future, I wish to say, will no longer lie at the center but at and beyond the peripheries and the borders of our departments and schools. What we do as musicologists and ethnomusicologists will increasingly transcend boundaries and enter into more public debates, where we have the potential to “do something for music” and for musicians and to reimagine the presence of our music programs in the school of music, in the university, and in global society as a whole.

### **Endnotes**

<sup>1</sup>Katherine Bergeron and Philip V. Bohlman, eds., *Disciplining Music: Musicology and Its Canons* (Chicago: University of Chicago Press, 1992); and Nicholas Cook and Mark Everist, eds., *Rethinking Music* (Oxford: Oxford University Press, 1999).

<sup>2</sup>Philip V. Bohlman, “Musicology as a Political Act,” *The Journal of Musicology* 11, no. 4 (Fall 1993): 411–36.

<sup>3</sup>Don Michael Randel, “The Canons in the Musicological Toolbox,” in Bergeron and Bohlman, note 1 above, 10–22.

<sup>4</sup>Nicholas Cook, *Music: A Very Short Introduction* (Oxford: Oxford University Press, 1998).

# NEW DIRECTIONS IN MUSICOLOGY AND WHAT THEY MEAN

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One hears much talk today of “new” and “old” musicology. You have probably heard it in the halls of your building, or maybe it has even invaded your office. First, let me say that I am not comfortable with these terms, because I think they imply much more than the situation warrants. Second, I speak from neither perspective. The judgment of the musicological fraternity is that I am neither an old or new musicologist. Neither group will claim me. Old musicologists criticize my work as being new; new musicologists criticize it as being old. What I do now is very different from what I did twenty years ago, but it is not what many new musicologists do now.

With that caveat aside, what do these terms mean and what are the implications for a music curriculum? More than anything else, the terms refer to different methodologies. Old musicology is associated primarily with positivism—a close examination and emphasis on sources and documents while taking care to avoid excess or, in its extreme, virtually any interpretation, generalization, or speculation. It seeks, in the words of the old TV show *Dragnet*, “Just the facts, ma’am.” New musicology is theoretical; it is based primarily on literary theory. New musicology eschews the idea of objective truth, which in its extreme can lead to a Pandora’s box of ungrounded speculation.

There are also major differences in rhetoric. If you listen to any new musicology-speak, you will be aware that it has fully embraced postmodernism. My advice is, don’t worry about it. That will soon pass or change, and there are already signs of it doing so. At the recent American Musicological Society (AMS) meeting, postmodernists were digging in their heels, clearly defending a mode that is rapidly becoming passé. This has already occurred in those fields from which musicological postmodernism draws its intellectual grounding. I recently attended a conference of the Modernist Studies Association, which is dominated by the field of English literature. I found that among those practitioners, most current musicology rhetoric and theory would be considered, at best, quaint. In a recent discussion, when I told an anthropology graduate student at the University of Chicago where musicologists were today, his response was, “Yes, we were doing that about ten years ago.” But, regardless of what happens to postmodernism and which specific theory is picked up, there will be long-term residues and implications of the shift away from the positivistic model that dominated ten to twenty years ago.

First, there will continue to be much more consideration of cultural context. This is not entirely new, but the emphasis is. This is also not just putting the piece in a frame; it has implications regarding how a piece is heard and perceived. For instance, class conflict may appear obvious in *Le Nozze di Figaro*, but it

appears much sharper when Mozart's and da Ponte's arias are compared to the soliloquies of the original play, which was intended for *ancien régime* Paris. Or *Die Zauberflöte* becomes a very different opera when Masonic symbolism is taken into account, or when it is put in the backdrop of the working-class theatre in which it premiered. Cultural context clearly includes a consideration of social and political issues, which can lead to explosive ideological stands if not treated in the spirit of open inquiry. Right now, gender and sexual orientation seem to be two of the most prominent issues, but these will undoubtedly change as new problems are taken up.

A second implication of the movement away from "old" musicology is an increased interest in and awareness of developments in other fields. Music is no longer intellectually isolated. Literary theory is the current best example, or, in ethnomusicology, anthropology, but other areas will probably come into prominence. I believe, for reasons I will get to below, that art history will become a larger source and that new scientific models, such as complexity or chaos theory, will affect historical interpretation. The latter is arcane, affecting only advanced graduate thinking, but the former will resonate through the entire program. In general, we need to be prepared to build bridges to other areas and disciplines within the university.

The third, and possibly most important, implication of new developments in musicology is the opening up of repertoires. Musicologists now deal with an array of music that would not have been considered twenty or thirty years ago: not only Western art music, but popular, country, folk, and increasingly music outside of Western culture. When I was in graduate school, I would not have dared mention my interest in country music. Now courses in it and other non-art music are common in many schools. It is not unusual for a music faculty member to walk down the hall of a music building and hear Elvis Presley or heavy metal coming out of a music history classroom.

Those three points—greater consideration of cultural context, increased awareness of developments of other fields, and the opening up of repertoires—lead to a second major change, which has resonance for the structuring of both curricula and departments. The fields of historical musicology, ethnomusicology, and music theory are coming closer together. The three fields separated for political reasons, some philosophical, some practical, and they will probably remain separate at least on some level. The AMS, Society for Ethnomusicology, and Society for Music Theory are not going to collapse into one huge organization in the near future. But what I outlined above is close to what ethnomusicologists do, and ethnomusicologists are starting to look at the Western fine art tradition. I might reiterate that cultural context has a long tradition in historical musicology; musicologists were doing it well before ethnomusicology arose as a separate field. But ethnomusicologists have brought different resources, as they have borrowed from different disciplines. And music theorists are dealing much more with historical context than they did in the past. My principal advice here is to

resist arguments that claim that any of the above points are the exclusive provenance of one or the other field.

While we need to strengthen the ethnomusicology offerings at Penn State, for instance, we have, I believe, successfully integrated music history and theory—structurally into a single area and programmatically in an integrated master's degree. Obviously, we still offer separate history and theory courses, and we should, but it is getting harder and harder to draw lines. One of the theorists in our department is working on Stravinsky sketches, another on the cultural context and setting of Chopin's dance music. Their work would easily be accepted as music history, but they have been also well received by theorists. Finally, I have a master's student writing a thesis on Yiddish musical theatre. It is a study in acculturation, and he plans to pursue Ph.D. work in ethnomusicology. What he is doing is excellent history, but I believe his work could also pass muster in any ethnomusicology program, and at another institution I read many ethnomusicology dissertations. In fact, at the graduate level, I believe the strongest musicology programs today are those in which at least historical musicology and ethnomusicology are integrated. I realize that any changes must come from the members of the disciplines themselves, but I urge you to encourage and facilitate cooperation, programmatic or structural, between these areas.

I would like to close with an observation about a general tendency in our musical world that we have not even started to take into account in either our graduate or undergraduate offerings. I refer to the sea change that has occurred in our culture with regard to visual and aural orientations. I cannot overstress how fundamental I believe this change is. Our current concept of art music or, if you prefer the term, classical music, developed in the nineteenth century and emphasized the notion that music is an abstract, purely aural art. Practically everything we do in our curriculum reinforces that point of view.

We now live in a visual age, and our students, even our music students, are much more visually oriented. Composers are beginning to catch on to that, and much new music has a visual component, ranging from graphic notation and scores to theatrical or multimedia performances. Some of the most successful ensembles, such as the Kronos Quartet, got there largely because of the visual dimension of their concerts. Popular music, of course, is thoroughly visually oriented—the video, not the CD, sells a song. But even Yo Yo Ma has picked up this trend. His most recent recording of the Bach Cello Suites is not a CD but a video in which the aural is no more the central focus than in many popular videos. And of all art forms, the one to enjoy a resurgence, especially among young audiences, is what seemed least likely twenty years ago: opera. And who are the new stars of opera? The stage director and the set designer. Opera's success today, seems, perversely, inversely proportional to its aural emphasis.

The place of the visual is a broader question for our musical culture, and much more consideration of this phenomenon is needed before it can be translated into specific programmatic suggestions. However, in training musicians and in



our own conceptualizations about how we think of music, we must put aside any prejudices we might have toward a purely aural approach, at least to acknowledge the importance of the musical and visual working together. If we don't, I am concerned that we may end up rearranging the deck chairs on the *Titanic*.

# CHANGING FACES OF MUSICOLOGY

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Let me begin with a basic observation of the field: musicology is behind other disciplines. A latecomer to academia, musicology has traditionally been a follower and not a trailblazer. The first position in musicology was established at Cornell University only in 1930, decades after other fields in the arts and humanities were firmly entrenched. And our sluggish behavior continues today. While most fields in the arts and humanities responded decades ago to politically charged issues of gender, sexual orientation, and empowerment, musicology has come to these issues in a sustained way only in the last ten years. The same can be said of postmodernist thought and Marxist theories.

How does this affect the direction of musicology? Our delayed involvement in academic discourse has had some curious effects. On the down side, our late start has resulted in the wholesale importation of methodologies (complete with mind-numbing jargon) from other disciplines—in recent years, most obviously from literary theory and gender studies. While such crossfertilization has pulled music into new and enriched discussions, it has also hindered the development of a uniquely or originally musicological conception of the same issues, if that is desirable. By importing the language of other disciplines, we have assumed their values as well. And music's uniqueness has often fallen victim. Music is not identical to a prose text or to male-female relationships. While it can tell stories and suggest personal struggles, it is not the equivalent of either. The same might be said of complex number theory, which, when applied to music, explains everything but the essence of our art—its power to enchant. To imply simple correspondence between music and anything else by imposing an analytical template imported from outside the discipline is to deny music its unique expressive and reflexive abilities, its very soul. And so one of the results of musicology's follower persona is its susceptibility to slavish modeling upon other disciplines.

On the up side, our slowness in catching the leader means that as other disciplines move beyond trends and discard the latest scholarly fad to achieve a more thoughtful middling position, musicology is already there. I believe this is especially true with feminist scholarship and perhaps also with relativistic, postmodernist approaches. Because it never wholly caught up with the trends (when they were trends), musicology is in the rare position at present of watching others catch up to our backwardness. It is as if we have been assessing the larger field and entered a marathon at mile twenty-five. While everyone else is worn down by miles of consciousness raising, breast-beating, and the angst that accompanies discipline-wide crises of conscience, musicology, in these two cases at least, might actually cross the finish line with everyone else. But it will be fresher, perhaps, for never having suffered quite all the vicissitudes of the race.

I am aware of this phenomenon in a doctoral seminar on women in music that I am teaching this fall at Florida State University (FSU). As this is the first

course ever offered at the school on women and music, I thought students should read from early feminist writings both inside and outside the discipline, and so they have read Charlotte Perkins Gilman and Elizabeth Cady Stanton as well as Ruth Solie, Marcia Citron, and Susan McClary. Rather than get sucked under by the angry tone that chokes the prose of many of these texts, students were remarkably thoughtful, objective, and analytical. And this is not the result of some kind of southern reticence. The five students in the seminar come from Michigan, Oklahoma, Virginia, Pennsylvania, and New York. They knifed through the polemic, they recognized the angst, and they talked about issues, sometimes a little cynically, but they seemed to have an objective distance that only time on the sidelines gives one.

These remarks are not meant to encourage administrators to sit back and do nothing about responding to intellectual trends but to suggest that sometimes being the leader of the pack does not yield the best perspective. Deliberate consideration of what might be dispatched in a topics course and of what might be better handled in a curriculum-wide change is still the way to go, although, in musicology, we might all hope to shorten the period of deliberation. All of our students should be exposed to scholarly trends, and our faculty should be conversant with them—but those trends do not have to become part of the core curriculum, and courses should not be added or dropped whimsically.

The question may then be, What is a trend and what is a serious tidal change? And what will the answer tell us about the salient directions of the discipline at this time? Without question, the most important single development in musicology in the last twenty-five years is the broadening of the field to include musics beyond the Western classical tradition, whether they are popular musics of industrial nations or aural traditions found in world musics. Check out the program of this year's American Musicological Society held earlier this month: an entire session on film music, an entire session on race and American music, an entire session on jazz, and not a single session devoted to Beethoven, or Mozart, or Haydn. While their absence might be a unique occurrence, the larger point remains. This is not a trend, this is a tidal change. Any music curriculum that does not recognize the seminal importance of this change and respond to it with regular courses taught by trained, invested faculty, is seriously handicapping its students, whether they intend to pursue graduate degrees and academic appointments or teaching positions in public schools. It's not merely a matter of playing a pippa or recognizing a Ghanian dance, but of acknowledging that the Western "high art" tradition is not the only music worthy of investigation.

This does not mean that the Western musical tradition needs to step aside or cede its position, because I think it belongs at the center of any American music student's training. It only means that students must see their art music tradition as one among many, just as twentieth-century composers see equal temperament as one of many possible tuning systems. To ignore this change is to cling to an intellectual conceit that will most surely result in the calcification of the discipline. The start-up costs for new courses are high—faculty lines,

instruments, library resources, and so on—but the ultimate cost of not offering such courses is higher. I believe students will avoid programs and schools that cannot provide them with what has become essential training.

Again, let me call upon my own experience to reinforce this point. Among thesis and dissertation committees on which I serve, students are studying Mendelssohn, Debussy, Schubert, Webern, twentieth-century American piano repertoire, the songs of Charles Ives, turn of the century women's banjo ensembles, Scottish folk music in Appalachia, radio music of the 1930s, and baseball music. One doctoral student is fashioning a dissertation on the music of crossover composer Richard Danielpour, a little-studied but extremely successful composer in today's high-stakes commission competitions. What I find particularly interesting is the degree to which my students' interests reflect the direction of musicological scholarship in general. They are drawn instinctively, it seems, to topics that fall outside what was considered the norm until just recently. Students are the engine of change. While none of them advocates the wholesale replacement or substitution of Western art music courses with more popular and vernacular music courses, they have expressed a desire for room in their schedules to explore areas outside the tradition. Obviously there are financial ramifications both for students and the institutions supporting them, but money should not deter us from discussions of issues that have direct consequences for the success and relevance of the discipline in the twenty-first century. A hundred-and-sixty years ago, Emerson chided Americans for "listening too long to the courtly muses of Europe." While he was eager to encourage an American culture, his admonition still stands. The world is bigger than Western Europe and America, and our music curriculums need to reflect that reality.

Our panel chair, Richard Green, asked us to consider what we thought a perfect musicological world would look like. In my perfect musicological world, I would like to see scholars get beyond the rhetoric of disenfranchisement, otherness, and victimization that has dominated so much discourse of late and work to create a musicology that honors the achievements of past scholars and accommodates the possibilities of new thinking. We need to say "enough" to scholarship that makes the author the subject and object of the study and the music nothing but a prop for the diatribe. When reading certain musicologists, I feel as if I am watching a performance by a self-consciously bright child who is so completely taken with her own brilliance that she forgets she was supposed to be talking about something. I am hopeful that such posturing is on the wane and music will once again take center stage as the real subject of our study.

I am also hopeful for a musicology that acknowledges early practitioners who were sensitive to cultural context and its impact on musical creation. Cultural awareness is not new, although many proponents of the "new musicology" seem to think it is. ("New Musicology," by the way, is at least two decades behind "New Art History," which considers itself a slow starter.) Cultural awareness is where historical musicology started before it took a brief detour to a place we call "positivism." Cultural awareness is not the sole purview of an "ethnomusico-

logical approach” or of a self-appointed clique of disciplinary guardians. While the exoticism of the cultural settings of many ethnomusicological studies makes cultural issues more noticeable, the best musicology has always placed its study in a location and a time; we need more of this kind of scholarship.

But musicology needs to be securely anchored, using the best that a positivistic analytical approach has to offer. We might all have gone too far when we made “positivism” the fall guy, a pejorative term meaning little more than data collecting or bean counting. If pitch and interval tracking are as far as musicology goes, there is, obviously, a serious problem. But we have veered too far in the opposite direction, where barely superficial knowledge or reference to music is license to opine. A recent volume of a scholarly music journal had not a single musical example in it. The next issue of the same journal managed seven measures total, three of which were a snare drum vamp. If musicology is to have any backbone and integrity, it needs to be anchored in a detailed knowledge of the contents and behavior of the musical object. There needs to be some recognition that opinions, impressions, and interpretations are (or should be) grounded in musical events.

To this end, I would like to see musicology students required to take theory courses that enabled them to analyze all kinds of musical works and events, whether in the Western tonal or atonal traditions or in larger world-music traditions. Recently a graduate student asserted he did not like a piece of music we were studying; he quickly added that he really had no way of understanding it. I was shocked, since the piece was written seventy years ago, was very brief, was written for a traditional Western instrument, and presented no monumental analytical challenges that I could see. Granted, it did not yield to traditional Rameau-style harmonic reductions, but neither does most music written since Wagner. Here was a student trying to understand the achievements of one of America’s most important ultramodernists, without a clue about how to approach her music. It wasn’t simply that the music did not “speak to him,” it was that he could not even hear what it was saying. Having taught at other institutions, I know that this situation is not unique to FSU, but it does need to be remedied. Breaking down the walls between musicology and theory is part of the way to my perfect world.

Students must be given the tools to understand the rich variety of their own musical culture so that when they are asked to pass judgment on the quality or effectiveness of a nontraditional work (however that is defined), their judgment is based upon informed understanding and not entrenched ignorance. In the best departments and schools, theorists and historians are not teaching different subjects but are, rather, emphasizing different aspects of the same subject. Our musicology students need to benefit from both points of view.

My own scholarship regularly takes me outside “musicology corner,” as it is affectionately known at FSU, and into discussions with composers, theorists, performers, art historians, cultural historians, geographers, and philosophers. A

desire to understand the ways music converses with the larger culture fuels my eagerness to enlarge the vision of my students. I believe this is the only course of action if our discipline is to resonate beyond its small coterie of practitioners. We must see music as part of something bigger. And we will, or we will cease to be, because this is the future for musicology.

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# THE FUTURE OF MUSIC THEORY

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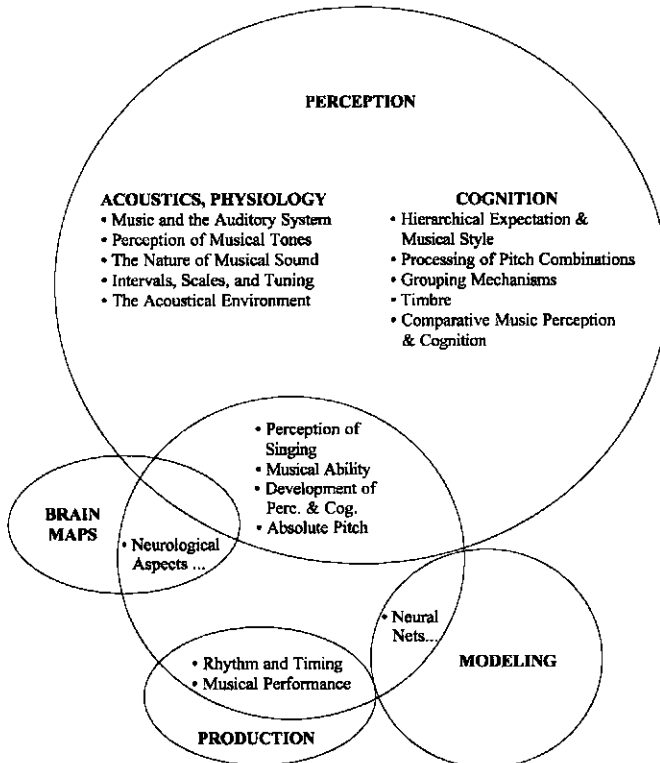
## MUSIC COGNITION RESEARCH AND THE MUSIC THEORY PROGRAM

DAVID BUTLER

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In his excellent review of the second edition of Diana Deutsch's *The Psychology of Music*, Dan Levitin asserts that during the seventeen years since the first edition appeared, this seminal book has not only helped to define the research field, it has helped to shape it.<sup>1</sup> Levitin points out that most of the current high-activity research areas in the field of music cognition were central topics in that first edition. If Levitin's assertions about the accuracy of the book as a reflection of the field are reasonable, and I believe they are, then we should be able to get

**Figure 1.** Chapter Headings from D. Deutsch, *The Psychology of Music*, 2nd ed. (San Diego: Academic Press, 1999).

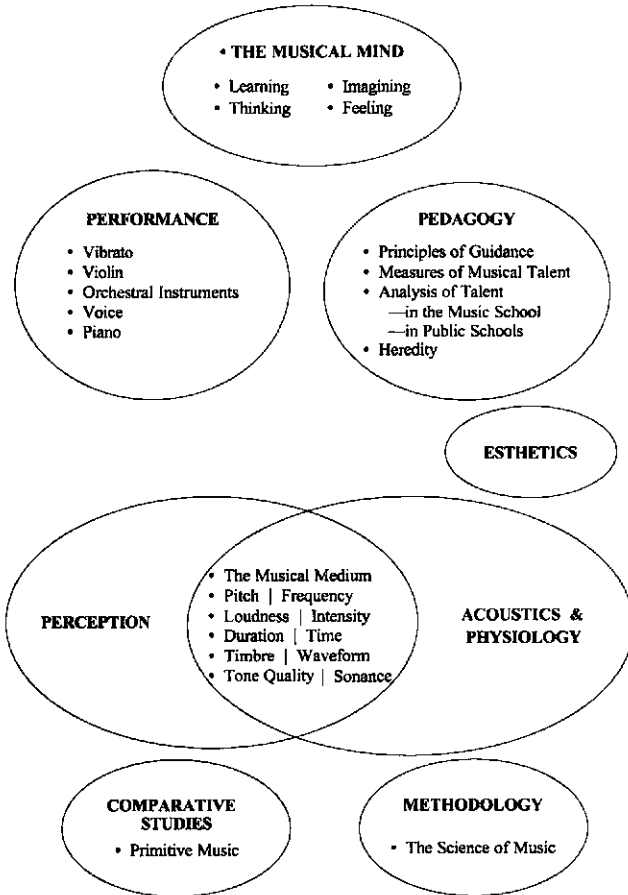


a quick overview of the field by inspecting the chapter headings of the book's new edition (see figure 1).

One could group these chapter headings in other ways, but this arrangement seems sensible to me. These topics overlap considerably. For example, I think we would prefer to listen to music performance in which the performer is listening to what's being played, and recent research has also begun to show that the most accurate analytic listening is linked to a tacit, internalized "performance" of what is being heard. I have arranged the chapter titles in a loose Venn diagram format to show that overlap (see figure 2).

Judging simply by the number of chapters devoted to each area in the diagram, the central focus of attention seems to be on studies of musical perception—

**Figure 2.** Chapter Headings from C. Seashore, *Psychology of Music*, 1st ed. (New York: McGraw-Hill, 1938; reprinted New York: Dover, 1967).





some of it still at the physical and/or sensory level (“Acoustics, Physiology”), but much of it (“Cognition”) involving acquired listening skills. The area I call “Production” can involve several types of studies, but the most commonly studied “production” activities in the literature are music performance and composition. The “Modeling” area includes a variety of studies of algorithmic formalizations of musical activities. “Brain Maps” is a shorthand term for any of the growing number of studies involving monitoring the brain’s electrical or electrochemical activity during musical thought. Much of what goes on these days in music cognition research would have been either impossible or unfeasible just two decades ago, but revolutionary developments in both information technology and music technology have now made most of this research not only possible, but affordable.

One big question you might have at this point is whether this research is having any impact on other music research and, if so, what that impact might be. I suggest that research in music cognition has already begun to have an important effect on the traditional area of music theory: it has forced music theorists to reexamine some of their most influential theories. In the area of Schenkerian theory, experimental results suggest that listeners—even highly trained musicians—are certainly not perfect in their ability to determine whether a piece of tonal music in fact ends in the same key in which it began, or whether it has migrated to another key and failed to return.<sup>2</sup> Experimental studies have also raised the perceptibility issue with regard to pitch-class set types. A number of studies have turned up clear evidence that musical listeners (ranging from novice to expert in the various experiments) cannot reliably distinguish even three- and four-member pitch-class sets belonging to the same set type from those belonging to different set types.<sup>3</sup> Although it would be rash to conclude that these important musical theories have been mooted by the perceptual studies, it is not overreaching to say that these studies raise intriguing and important epistemological questions: should our theories of music be limited to what’s hearable? N. Cook argues that they should not—that analysis-driven theories of music can and must go beyond perception because one goal of such theories may be to “change the way people experience the music.”<sup>4</sup> The “how” of music cognition research could have as great an effect on the area of music theory as the “what”: the growth of music cognition as a subdomain of music theory carries with it a shift toward empiricism and away from the rationalistic and humanistic roots of traditional music theory. A perennial student complaint about music theory courses is that they aren’t relevant to the students’ other musical activities and that they are too tightly locked into the visual domain—too dependent on notation. These complaints may become fewer and milder if (as has been true of Schenkerian and pitch-class set theory) the research work in music cognition spreads through graduate seminars in music theory and begins to trickle down into the undergraduate core program, becoming a larger part of what most nontheorists consider “music theory.”

Music cognition research has begun to impinge on areas beyond music theory, as well. One of the most obvious points of contact would seem to be in the area of aural training, and recent work by several leaders in the aural training field suggests that experimental results in music cognition are beginning to guide our aural training pedagogy. In a very different vein, research in both music cognition and ethnomusicology could be transformed by the huge databases of music from around the world that have now been encoded and stored on computers. One can now ask questions or make assertions about music from various cultures and then begin to answer the questions (or test the assertions) by consulting the contents of those databases. (To find out more about one of these projects, visit <http://www.music-cog.ohio-state.edu/Humdrum/index.html>.)

An important branch of music education research has embraced empirical methodology for years. Experimental research in music education and in music cognition has tended to be reported in separate conferences and journals; crosstalk between these areas certainly should expand, and the contents of the conference programs and journals indicate that this expansion is beginning.

The discussion thus far has given a fleeting impression of the current state of the research area of music cognition. It might be possible to get a hint of the near future of this area by examining its recent past, comparing the contents of Deutsch's important book<sup>5</sup> to an earlier book with virtually the same name.

C. Seashore's book *Psychology of Music*<sup>6</sup> was the pinnacle publication of its era in this field, and although it was a very different era in terms of technology and methodology, the topics of the two books are similar in some of the most important respects. For example, Seashore was centrally interested in music perception and musical performance, still at the center of today's research arena. But in Seashore's era, the field of psychology (including music psychology) was hard in the grip of the behaviorists' school of thought, which held that one should not try to peer into the "black box" of higher-level mental processes. These were characterized as too idiosyncratically tangled up with the variables of learning and acquired mental and motor skills. Be that as it may, musicians have always known that it is just these higher-level mental processes and acquired skills that both guide and propel musical activities. It has only been within the last quarter-century that the area of music cognition has really begun to address these musical activities at an acceptable level of musical reality and, equipped with the technology, has been able to carry out this work at an acceptable level of precision.

Finally, a comparison of the Seashore and Deutsch books does show some differences that should be pointed out. While Levitin<sup>7</sup> notes that the Deutsch book sidesteps the topic of emotion in music, Seashore devotes a chapter to aesthetics and also discusses musical "feeling" in his larger discussion of the "musical mind." While Deutsch's book gives a relatively small amount of attention to cognitive development and the acquisition of cognitive skills and almost no attention to the teaching-learning process, Seashore devotes a large part of his book to pedagogical issues. It could be that this difference gives us

a glimpse of the near future in the area of music cognition. There seems to be a widespread agreement among those who feel compelled to categorize things that the area of “music cognition” fits best under the rubric “music theory.” The experimental and theoretical literature of the music cognition area seem to corroborate this assumption: experimental questions tend to be expressed within the context of music theory, and experimental results are typically interpreted in the same context. But this connection between music cognition and music theory seems both narrow and unnecessary. After all, music theories typically have been erected on foundations derived either from acoustics or from mathematics, and so it seems reasonable to ask if music theorists who follow this tradition really are (as is often asserted by cognitive scientists) the best generators of hypotheses for music cognition testing. It seems reasonable to assume that psychologists’ hypotheses about the mental operations involved in musical activities might be derived more directly from those involved in those very activities: the aural training teacher (and student), the performer, the composer, and the elementary music teacher.

Let me summarize these remarks by proposing three points. First, although music cognition research has been criticized as being too narrowly focused and as producing results we all thought we knew in the first place, this criticism should be balanced against the realization that the research in this area allows us to begin making statements of knowledge about music that are based on evidence—rather than statements of belief that are based on faith. Second (and this is directed to you as music administrators), please be aware that the area of music cognition is not just one more administrative mouth to feed, one more program competing for your scarce resources. The musicians involved in music cognition research are already appearing among your faculty, within the traditional administrative partitions. In fact, these musicians would not be effective in their music cognition research if they did not have solid training and experience in one or more of these areas: one of the most important objectives of successful research in this area is that it be musically realistic. Third, and perhaps most important, studies in music cognition are making it increasingly apparent how connected the areas of musical understanding are to one another, rather than how different they are. *If* the field continues to grow in the direction it now seems to be headed, this research—and the pedagogy that it informs—should draw the areas of your program closer together.

### Endnotes

<sup>1</sup> Diana Deutsch, *The Psychology of Music*, 2d ed. (San Diego: Academic Press, 1999); and Dan Levitin, “Review of *The Psychology of Music*,” *Music Perception* 16 (1999): 495–506.

<sup>2</sup>For example, see N. Cook, “The Perception of Large-Scale Tonal Closure,” *Music Perception* 5 (1987): 197–206; and E. Marvin and A. Brinkman, “The Effect of Modulation and Formal Manipulation on Perception of Tonic Closure by Expert Listeners,” *Music Perception* 26 (1999): 389–408.

<sup>3</sup>For example, see D. Gibson, "The Aural Perception of Nontraditional Chords in Selected Theoretical Relationships: A Computer-generated Experiment," *Journal of Research in Music Education* 34, no. 4 (1986): 5–23; and A. Samplaski, "Perception of Selected Tetrachord Voicings: A Multidimensional Scaling Analysis" (paper presented at the conference of the Society for Music Perception and Cognition, Northwestern University, August 1999).

<sup>4</sup>N. Cook, "Perception: A Perspective from Music Theory," in R. Aiello, ed., *Musical Perceptions* (New York: Oxford University Press, 1994), 89.

<sup>5</sup>Deutsch, see note 1 above.

<sup>6</sup>C. Seashore, *Psychology of Music* (New York: McGraw-Hill, 1938; reprinted. New York: Dover, 1967).

<sup>7</sup>Levitin, see note 1 above.

## RESTORING MUSIC PRACTICE TO MUSIC THEORY

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“Music theory” is a misnomer. Ask entering first-year music majors what they think their music theory study will be like, and you are likely to get one of the following responses:

- “I don’t know, but the subject scares me.”
- “It’s just part writing.”
- “It’s too much like math.”
- “It’s boring.”
- “It has nothing to do with *real* music—I’m really here to improve my skill as a performer.”

Educators who have the responsibility of teaching music theory’s heard equivalent—aural skills—encounter even more negative preconceptions. One of my colleagues has even compared aural skills to musical dentistry, necessary but inevitably unpleasant. Even the semantics of our course titles encourage such prejudices among our students. “Theory,” after all, is commonly regarded in everyday conversation as the opposite of “practice”—“That may work in theory, but it’s different in the real world.” Similarly, universities routinely offer courses in “ear training,” as though the ear could be trained to do harmonic- and rhythmic-dictation calisthenics that have little to do with actual music.

What is a useful paradigm for music theory as we enter the much-ballyhooed new millennium? Is it part writing? Is it being able to label every nonchord tone accurately? Can we identify useful models for theory instruction outside the conventional music-theory domain? For example, is a sitar master instructing his student, by ear, in the nuances of a raga practicing music theory? What about the garage band exploring the potential for improvisation over a twelve-bar-blues “ground bass”? Or the jazz pianist who teaches her young acquaintance sitting in with the band the “I Got Rhythm” changes?

Students’ ears in the college years are potentially receptive to a multitude of life-changing musical experiences. With so many changes taking place as these students grow to maturity and find their place in the world and in society, it makes sense that students listen to unfamiliar music with the aim of situating it within the realm of already-familiar musical experience. (Incidentally, by “unfamiliar music,” I mean Beethoven as much as Tibetan chant.) I wonder whether we as music theorists are unfortunately missing out on this opportunity by teaching undergraduate theory through formal constructs (i.e., part writing “rules”) and models (i.e., Bach chorales) that are holdovers from nineteenth-century pedagogy. If music theory is “all about the ear,” may we be contributing to a bifurcation of our profession through decontextualized whole-note harmonic

progressions, Schenkerian graphs, and other examples that engage the eye instead of the ear? Educators often speak of “visual aids” as an important element for a good presentation. Are we, as music theorists, using enough “aural aids”? As one of my young students might say, “It’s all about the ear.”

The future of music theory pedagogy, I believe, rests in our ability to reconnect the heuristic laws of music theory with the immediacy of the ear in daily practice. The earliest music theorists sought to explain contemporary musical practices by describing the commonalities that defined those practices. Over the last century, however, the trend in traditional music theory has until recently been driven by the urge to create a thorough taxonomy of musical elements—emphasizing their differences, with a new term for each different element. For example, Walter Piston’s classic *Harmony* text, first published in 1941, devotes twenty-four pages to the classification of nonharmonic tones.<sup>1</sup> Theorists disagree about the meaning of terms such as *appoggiatura* and *cambiata* and endlessly debate the proper Roman-numeral nomenclature of a second-inversion tonic chord immediately preceding a perfect authentic cadence. The lack of consistency among theory texts—and theorists—leads many students to conclude that theorists don’t *really* know what they’re talking about anyway and that the beauty of the music itself transcends any theorist’s attempt to dissect the piece with desiccated examples. Theory becomes irrelevant—it’s not fact, “it’s only music theory.”

The challenge before us, to paraphrase those eminent practicing music theorists, the Rolling Stones, is to extend that dismissive statement to say, “it’s only music theory . . . but I like it.” A truly musician-friendly music theory would take into account the full span of music in our culture—not only the common-practice-period Western art music that graces our symphony halls and opera houses but jazz, rock, gospel, country, rap, world-beat, techno, movie soundtracks, and elevator music. I advocate this inclusion not in the interest of maintaining arbitrary multicultural quotas but in the interest of explicating the structure of music as it is encountered in our daily lives.

An anecdote will help to explain. In my first year of teaching music theory at Northwestern, I was attempting to explain tonicization and secondary dominants, and the discussion was getting nowhere. As I detailed the arcana of “V of’s” and closely related keys and tonicizing leading tones, I found myself encountering befuddlement at every turn. In the back of my class sat a guitar major, whom I’ll call Joe. Joe sat every day in the back row, slouched under a backward painter’s cap, understanding the subject but every day silently questioning its relevance for him. On this day he seemed to be slightly more interested in the material, or rather, in his classmates’ lack of comprehension. Finally, he spoke up and said, sighing with irritation: “Man, it’s just so easy! E goes to A, A goes to D, D goes to G. . . ,” demonstrating with air-guitar fingerings all the while. Joe used his own musical practice to make what he was learning *real*, in a way his classmates—and I—were not.

Another aspect of daily musical practice, so familiar to our students and so esoteric within the textbooks, is the area of rhythm and meter. One recent text

posits the existence of “quadruple meter” alongside duple and triple meter, with the usual duple and compound divisions, resulting in six different metric classifications before reluctantly conceding, “in judging a piece by our ear alone, we can only guess the beat value [the composer] may have selected.”<sup>2</sup> In other words, a piece notated in triplet-eighth-note groupings in 3/4 time (“simple triple”) is aurally indistinguishable from a piece in 9/8 time (“compound triple”), and distinctions between “duple” and “quadruple” vanish at a fast tempo. Piston “reduces” the texture of a Beethoven sonata by removing its pitch content and separating voices in the texture, which arguably doesn’t help matters much. A more listener-friendly approach might be to adapt the models of metric hierarchy found in Lerdahl and Jackendoff’s *A Generative Theory of Tonal Music*,<sup>3</sup> resulting in a graph of layers that reveals the passage’s metric organization. Such a schematic helps students conceptualize the notational organization of smaller durations with beams and flags, and also (at the higher, slower levels of hierarchy) it can be used to explore phrase structure, hypermeter, and the impact of tempo on our perception of meter.

There are more commonalities among musical styles than the old-guard custodians of culture would have us realize. A well-chosen selection of examples from across historical periods and styles will serve to illustrate the pervasiveness and importance of the musical elements we introduce to our students. I do not mean the inclusion of, for example, one “token” excerpt from the Beatles, but instead a true, balanced variety of complementary examples. For instance, motivic analysis may be introduced not only through the music of Bach, but with examples from Thelonius Monk, Richard Strauss, and the Dave Matthews Band as well.

Underlying this diversity of styles is the idea that much Western and Western-influenced music contains easily distinguishable harmonic patterns, such as I-V-I, ii6-V-I, or I $\hat{6}$ -V-I, that are often then elaborated upon or strung together to form larger progressions. When taught from these patterns, the student can not only be better prepared for score analysis (arguably the most valuable skill to be learned in music theory) but can more easily learn concepts such as prolongation and yes, even part writing (through observance of the behavior of tendency tones within chord progressions).

Sight-reading, style awareness, improvisation, and ear training are other areas that stand to benefit from this approach. The performer who is thoroughly familiar with the most common harmonic models is able to “predict” more accurately where a progression will go (and learn to be surprised when it disconfirms their expectations!). The performer is more able to improvise an accompaniment for a passage (or to realize a continuo part) and will be more aware of errors in his or her playing or singing. In short, a working, fluent knowledge of music theory becomes useful.

A powerful tool for involving students in their own education involves the use of student-submitted tapes or CDs. At the beginning of each year, I ask my first-year students to submit a tape or a home-burned CD with three or four pieces of music that they really, truly love—in any genre. Students respond

enthusiastically to the task, and I am always surprised by the variety of musics that reach our students' ears. One "typical" student tape might contain, for example, a Mahler symphonic movement, rap from the Beastie Boys, confessional balladry from the classically trained Tori Amos, and Brazilian bossa nova. At the very least, I get to learn a little more about my students' tastes, and students feel that their tastes are validated. Often I am able to find extremely useful examples of concepts such as cadential six-four chords, additive meter, modes, modulation, sonata form, and common harmonic progressions. The legacy of America's "Golden Age" of popular song—composers such as George Gershwin, Irving Berlin, Jerome Kern, and Scott Joplin—gives educators a rich resource for harmonic progressions that have their counterparts in, say, the music of Mozart. (Even the most "exotic" of world musics can be used to illustrate indigenous and culturally determined approaches to such generalized constructs as meter, tuning, and scale.) While it is true that listening to the tapes and cataloging what can be used is initially quite labor intensive, the examples serve me well throughout the year and, at the end of the year, the recordings are returned to the students.

We need no reminders that our students are becoming increasingly diverse, reflecting the growing diversity of our society in general. Unfortunately, another type of diversity is manifest in our classrooms—the diversity of the "haves" and "have-nots" in terms of funding for music at the elementary, junior high, and high school levels. Devising a curriculum that is adaptable to the backgrounds and prior experiences of all students, in a way that marginalizes none and accepts all as worthy and equal members of a musical community, is perhaps the greatest challenge facing educators in the new century.

Technology can reinforce classroom instruction by making musical examples vivid for our students, provided everyone has equal access and is properly trained in the use of computers. While such resources may be beyond the reach of every music department at present, no discussion of the future of music theory pedagogy would be complete without mentioning the impact of technology.

Computer-aided instruction tools can be very powerful aids in bringing students with less background in music theory on a par with their more affluent peers. Course materials—the syllabus, handouts, and so forth—can be assembled on a course web site; class documents could even be enhanced with mp3 file examples. Of course, copyright restrictions might make the cost of some examples prohibitive, but costs could be controlled with a little careful research. Using recordings of student performers and ensembles (from recitals or campus concerts?) to play public domain art-music examples, for example, might involve little more than the verbal permission of the artist or ensemble director.

In conclusion, the resources available to educators who teach music theory are many. Popular music and the music of other cultures represent a particularly exciting new frontier for the field, one that has barely been explored because of the prohibitive costs of including accurate musical transcriptions as examples in our textbooks. One should not hesitate to incorporate such music in the belief



that students won't know a so-called "classic rock" song—there's a very real chance they won't know that Bach chorale, either. Technology, if available to all, can be an extremely powerful enhancement to learning and can be used to foster a dialogue between teacher and students and among students.

If we are to make music theory relevant to our students' musical lives, they need to be engaged in the subject beyond what is covered in their theory class and assigned in their homework. If the ultimate object of music theory is to facilitate our understanding of what we hear when we hear music, we need to listen, and encourage our students to listen, to a variety of musical styles and genres. We should sing in our theory classes and discuss theory concepts in our aural skills classes; even if the subjects are taught separately, they can still interpenetrate. Composition and improvisation are excellent tools for putting theory into practice; in fact, incorporating improvisation into the teaching of music theory would merely restore a tradition going back to continuo playing from figured bass and improvising on fugue subjects in the Baroque period.

We can make theory meaningful in the practice room, rehearsal studio, or dormitory room by teaching our students the techniques of score analysis. Emphasizing the commonalities of musical styles will contribute to a welcome streamlining of the analytical lexicon. (For example, one can use schematic means such as Lerdahl and Jackendoff's layers of metric structure to demystify meter.<sup>4</sup>) By encouraging the participation of our students in contributing musical materials, we enrich their classroom experience as we, in turn, open ourselves to new resources we might not otherwise encounter. All of these aspects of pedagogy can be enhanced by the use of technology—especially as software is developed to encourage real-time analysis and application of aural skills in a theory context. Our students hear more music—in a much wider range of musical styles—than their counterparts in nineteenth-century Vienna would have found possible. As we enter the twenty-first century, we must broaden our vision of what music theory is to account for all forms of musical experience. Our students will be more versatile, more capable musicians for it.

### Endnotes

<sup>1</sup> Walter Piston, *Harmony* (New York: W. W. Norton, 1987), 115–39.

<sup>2</sup> Robert Gauldin, *Harmonic Practice in Tonal Music* (New York: W. W. Norton, 1997), 21.

<sup>3</sup> Fred Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge: MIT Press, 1983).

<sup>4</sup> *Ibid.*

# MUSIC THEORY RESEARCH AND CURRICULA: PAST, PRESENT, AND FUTURE

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As we meet on the brink of the year 2000, organizations around the country and the world are taking time to assess their past and future. I have been asked to do so for the discipline of music theory. Let me begin with an anecdote about my own training, since it helps to situate music theory curricula in the late 1970s. My undergraduate degree came from a liberal arts college, with a fine NASM-accredited music department, where I completed a double major in performance (organ) and what was called "theory-comp." Theory-comp was a single degree and, in retrospect, it consisted mostly of "comp"—composition lessons plus a few upper-division courses in counterpoint and orchestration. I then entered graduate study at a large music school as a composition major. What I discovered as I began my coursework was a truly eye-opening experience. You see, my understanding of the discipline of music theory, at that point in my education, was knowing the difference between the three types of augmented sixth chords. That's it: music theory for me was part-writing, Roman numerals, and (at its pinnacle) augmented sixths. Yet here I was, enrolled in a graduate Schenker analysis class and a set theory class. My eyes were opened and I changed majors: to theory.

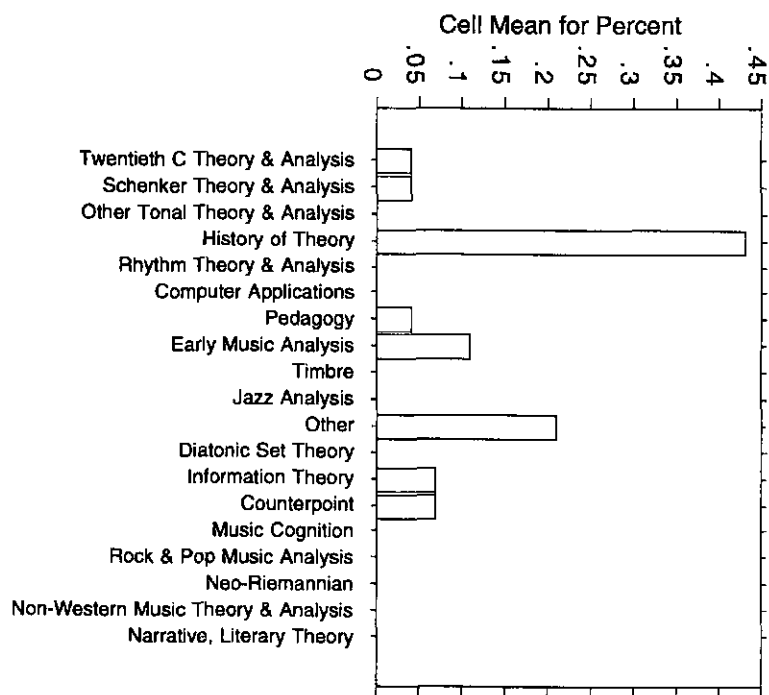
I recount this story mainly because it reflects how young music theory is as a distinct discipline in higher education in the United States. It serves as an initial benchmark as we consider how undergraduate theory course content has changed over the last twenty-some years and how it continues to evolve as a reflection of the research discipline. In the 1970s, undergraduate theory classes were often (indeed, mostly) taught by composers and performers. Bona fide music theorists on collegiate faculties were uncommon because music theory—as distinct from composition and musicology—was a fairly new discipline. Few Ph.D. programs existed in music theory, and it was only in 1978 that our Society for Music Theory held its first meeting, jointly with the American Musicological Society. The society's formation was not without controversy, by the way. Prominent music theorists spoke eloquently for and against the formation of our own society.<sup>1</sup> Now, over twenty years later and looking forward, we can see that the discipline of music theory is flourishing in its own right: our national society is strong; research areas within the discipline continue to grow; there is a demand for music theorists in colleges and universities nationwide; and regional music theory societies (sixteen at last count) continue to form in new geographic areas.

But what do music theorists contribute to college campuses and to music scholarship that is distinct from the contributions of composers and musicologists? Why it is important to nurture this discipline, to hire music theory specialists? How does music theory interact with other disciplines? Where are we going from

here? To answer these questions, let us turn now to the research side of our field to see what has engaged music theorists intellectually over the past decades. We will then use this perspective to look into the future—to see what aspects of that research are now helping to shape music theory curricula.

In 1957, some twenty years before the founding of the Society for Music Theory, the music theorists at Yale University broke ground on this new discipline by establishing the *Journal of Music Theory* (JMT). Figure 1 provides a bar graph that summarizes the topical content of the journal's first four years. The graph is telling, since it shows how closely allied music theory research was with musicological research: nearly half of the articles were essays on the history of theory, another 11 percent focused on analyses of pre-Baroque music literature, and 7 percent detailed principles of contrapuntal voice leading.<sup>2</sup> Very few of the articles focused on tonal or atonal music analysis. Yet two of these articles, from 1959, were destined to become important landmarks in the discipline's early years—Allen Forte's article, "Schenker's Conception of Musical Structure," and Roy Travis's article, "Toward a New Concept of Tonality?"—because they

**Figure 1.** *Journal of Music Theory*, Vols. 1–4 (1957–1960)

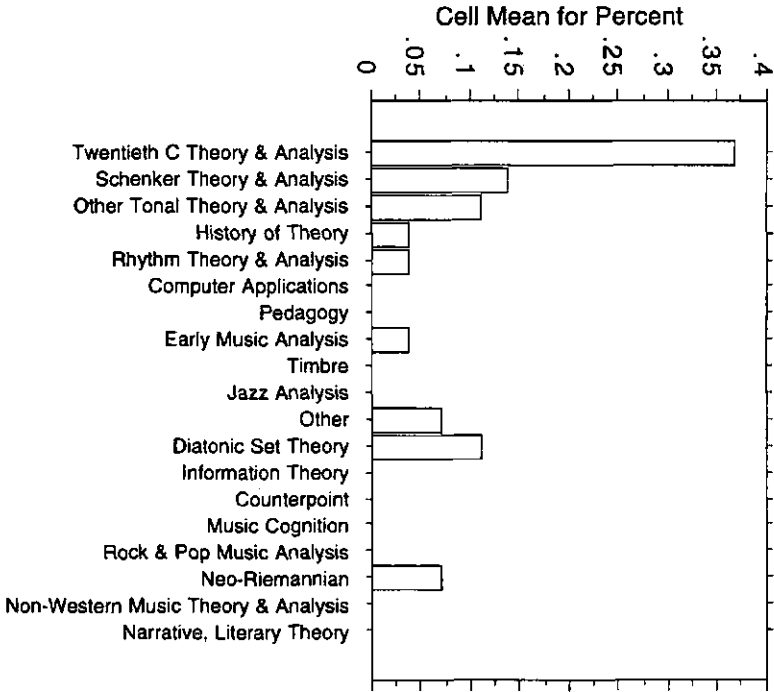


dealt head-on with music analysis and because they introduced the theories of Heinrich Schenker to the mainstream music theory readership.<sup>3</sup>

Figure 2 summarizes the four most recent years of *JMT*. In this graph, we see that articles on the history of theory, early music analysis, and counterpoint—which were staples of the early issues—are only minimally represented and that analytical essays have greatly increased. Indeed, the focus of music theorists contributing to recent volumes seems to lie squarely upon theory and analysis of twentieth-century music: 37 percent of the articles fall into this category. Tonal theory and analysis likewise receives strong attention: 25 percent of the articles, if we combine the Schenkerian and non-Schenkerian approaches, are in this category. If we measure the health of the discipline, in part, by the emergence of new topics for study, then we should point out articles on rhythmic theory and analysis, diatonic set theory, and neo-Riemannian theory.<sup>4</sup>

*JMT*, of course, should not be our only indicator of music theory research trends in the United States. The journal of the Society for Music Theory, *Music Theory Spectrum*, provides another benchmark. *Spectrum's* first four years

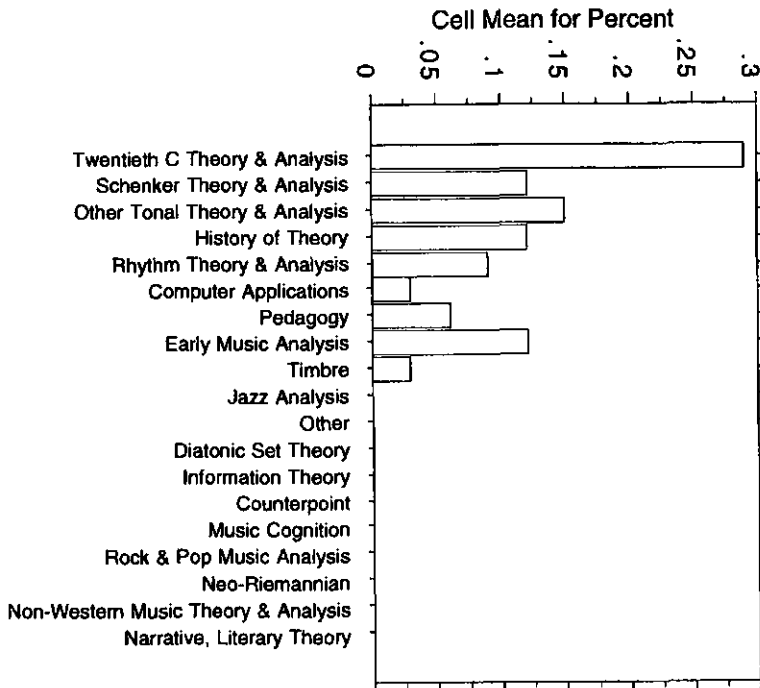
Figure 2. *Journal of Music Theory*, Recent (1995–1998)



(1979–82) are summarized in figure 3. True to the journal’s mission of representing a full “spectrum” of music theory research, the graph shows a range of articles on music analysis, history of theory, rhythmic analysis, computer applications, pedagogy, and timbre. By 1979, we can already see how the field has shifted away from the heavy emphasis on history of theory and early music analysis, which we saw in the first issues of *JMT*, toward research on the theory and analysis of tonal and twentieth-century musical compositions. This emphasis is precisely what distinguished most music theorists from musicologists in the late 1970s through the early 1990s—music theorists dealt, in depth, with the structure of musical artworks themselves, while musicologists focused on the historical and cultural contexts in which compositions were created and performed. Indeed, during this period, polemical essays were exchanged that argued about whether individual compositions could or should be analyzed solely to reveal the beauty and logic of their musical structure, or whether such analyses were misguided from the start because they did not consider the contexts in which the works were composed.<sup>5</sup>

During the early years of the Society for Music Theory, the discipline was dominated by two groups of music theorists. The first consisted of musicians

Figure 3. *Music Theory Spectrum*, Vols. 1–4 (1979–1982)



responsible for the transmission of Heinrich Schenker's theories from Europe to the United States, the translation of his books and articles, and the publication of Schenkerian analyses of tonal works. Schenkerian analysis liberated music theorists from simply "Roman-numeralizing" tonal music and gave them rigorous tools to examine the interaction of harmony with counterpoint, voice-leading, and motivic structure. Likewise, the formalization by American music theorists of principles underlying atonal and serial music structure set the stage for a flowering of analyses of music of this century. Scientific and mathematical principles were adapted to the music-theoretical sphere by Milton Babbitt and others. With these new tools in place, the discipline flourished, its society and publications grew, and Ph.D. programs in music theory were founded across the nation.

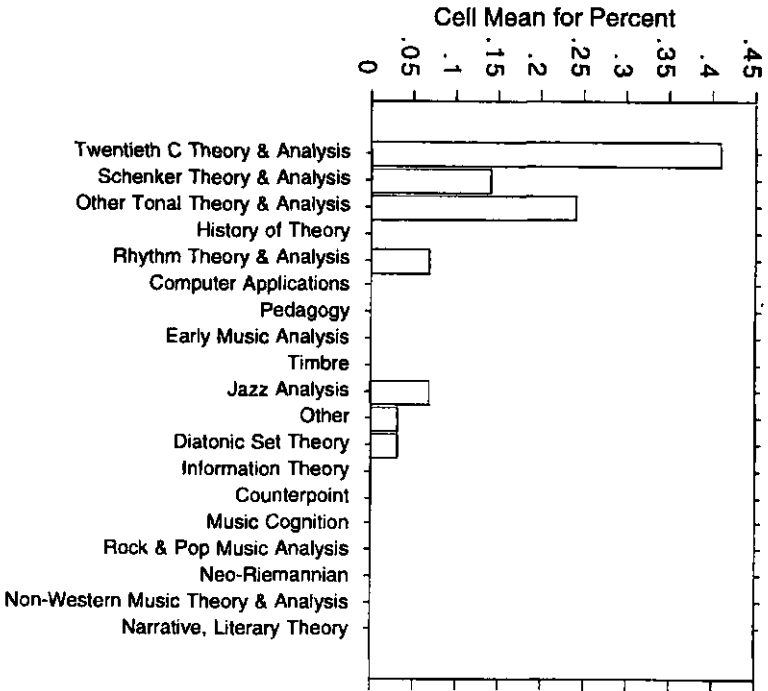
With time, the growth of Ph.D. programs in music theory, and the graduation of a generation of professional music theorists so trained, have fundamentally changed undergraduate theory instruction in the United States. Music departments in larger institutions regularly advertise job openings for music theory specialists, rather than assigning theory classes to performers or composers to teach. With specialists designing and teaching these courses and writing a new generation of theory textbooks, concepts derived from important music theorists like Schenker and Riemann and Fux are being mainstreamed—they are increasingly being taught to (and understood by) undergraduates. No longer are theory classes characterized predominantly by "vertical" theories of chord structure and progression—third stacking, Roman numeral labeling, tables of permissible root progressions, and primarily SATB textures. Instead, many freshmen are studying the interaction between harmony and counterpoint. They are writing soprano and bass lines by principles of species counterpoint, learning ways to prolong harmonic areas over the span of several chords, and understanding the logic of short-term tonicizations and more extended modulations within a larger musical design. Young performers are now aware that not all melodic tones or harmonies carry equal structural weight—a concept from Schenker that is directly relevant to musical interpretation in performance. In twentieth-century music analysis, most undergraduates now understand how two atonal melodies might be different realizations of a single set class, and they can usually identify this equivalence by finding a numerical prime-form representative. Undergraduates can build a twelve-tone matrix and can find combinatorial pairs of rows. This was not so when I was an undergraduate, at least not in most liberal arts colleges. This transformation in curriculum content—a reflection of the growth of music-theoretical research as a whole—has occurred in a little over twenty years, and it is not unique to the larger universities or schools of music, since these principles now appear increasingly in new undergraduate textbooks.

Now that we have some context for the recent history of our discipline, we can begin to ask what lies ahead. We left our tally of music theory articles

without examining the most recent issues of *Music Theory Spectrum*, which appear in figure 4. Here we see the advent of a new research area: jazz analysis. But is this graph of current publications really an indicator of the future? In our discipline, articles may take several years to make it into print. New research is often first “field tested” in the form of conference papers, then refined for publication. For a glimpse into the future, we might take a look at figure 5, which tallies the papers given in Atlanta at the 1999 annual meeting of the Society for Music Theory. Here we see a breadth in our discipline that is unparalleled when compared to the other charts: jazz analysis, music cognition, rock and pop analysis, non-Western music analysis, and analyses informed by queer and narrative theories.

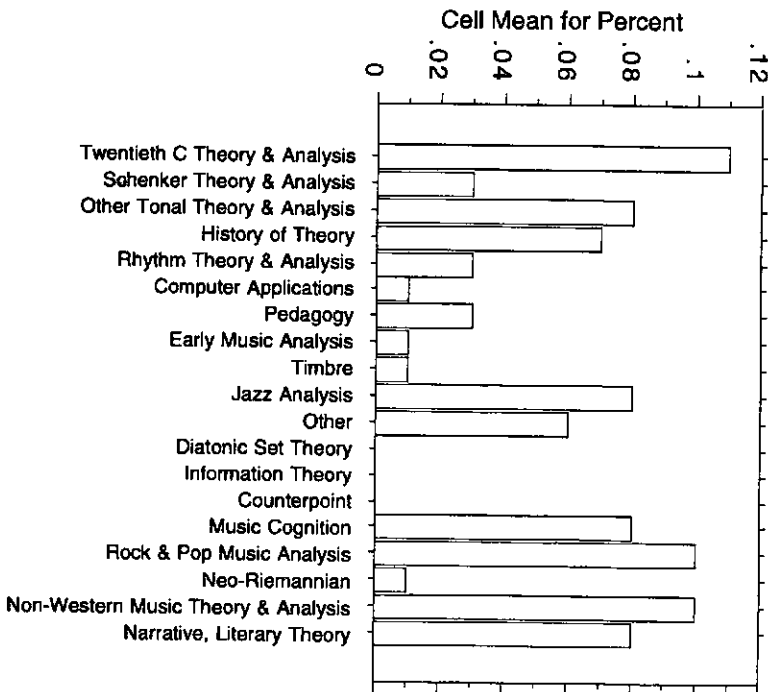
Perhaps a caveat is in order: a number of these papers were solicited for “special sessions” sponsored by the society’s special interest groups. Yet the

Figure 4. *Music Theory Spectrum*, Recent (1996–1999)



very existence of these groups (the Queer Discussion Group, the Jazz Theory and Analysis Group, the Music Cognition Group, the Music Theory and Philosophy Group, the Popular Music Group, and the Theory Pedagogy Group) demonstrates a broadening of the interests of the society's members—away from the axis of Schenker theory on the one hand and set theory on the other—toward consideration of music beyond the traditional limited canon of Western art music, to include of jazz, rock, popular music, music by women, and non-Western music. As music theorists begin to specialize in these repertoires—particularly popular music and non-Western music analysis—we begin to use new analytical models and work from new perspectives, some of which involve studying the sociological contexts in which this music is composed and performed. Thus we see some branches of music theory beginning to come full circle with respect to musicological research.

Figure 5. Society for Music Theory, Recent Conference (Atlanta, 1999)





This graph also shows how music theory has been enriched by cross-disciplinary research, and the Society for Music Theory special interest groups likewise reflect this trend—especially groups such as those on music theory and philosophy and music cognition and the gay and lesbian discussion group. Narrative and literary theories, semiotics, linguistics, mathematical group theory, anthropology, phenomenology, feminist theory, postmodernism—all these have influenced music theorists in recent years. Music cognition research, as one example of a cross-disciplinary field, has engaged cognitive scientists, psycholinguists, medical doctors, and computer scientists in joint research with music theorists—and our field is richer for their rigorous contributions. Indeed, the growth of this interdisciplinary field is striking: the last two decades have seen the birth of a society devoted entirely to the study of music cognition, and there are three journals in English devoted to this topic: *Music Perception*, *Psychomusicology*, and *Psychology of Music*. Advances in computer science continue to impact our field as well. We are able to represent entire musical scores in computer data structures for sophisticated computer analysis; we can analyze the properties of acoustic and synthesized sound on personal computers to a degree unimaginable a fifteen years ago; and we can communicate our findings to others almost instantaneously on the World Wide Web.

Will this broadening of our discipline impact collegiate and university curricula? Undoubtedly. Already, at my institution, the theory department has offered graduate courses in music cognition, popular music analysis, jazz analysis, and non-Western music analysis. Faculty members have advised dissertations in all of these areas. Our department will soon form a subcommittee to consider the integration of American vernacular musics throughout the entire undergraduate theory curriculum; our twentieth-century theory course already has a sizable unit on rock analysis. But we are hardly unique in this respect; curriculum revisions are occurring across the United States and changes along these lines are being discussed everywhere. In terms of music technology, object-oriented programming languages, multimedia platforms, desktop music recording and editing, and the growth and sophistication of the World Wide Web allow us to integrate text, graphics, music notation, MIDI, recorded sound, and links to related Web sites. Professors teaching in “smart classrooms” will increasingly bring their lectures to life at the computer with myriad musical and visual examples. Instructor-designed Web sites geared specifically around a particular course are already increasingly common.

So, what is the future of music theory? Clearly, interaction between music theory and disciplines outside of music will play a major role in the future, as will the growth of technology. This is all to the good. Schenkerian and atonal set-theoretical principles will continue to be used and expanded in their power and scope. These principles will continue to influence curricula for undergraduates and graduate students in all majors. However, the explosion of subdisciplines within music theory will make it increasingly difficult for any one person to master the field in all its breadth, or for any one music school to “cover” the

entire spectrum of music theory research in its core courses. Faculty members will probably need to guide students in directed readings and independent research projects geared to their interests in specialized topics that may not be covered in courses. Graduate students in music theory will probably self-select schools whose faculty specialize in a particular area: music cognition, semiotics, computer applications, or Schenker analysis. Among the challenges for graduate curriculum development will be the need to ensure that our graduate theory students are aware of the diverse possibilities within the field, but that they also continue to have good basic musical skills in keyboard harmony, counterpoint, sight singing, and so on—as well as a strong knowledge of the repertoire—a foundation on which to build before they begin to specialize.

Undergraduate curricula will probably become strained as they attempt to include diverse musics and music theories. Faculty members may struggle in setting priorities, especially in a climate where so many theory departments are being asked to do more in fewer semesters. Do we have to cut out staples like tonal counterpoint in order to make time for popular music analysis or non-Western music, or is there a way to do both effectively? Should students improvise from lead sheets as well as from figured bass, given a limited number of hours in the semester? How much part writing is really necessary? Should we require students to use music notation programs like *Finale* or *Sibelius*, and do we take theory class time to teach them? To cut to the heart of the matter, faculty members will need to decide which is more important: depth in transmitting a core set of music skills or breadth in surveying the diversity of music? Undoubtedly, different institutions will answer this question in different ways. But the act of reevaluating curricula is in itself a healthy process. It helps to reinvigorate theory teaching and reinvolve faculty members in critical assessment of their goals, priorities, teaching repertoire, and methods. It gets us talking to each other about our core pedagogical values. Sometimes it may result in reaffirming what we already do; sometimes it results in major change. What is clear is that music theory curricula across the United States are in a period of transition—a response to changing career paths, to a new awareness of musics outside the canon, and to the kind of innovations in the field of music theory that I've described today.

### Endnotes

<sup>1</sup> An eloquent accounting of the founding of the Society for Music Theory may be found in the first volume of *Music Theory Spectrum*, in an article by Richmond Browne, "The Inception of the Society for Music Theory," *Music Theory Spectrum* 1 (1979): 2–5.

<sup>2</sup> A few comments are in order about how I generated these graphs. I chose to make one and only one tally for each article; thus I was sometimes forced to choose between two topic areas for multifaceted articles. For example, I classified Richard Crocker's "*Musica Rhythmica* and *Musica Metrica* in Antique and Medieval Theory" as "history of theory" rather than "rhythmic theory and analysis." I simply could not classify several articles and placed them in the category called "other." These included, for example, Quentin Nordgren's "A Measure of Textural Patterns and Strengths." I also chose to include only articles and not to include book reviews nor submissions to what the *Journal*

of *Music Theory* called its “theory forum.” The theory forum, in fact, contains some important and ground-breaking short essays, but I chose not to count these, and focused solely on articles.

<sup>3</sup>Allen Forte, “Schenker’s Conception of Musical Structure,” *Journal of Music Theory* 3, no. 1 (1959): 1–30; and Roy Travis, “Toward a New Concept of Tonality?” *Journal of Music Theory* 3, no. 2 (1959): 257–84.

<sup>4</sup>Indeed, I excluded the most recent issue of *Journal of Music Theory* 42, no. 2 (1998) from my tally, since it is a special issue devoted entirely to neo-Riemannian theory with twelve articles on that topic.

<sup>5</sup>One example occurred on the occasion of Richard Taruskin’s review of Allen Forte’s *The Harmonic Organization of the Rite of Spring* (New Haven and London: Yale University Press, 1978); the review appears in *Current Musicology* 28 (1979). For insight into this exchange, see Taruskin’s “Letter to the Editor” in *Music Analysis* 5 (1986): 313–20. Forte replies in the same issue: “Letter to the Editor in Reply to Richard Taruskin from Allen Forte. Making Stravinsky Soup and Other Epistemusicological Pursuits: A Hymenopteran Response,” 321–37.

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## PREPARING FOR FRESHMAN THEORY THROUGH DISTANCE LEARNING

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### TOWARD ESTABLISHING A NATIONAL PREREQUISITE FOR FRESHMEN IN MUSIC THEORY: AN INTERACTIVE WEB SITE TUTORIAL

PAMELA L. POULIN

*Peabody Institute of the Johns Hopkins University*

Each year, we at Peabody and Eastman have a number of students who have not had the opportunity to learn music theory before coming as freshmen. There may be two reasons for this: (1) because of the cuts in music nationwide, often music theory is no longer offered in high schools that had been offering it, and/or (2) some private-lesson teachers do not incorporate music theory into the lesson. Freshmen in need of remediation are not unique to Eastman or Peabody—this is a national problem that demands a national solution. Is it too much to ask that students know and are proficient in the fundamentals of music theory: scales, key signatures, intervals, triads, meter, and rhythm? Can you, the directors, deans, and chairs of music schools and departments of music throughout the United States, require this of your incoming students? (This is not quantum physics, to be sure.) The answer is a resounding yes, *if* our prospective students have a widely available learning vehicle.

At present, there are programmed learning books in music theory by John Clough and Joyce Conley, and by Paul Harder and Gary Steinke.<sup>1</sup> Other very good self-paced textbooks include answers, but it is obvious that the students most in need of help are not completing these. Student-purchased paper textbooks are not working as a medium for all students. Consequently, students fail entrance and placement examinations in music theory and then additional funding is needed to staff remedial courses.

We at Peabody give a short, timed entrance examination in fundamentals during Audition Week. This allows students with deficiencies to get an idea of what they need to study. In this way, we can identify weak students and encourage them to bring themselves up to speed. In the case of very weak students, the music theory faculty recommends that they not be admitted. In May, after accepted students send in their admission deposit, we give those who have demonstrated weakness in fundamentals an assessment specifying their particular weaknesses (e.g., interval and triad spelling) and make recommendations for study over the summer. We inform students that they will be placed in fundamentals if they do

not pass a retest during August orientation week and that no college credit is given for this course. (However, the grades awarded for fundamentals appear on the semester grade report and become part of the GPA. We have found that awarding grades provides an incentive to work hard and do well in the course.)

In the process of supervising three sections of Music Theory Fundamentals a few years ago, I considered this problem and tried to come up with a solution that would be attractive and effective. I was awarded a Johns Hopkins University Electronic and Distance Education Grant in the spring of 1996. This gave me an opportunity to put into action in a new medium—a Web site—ideas I had on the teaching of music theory. The grant paid for software and for a salary for Jonathan Atleson, my then music theory teaching assistant at Peabody, to provide technology and design for the project. (Atleson is now a Ph.D. music theory student at Eastman and a teaching fellow in Eastman's music theory program.)

Elizabeth West Marvin, chair of Music Theory at Eastman, after hearing a paper Atleson and I gave for the Association for Technology in Music Instruction at Cleveland, approached Douglass Dempster, associate director for Academic Affairs at Eastman, who provided funding for the next two summers for Atleson to continue implementing the project, a Web site called "The Essentials of Music Theory." It is now being tested with incoming freshmen in need of remediation at the Eastman School of Music and Peabody Conservatory of Music. The Web site will be available in the spring of 2000 to accepted freshmen at Peabody and Eastman.

This Web site is a self-paced, interactive tutorial including answers. Students can make choices, a kind of "choose your own adventure book"—those of you who have or have had 10-year-olds at home may know this series. In my Web site, students can choose from a variety of activities that enrich the topic being presented. They can click buttons to open new learning opportunities.

The heart of the tutorial consists of short, expository sections, embedded with short exercises and questions; I did not want to wait until the end of a unit or section to try out what is being presented (although longer exercises are indeed included at the end of units). The layout of units is fairly typical. Each starts with half-steps/whole-steps, major scales, key signatures, minor scales, spelling intervals, triads, seventh chords, and rhythm and meter. I also include twentieth-century materials; for instance, other scales, whole tone, pentatonic scales, and major triads in new contexts, such as a pop symbol analysis of William Schuman's *Three Score Set*.

Students are encouraged to try out scales on the keyboard and on their instruments right away (if keyboards/musical instruments are handy) or later when practicing (they can print out the instructions). For example, there are only two whole-tone scales, so that if students can play each scale throughout the entire range of their instruments, at first starting on the lowest note and then starting a half step higher, they have a leg up in playing some contemporary musics. For example, on the clarinet, that would mean playing a whole-tone scale starting on E and then one starting on F.

For fully diminished seventh chords, since there are only three different ones in terms of sound, students are asked to start on the lowest note of their instruments and play a diminished seventh throughout the entire range of their instruments, ascending and descending. Then, they start a half step higher, repeat the process and then repeat it yet another half step higher. Again, on the clarinet this would be: e g b<sup>b</sup> d<sup>b</sup>; f a<sup>b</sup>/g<sup>#</sup> b d [g<sup>#</sup> b d f]; f<sup>#</sup> a c e<sup>b</sup> (e<sup>o</sup>7, f<sup>o</sup>7 and f<sup>#o</sup>7). Here the spelling does not matter; it is the playing that counts.

Students can choose to go deeper into topics through various enrichments: "Moments from Music History," "Music in Action" (application to one's own instrument), "Keyboard Action," and "Analysis Action." There are also links to other Web sites. For example, as students listen to Debussy's prelude, "Voiles," and answer questions, an introduction to analysis is included, where students discern the whole-tone scale in the music and realize that the whole-tone scale yields parallel major thirds and, thus, augmented triads. Why wait until the third year of college to introduce students to materials of the twentieth and twenty-first centuries?

Suggestions for improvisation at the keyboard are included (many non-pianists have keyboards today); for example, moving diminished triads in parallel motion up and down the keyboard, asking themselves where they have heard this sound used in this fashion before.

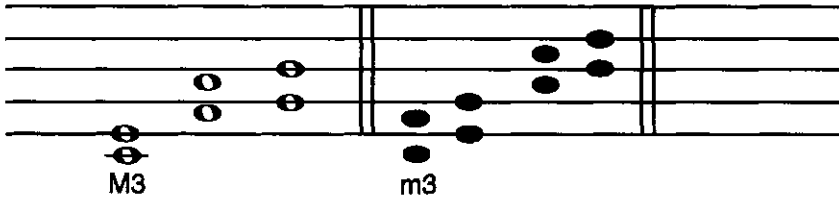
What distinguishes this approach from paper fundamental textbooks, other than that it is on the Web? It is written for performing musicians who read music and have, of course, already come in contact through the medium of their own instruments with many of the concepts and topics under discussion.

I hope for an end result of ease and fluidity in using these essentials. For example, I asked myself: What do students usually know? What don't remedial students usually know? What do students know but without speed and fluidity? They usually know major scales and are able to learn minor scales and key signatures, but they do not know—and often do not really learn, even after a semester of fundamentals—how to spell intervals and triads quickly. This requires a great deal of drill time for these students, whose learning skills may not be quite up to speed, either. We drill in class and require lots of homework exercise drills. The weaker students do not always complete their homework and/or participate fully in class.

How can we make interval/triad spelling easier? My idea is first to focus students' attention on the basic white-note intervals and triads. For example, "These are the basic white-note major thirds and these are the basic white-note minor thirds: memorize them" (see figure 1). And later, "These are the basic white-note triads: memorize their qualities." (see figure 2). Then, when accidentals are applied, students should ask themselves how these have changed the interval or triad. With this kind of thinking and with exercises along the way in the text, students should develop speed in computing intervals and triads. This method is not dependent on counting half steps or constantly switching between imaginary scales for intervals. In this way, students have a basic understanding

of what is happening and tons of exercises are not really necessary (if students would like additional practice, additional exercises are at the end of the Web site units).

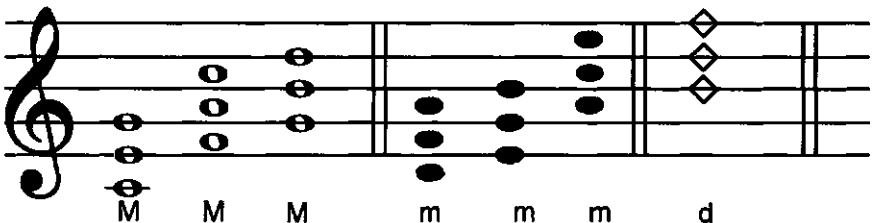
Figure 1. Basic Thirds



What is the bottom line? I had to ask myself: How much of this Web site would the weakest students actually complete? Assuming they might or might not choose the enrichments, I had to have a high enough minimum level of competency so that each entering freshman had a common baseline of knowledge. In designing the Web site, I had to have a basic path that all students must follow, but it had to have enough choices so that those who wished could go into a subject more deeply. Students who only need one explanation of a subject could move quickly through the Web site if they wished, stopping off for enrichments as they chose. Also, I wanted this basic path to be followed in a certain order: half/whole steps (chromatic and whole-tone scales), major scales, key signatures, minor scales, intervals (first, P1, P8, P5, P4; then, m2, M2, m7, M7; and finally, m3, M3, m6, M6), triads, seventh chords, meter, and rhythm. In addition, I included certain concepts with which all musicians should be familiar: for example, melodic and harmonic sequence, texture in music, cadences, and the most used non-harmonic tones.

Students may also choose elective units: “Acoustics, Instrumentation and Transposition,” for example. In “Instrumentation and Transposition,” I identify the transposing instruments and use actual melodies from the literature to transpose. For example, students transpose from concert pitch the first few measures of the the E<sup>b</sup> alto saxophone solo in Bizet’s *L’Arlésienne Suite*. This exercise has a purpose. There are not many instruments that do transpose; so why can’t young musicians learn what they are? Why wait for orchestration in the fourth year of college? In general, whenever possible, I use examples from music

Figure 2. Basic Triads



literature. This contributes toward the solution of another problem of incoming students in need of remediation: they are not familiar with music literature other than that for their own instrument.

With rhythm and meter, I try to teach the students how to figure out rhythms on their own, using counting syllables (not widely taught today), not through imitation. I remember that when I was playing at the Sarasota Music Festival as a student, I attended a master class given by Dale Cleavenger, principal horn of the Chicago Symphony. He was asked what was the most important thing he listens for at an orchestra audition? His answer was rhythm. "You can have the most beautiful sound in the world, but if you don't have rhythm, we can't do anything with you."

My hope is that in this Web site I have created a vehicle that is interesting enough that all students who attempt it will complete it and, at the same time, is very accessible, both in ease of use *and* with no cost to the student.

### Endnote

<sup>1</sup>John Clough and Joyce Conley, *Scales, Intervals, Keys, Triads, Rhythm and Meter* (New York: Norton, 1983)); and Paul Harder and Gary Steinke, *Basic Materials in Music Theory*, 7th ed. (Boston: Allyn & Bacon, 1991.)



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## FACULTY RETENTION AND DEVELOPMENT: ADMINISTERING FOR SUCCESS

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### WHEN YOU CALL THEM, DO THEY COME? LEADERSHIP AND PARTICIPATION IN SCHOOLS OF MUSIC

PATRICK D. McDONOUGH  
*California State University, Long Beach*

It is an honor to be asked to speak to you in this celebration of your seventy-five years of distinguished service to American culture, to the American university, and to music. NASM led the way and has been the model for my professional association, the National Association of Schools of Theatre. Moreover, you are responsible for bringing to us the exceptional leadership of Sam Hope. For this, my colleagues and I are grateful.

I can truthfully say that I wish I were one of your number. I confess I am a lapsed trombonist. When I was a high school band member, I talked to my band director about studying music in college and conducting. He told me he didn't think I had the right talent. He was probably right, but, at eighteen years of age, if I could have traded lives with anyone, I would have chosen to be Lennie Bernstein rather than Arthur Miller. (Of course, that was just before Miller married Marilyn Monroe).

However, you should not think of me here today as the ambassador from theatre. You will be relieved to know that I have *not* come to begin yet another round of negotiating who will support the production of operas on campus. Rather, I come to you as one whose career has centered on leadership and leadership development in professionals. I am not, as you are, a music executive; I am a professor of theatre and of management. I see the problems and opportunities of faculty development as leadership challenges.

When I was introduced, you heard that I have a checkered past. I have been founder of a theatre department and a performing arts center, dean, provost, president, and strategic planner for the nation's largest university system. Outside academe, I've served as the marketing chief of the nation's largest classical theatre, The Guthrie in Minneapolis. And my most interesting post was with the Kellogg Foundation, where I spent five years globetrotting as a program director in education and leadership. This gives me a perspective from which I see the recruitment and cultivation of talented faculty colleagues as the critical test of successful leadership. Hence, the title of the speech, "When You Call Them, Do They Come? Leadership and Participation in Schools of Music." The first

part of the title sets the tone—responding to a critical test of leadership. Shakespeare, as usual, says it best. In *Henry the Fourth, Part One*, the fiery Welsh leader Owen Glendower is boasting of his leadership abilities to Henry Hotspur. His leadership, he says, is so compelling that “I can call spirits from the vasty deep!” In rebuttal Hotspur rejoins: “Why so can I, or so can any man, but when you do call them, do they come?”<sup>1</sup>

The challenge of faculty development is to recruit and retain a principled, creative group of *diverse* colleagues. Can you do that? When you call them, do they come?

Members of NASM are largely positional leaders: your good work in your career has seen you promoted to higher levels of responsibility in your university. I trust, then, that you agree with me in this chain of logic:

- The university’s success, the school’s success, is dependent upon the success of its faculty in setting and achieving worthwhile goals.
- The quality of faculty members is the critical, limiting resource in the school’s success.
- The creation of a leadership culture that *attracts* and *develops* high-quality faculty members is necessary in goal setting and attainment.

So, legislators and critics notwithstanding, people, not technology, are still the most important asset in a university. Leadership is about working successfully with all kinds of people. People are drawn to work with other people by sharing worthy goals, by the opportunity to be *stakeholders*. People continue in an organization and continue to grow when they are *motivated* and *cultivated*. This is the nexus of leadership, motivation, and the development of future leaders. Let us consider how this plays out. What attracts and sustains a high-profile, high-achieving, diverse faculty?

First, we shall consider faculty recruitment and faculty retention, especially including recruitment and retention of talented minority faculty members, from the three standpoints of current leadership, motivation, and the development of leadership in professionals.

## Leadership

If I could synthesize a consensus definition of leadership, it would be this. Leadership is no longer the ability of a single, heroic person. It is, rather, both a process and a relationship, a collective ability to set worthwhile goals and to attain them. It is a relationship among leaders and followers who engage in mutual purposes for shared, intentional ends.

Harvard Professor John Kotter says leadership has three important sub-processes:

1. Establishing direction—developing a vision of the future, along with strategies for change to achieve the vision.
2. Aligning people—communicating among key people to create cooperation and commitment.

3. Motivating and inspiring—keeping people focused on overcoming all the barriers of politics, bureaucracy, and resource limitations by appealing to often-untapped human needs, values, and emotions.<sup>2</sup>

The first key, then, in recruiting and retaining the best colleagues is the strength of the vision of existing leadership. How worthy and forward-looking are your unit goals? Why should talented musicians and educators want to spend their work lives with you? And are you and your central administration committed to achieving a *diverse* group of colleagues? There are no slam-dunk answers in a political environment in many states that rejected affirmative action.

My colleague—your colleague—Don Para and I are privileged to be professors at California State University, Long Beach. We belong to a thirty-thousand-student university that is among the most diverse in the nation. And we are headed by a senior executive team that reflects California's complexities. Our excellent president, Bob Maxson, shared this thought with me: "Diversity is strength."<sup>3</sup> Our multicultural campus is much stronger by virtue of its rich diversity of students and staff from the world over.

This was not a new lesson for me. I tried to practice this principle during my own presidency of a historic and respected Ohio liberal arts college. And I had seen the "diversity is strength" principle writ large when I worked for one of the largest foundations in the world, the W. K. Kellogg Foundation.

During the more than five years I traveled around the world for Kellogg as a grant-maker, my primary responsibility was to be the associate director of the National Leadership Fellowship. Each year, Kellogg recruited fifty of the brightest Americans who were about ten years into their careers. We invested about \$100,000 in each of them, providing both training and experiences to cultivate their leadership values and skills. Over the last twenty years there have been 702 Fellows; I have worked with about three hundred of them. Of those 702 high-profile, high-achieving young professionals, 42 percent were members of minorities and 52 percent were female!<sup>4</sup> Surely this validates Kellogg's dedication to Bob Maxson's "diversity is strength" axiom. It is neither a quota nor a requirement, but a genuine commitment. Now, you will have to be creative in generating a widely diverse pool of applicants for your faculty positions. Kellogg got results by open communications and search through such widely disparate organizations as the Village Foundation, the National Suzuki Association, the Asian American Pacific Leadership Institute, and the African-American Men and Boys Project. I am not a music professor and I am not familiar with your traditional avenues for faculty search, but I am sure the group in this hall right now could brainstorm fifty traditional and creative new means to search broadly in the music discipline. When you call them, do they come?

Looking in nontraditional places may yield attractive candidates, but ones whose careers don't seem quite conventional. As the excellent dean of LSU, Long Beach's College of the Arts, Wade Hobgood, says "don't dismiss a reasonable, but different set of achievements and credentials."<sup>5</sup>

One early identification strategy for finding outstanding minority candidates was suggested to me by several administrators I interviewed to research this address—the strategy of “growing your own.” For some underrepresented groups, you may have to reach further down the pipeline than newly minted Ph.D.’s. In California, for example, we have two vital programs. Both are administered by the California State University System. One focuses on identifying talented undergraduates and getting them financial aid to complete graduation and go to graduate school. We have many successful examples of minority young people and many music majors in that program. The second takes graduate students and young staff members without doctorates and grants them forgivable loans to complete doctorates. Like the old National Defense Education Loans, these are forgivable for each year of subsequent university teaching.

### **Motivation**

While I know NASM includes a very broad spectrum of schools from small liberal arts colleges to large, prestigious universities, I do maintain that both recruiting and retention of high-profile, achieving faculty is less a matter of salary than of stake holding. Let me explain.

First, all sorts of B-school studies within companies over the years show that, given a floor level of acceptable compensation, greater *salary* is not a greater motivator in recruitment and retention of professionals than *opportunity*. People want to achieve worthwhile goals for themselves and their organizations. The chance to do that, to be self-actualizing, is compelling. Additional salary is a distant second.

Many of you know the work of Herzberg, whose “Two Factor Theory” is central to understanding motivation, and motivation, Kotter says, is central to effective leadership. Herzberg points out that for most of us, two levels of attraction are at work in motivation. He calls them “hygienes” and “motivators.” For a professional, the hygienes are the first-order questions about a job: adequate salary, decent working conditions, basic equipment, health insurance, and so on. The absence of one of these would be a reason to reject a job offer or leave a job, but their presence is not a reason to stay. The reasons to stay, the “motivators,” are linked to self-actualization—feeling wanted and appreciated, being positioned in the group to have influence, to be able to shape events, to be a genuine stakeholder. This suggests that the principal reason for a faculty person to come *and* to stay is the presence of a genuinely welcoming leadership culture, which promises stakeholders a real chance for personal and collective success. When you call them, do they come?

Once the hygienes are satisfied—a fair salary, appropriate rank, a standard benefit package, and so on—the motivators kick in. These motivators—acceptance, achievement, recognition—are both personal and professional. But retaining the best people is also a matter of elements outside your control—your community, your location, and so on. When I was Marietta’s president, for example, we knew that our small, exurban community had a small, supportive

population and society that could undergird some African Americans and some Asians, especially Chinese, but it had almost no Hispanics or vestiges of Hispanic American culture. So we could and did recruit our first African-American female vice president, an African professor of French, and Chinese professor of business. But we weren't successful in recruiting Latinos. I understand that local culture affects a candidate's perceptions of the value of the institution's hygienes to them.

And, as long as I am expressing caveats, let me state a more obvious one. As we have said, recruiting a talented, diverse faculty begins with a genuine commitment among you and your colleagues and the university's top administrators. Nonetheless, the case of a candidate or the school is never helped by taking less than qualified or ambitious people. As Dean Hobgood says plainly, "never hire a token."<sup>6</sup>

So, presume your university's present leadership cadre has a compelling vision and that your faculty and students are producing fine music and scholarship. You have recruited good, diverse faculty professionals. How are they to be developed?

Let me share an insight gleaned from my working with 300 Kellogg Leadership Fellows: the secret is to pay close attention to the development of faculty high performers. The general point is the one that management professors identify as the Hawthorne Effect: performance improves from observation; performance improves when people believe their work counts for something. In 1985, I commissioned the University of Michigan's Institute for Social Research to begin longitudinal studies of all Kellogg Fellows. The research continues uninterrupted to this day. While the foundation gleaned many useful insights, this was the most basic. When individually asked what, if anything, the Fellowship had contributed to their lives, the Fellows answered in almost the same words: they felt "positioned for leadership." Roger Sublette, the current director of the Kellogg Leadership Fellows Program, says the Fellows describe themselves as being "affirmed" in their professional work.<sup>7</sup>

How can this valuable lesson be applied in a school of music? How can you, a positional leader, work with faculty so that they feel affirmed or positioned to lead? First, appoint willing mentors for the untenured. This is a good idea for all your new faculty and it may be critical to do for underrepresented faculty. Next, involve yourself with them. Wade Hobgood has a meeting each year with each untenured faculty member. Also present are the chair and the head of the faculty RPT committee. The purpose is coaching, not judging. Hear their work, and, useful for everyone and critical for underrepresented faculty, "help them connect in and out of the workplace, both personally and professionally."<sup>8</sup>

What do you do to keep people engaged and performing after they have achieved tenure? Here too, NASM could survey the people in this room and brainstorm a list of fifty practical, useful ideas from the best practices of your members. Let me add just a pair of related ideas from organizational behavior; equity and expectancy theory. People grow in motivation to succeed when equity and expectancy conditions are met.

Adam's equity theory assumes people have a need for, and therefore value and seek, fairness at work. We have strong needs to balance what we perceive as our contributions and our rewards. (The value of our reward divided by the value of our contribution must be 1.0 or greater.) Vroom's expectancy theory is a related concept. Our motivation is a function of our expectancy that our effort will lead to successful performance, our expectancy that successful performance will obtain the reward, and our perceived value of the reward we will obtain.<sup>9</sup>

As a practical matter, this means that we will stay engaged in high performance when we believe we will get what we deserve. So glass ceilings and prejudice and unwillingness to open the leadership group to new members will cause people to drop out. In fact, it will produce real difficulty, for disappointed high achievers often behave like jilted lovers.

Let me introduce one additional lesson from the experience of the Kellogg Leadership program: coaching high performance from strong faculty *after* tenure can often be achieved by expanding faculty interests beyond their field of expertise, *not* by deepening it. The reason is that the most basic contributions to the health of an organization often come from growth in wisdom, compassion, and ethical standards, not just from technically correct performance or decision or narrow achievements. Your colleagues will want to grow as whole human beings.

This paper concerning the leadership aspects of faculty recruitment and development began with an assumption about the attractiveness of the department or school as a workplace culture that was mission- and goal-oriented, appreciative of people and of their diversity, and thoughtful in the cultivation or development of its faculty. We have considered various aspects of recruiting. We have considered approaches to faculty development that are useful to apply to all faculty and that may well be critical in regards to underrepresented faculty. We have acknowledged the effects of motivation in equity and expectancy. Throughout, we have considered the learnings gleaned from the longitudinal study of the 702 high-profile, high-achieving Kellogg National Leadership Fellows. The final point I would like to raise brings me back to our leadership of our groups.

Earlier I cited John Kotter, Matsushita Professor of Management at Harvard. Kotter reminds us that the central functions of leadership are establishing direction, aligning people, and motivating and inspiring. These three factors are critical, and I would like to share some personal thoughts with you.

Since 1984, I have considered my principal discipline to be leadership and leadership development. I have given many talks on leadership topics around the country and in Eastern Europe, Latin America, and China. I have done leadership coaching in universities and in corporations. And this is what I see whenever trouble begins to arise: we begin to fail, not in expertise or even in artistry, but in leadership, in establishing direction, aligning people, and in motivating and inspiring.

It is not that the established direction of the department or school is unworthy, but rather that it enrolls too few of the faculty members in its selection or attainment. We fail to create opportunities for vision to be shared because we

are too concerned with controlling the vision. We want to align people, if not by coercion, at least by pushing for superficial concurrence. We try too hard to get people to “buy in,” sometimes forgetting that they must wish to enroll themselves. When you call them, do they come? A friend and mentor of mine, Major General Perry Smith, whom you see on NBC or CNN as a military analyst, says that, even in the Air Force, there can be no nonconcurrence through silence. Are your colleagues encouraged to state their disagreement?

Our leadership, to keep the mandate of Heaven, as the Chinese say, must continually be open to new members and new views. The real motivation possessed by achieving, diverse faculty in staying and contributing in your university is that they not only are *heard*, but have a good experience with being *heeded*. Are you trustful enough of your colleagues to share the ownership of your school vision, even if they change that vision by virtue of their ownership? I have been a formal, positional leader at one level or another almost all of my working life and I consider myself both a visionary and a democratic leader. But I’m sure that if you asked my colleagues over the years, they would say I had been more visionary than genuinely participative. Does anyone in NASM fit this description as well? Am I the only recovering heroic leader present?

Both the literature of leadership and the experience of leaders in universities, companies, and nonprofits over the last twenty years lead to one conclusion: the era of the single, heroic leader has passed. Leaders and leadership are now focused on utilizing to fullest capacity all the group’s creativity and problem-solving resources. Warren Bennis, scholar, former university president, and best-selling author of twenty-five books on leadership, has written a book that will be savored by all of us who know and appreciate the value of ensemble. His recent book, with Patricia Ward Biederman, is *Organizing Genius: The Secrets of Creative Collaboration*.<sup>10</sup> The theme is simple: “none of us is as smart as all of us.” The book is about the creation of “great groups.”

*Organizing Genius* is a hymn to ensemble. Bennis, a true Renaissance man, remembers the arts in the context of this book, referencing the remarkable Pilobolus Dance Company, the Disney and Lucas film-makers, and the maestro-less Orpheus Chamber Orchestra, for example. In their book, Bennis and Biederman cite studies by Korn-Ferry recruiters and *The Economist*. Senior executives in international companies were asked several questions about leadership:

Asked who will have the most influence on their global organizations in the next ten years, 61 percent responded “teams of leaders” and 14 percent said “one leader.” That does not mean, however, that we no longer need leaders. Instead we have to recognize a new paradigm; not great leaders alone, but great leaders who exist in a fertile relationship with a great group. In these creative alliances, the leader and the team are able to achieve something together that neither alone could achieve. The leader finds greatness in the group. And he or she helps the members find it in themselves.<sup>11</sup>

In conclusion, we see that the challenges of recruiting and developing a fine faculty begin and end with the quality of leadership at the top. In comparison to twenty years ago, for example, we look harder and more broadly for new

faculty colleagues, perhaps even reaching further in the pipeline to grow our own diverse faculties. We draw good people to us through the attractiveness of the vision of our goals and values. We pay close attention to their cultivation, sharing in their work, giving coaching and feedback. We create opportunities for these people as they grow to attain membership in the leadership group and influence our vision and values. We encourage the acquisition of wisdom as well as skills. We aren't afraid to see them explore beyond the boundaries of their discipline. Finally, we look to ourselves to renew our personal leadership of the endeavor by examining our ability to cultivate a "great group."

When I was in China some years ago giving leadership lectures in Chinese universities, my Chinese guide took me to the home and even the study of the great sixth-century B.C.E. philosopher Lao Tzu. His work on leadership is still read today in American universities. Please allow me to update Lao Tzu's language a little as I close with this wisdom from him.

Of the good leader, when she dies, the people look at her reign and say, "we shall miss her."

Of the poor leader, when he dies, the people look at his reign and say, "we are well-rid of him."

Of the best leader, when he dies, the people look at his reign and say, "we did it, ourselves."

### Endnotes

<sup>1</sup> William Shakespeare, *The History of King Henry IV, Part One*. II, iii.

<sup>2</sup> John P. Kotter, *Leadership: A Force For Change* (New York: The Free Press, 1990).

<sup>3</sup> Robert Maxson, California State University, Long Beach, interview, 9 November 1999.

<sup>4</sup> Roger Sublette, Program Director, W. K. Kellogg Foundation, interview 13 November 1999.

<sup>5</sup> Wade Hobgood, California State University, Long Beach, interview 10 November 1999.

<sup>6</sup> Ibid.

<sup>7</sup> Sublette, see note 4 above.

<sup>8</sup> Hobgood, see note 5 above.

<sup>9</sup> Gary Dessler, *Management* (New York, Prentice Hall, 1998), 410-11.

<sup>10</sup> Warren Bennis and Patricia Ward Biederman, *Organizing Genius: The Secrets of Creative Collaboration* (Reading, Massachusetts: Addison-Wesley, 1996).

<sup>11</sup> Ibid., 3.



# TAPPING POTENTIAL: INSPIRED FLOW

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In “When You Call Them, Do They Come?” Patrick McDonough has ably outlined the role of good leadership in the recruitment, development, and retention of good faculty members. He suggests that success in attracting and keeping good faculty members begins with forward-looking vision in the leadership. However, this role is not a single-handed one. It is shared by a team of faculty members who participate in the goal formation and attainment. The faculty members, therefore, are respectfully invested in the common good and McDonough sees this as one key to retention.

It seems clear to me that the result of this dynamic between leadership and faculty is a win-win picture that is not only humanistic but realistic in nature. If an institution is to remain alive and vital, its faculty must be alive and vital. If the faculty is to remain alive and vital, the members must have avenues for change and development. Too often we see change and development only in terms of institutional advancement rather than as an intrinsic need for human beings. McDonough’s ideas seem to merge the two in a holistic viewpoint, and I would like to add some thoughts on this.

Mihaly Csikszentmihalyi, a sociologist at the University of Chicago, speaks of the relationship between man and his activities—personal and professional—in his book, *Flow*.<sup>1</sup> Flow is his term for a peak experience in which all the senses are sharp, stimulated, and working at their fullest in total immersion and concentration. The flow experience is, *in itself*, a powerful reward, with the activity, strangely, taking second place. Rock climbers, athletes, musicians, and many others described this experience and the conditions that led up to it in remarkably similar ways. It is an inspired “high” that draws the “doer” back for more. How wonderful it would be if the job of leadership could capitalize on this phenomenon!

As one develops throughout a lifetime, writes Csikszentmihalyi, the challenges must be correspondingly increased and broadened to maintain a match appropriate to the person’s development. So the process needs to be dynamic rather than static. Without it, the natural life force to evolve is thwarted, along with any hopes for creativity and energizing productivity.

Although McDonough does not explicitly identify “flow” as an internal motivator in his paper, he seems to be acknowledging this type of personal reward when he speaks of *untapped human needs*. Just as Csikszentmihalyi offers a set of activators for the flow experience, McDonough suggests stakeholding, shared intentional ends, diversity, hygienes, motivators, and so on, as having the potential to activate the conditions that meet those needs. It seems to me that the best leaders might be those who can see a more personal connection between

the individual and the profession, and who create a supportive and flexible environment to facilitate the dynamic potential of a faculty.

Such an environment, in my opinion, would be the essence of a congenial place for any vital mind and spirit seeking employment in academia. And the opportunities for personal development inherent in "willing enrollment" would be a strong reason to stay.

I particularly like McDonough's mention of broader human values such as wisdom, compassion, and ethical standards. They speak to the human being as a holistic entity and have the potential of breathing life into otherwise sterile institutions of limited thinking. We all know of talented faculty members in our schools and departments who did not share higher values and who, despite their credentials and competencies, drained the positive energy out of the unit. We also know of workplaces that are not happy places to be and are out of control with regard to egocentric mindsets and competitiveness that make personal investment in a team effort and personal affirmation within that team impossible. Such workplaces are fractured and injurious to one's health. Good leadership would do anything it takes to thwart negative, demoralizing behaviors and, instead, motivate positive behaviors through appropriate rewards and modeling.

With regard to minority recruitment and retention, let me say that the supportive environment that I have been speaking about would be attractive to members both of minorities and majorities. We are all human beings with similar needs, even if our specific and daily agendas might differ by discipline, by personality, or by a particular mission. The only requirement is that there is a "place" for each faculty member brought into the fold; that is, the environment is committed to supporting the development of that agenda. These are the shared goals McDonough speaks of, and the fit should be ascertained during the interview process.

The natural presence of different agendas is sure to require different kinds of support. It may mean release time for one to write a book or prepare a recital, monies for another to complete the terminal degree, resources for the development of new pedagogical methods, and rewards for those interested in more administrative involvement or student development issues. It might require differing sets of criteria for advancement rather than a single model. It might call for flexibility in hiring practices by recognizing other experiences than the doctorate as being valuable to the institution. It takes a village to create a diverse and dynamic academic environment, and rigid concepts of what make a great faculty member might not allow for that.

When we think of ethnic diversity, I would like to see our thought process go beyond the "shoulds" or the "rules" for political correctness. I don't see these motivators as being genuine, systemic, or particularly winning. I found it interesting that during a conversation with an African American colleague pertaining to today's topic, he put genuineness at the top of the list of most important qualities in retention for minorities.

While issues of percentages, quotas, fairness, openness, and even morality demand attention that may give rise to specific commitments, they should not overshadow the simple inherent *worth and value* of diversity of all kinds on

campus. I would suggest that diversity be proposed and valued as another win-win situation: it broadens the experience of both students and faculty by opening the door to other perspectives. Creativity needs an open and stimulated mind on as many fronts as possible. Maybe in this case, more is better.

I'm sure I can be accused of being naive, but I believe that where there is unproductive tension with regard to the movement towards greater diversity, it might be alleviated a great deal if an approach of "willing enrollment" is sought by the leadership. It seems to me that this would be easier on a small campus where there is more personal contact and interaction, but I do not see it as impossible on a larger campus. Understanding, and even reconciliation, if that is needed, can only come in genuine proportions from reaching deeper down into the culture and offering assurances, if not proof, that diversity is one of many ways to stimulate everyone's creative, unlimited thinking and scholarship. In my opinion, the best approach is a systemic one rather than a topical application, and I see McDonough's view of leadership as a systemic one that would work with the issue of diversity as well as with the other issues of growth and development.

A particular problem for a homogeneous faculty, even one where the commitment to diversity is strong, is how to reach minorities. I am not sure why this always seems to surface as so difficult, but suggestions from my colleagues for reaching minorities include the following: advertising in minority publications such as *Black Issues in Higher Education* and *Hispanic Outlook*, sending recruiters to seminars and meetings where a large number of minorities are expected to attend, connecting with minority people on or off the faculty to obtain and use their leads and recommendations, sending job announcements to minority church pastors, and requiring at least one minority candidate in a department's pool. I would like to ask this body if recruitment of minorities is still perceived as difficult and how it has been successfully managed.

One issue that has not been raised today is that of adjunct faculty. When we think of adjuncts in terms of stakeholding, shared goals, personal rewards, and connections, I am sure we all shudder. However, this is in itself a worthy topic for one or more of these sessions, so I will not linger on it now.

Finally, let me say that it is serendipitous for me to hear McDonough's thoughts today. I currently sit on a provost search committee and found myself being particularly distressed with the way the job description was going. I successfully argued for the addition of some requirements as well as a reprioritizing of what was on the list, but still did not feel comfortable with it. What was missing was any hint of inspiration, either on our part or as a trait we are looking for in the provost. And what we all wanted in our hearts was not just competent academic leadership, but inspired leadership. This is not always easy to put into words, let alone job descriptions. But McDonough has done just that. He has deconstructed inspired leadership so that we can see its component parts and know what to strive for if his ideas speak to us. With McDonough's permission, I have circulated his paper to my search committee as a guide in the deliberations

on the candidate pool. I think it will be an asset to have these ideas of leadership in our minds when interviewing candidates.

### **Endnote**

<sup>1</sup> Mihaly Csikszentmihalyi, *Flow: The Psychology of Optimal Experience* (New York: Harper & Row, 1990).

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## NEW DIMENSIONS—GRADUATE PROGRAMS

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### NEW CONCEPTS AND FORMATS FOR GRADUATE DIAGNOSTIC EXAMINATIONS

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NASM is in the midst of a multiyear study of graduate education. The study is not a reaction to a crisis but, rather, an attempt to consider issues, challenges, and opportunities associated with the future of graduate study in music. It is understood that the current large variety of approaches is a strength of the nation's graduate programs. While there are common frameworks, each institution has the responsibility for many specific decisions about process and content. The NASM study is not oriented toward redrafting accreditation standards, but rather toward developing thoughtful analyses that can be useful in local decision-making.

#### Issues and Concerns

Most NASM institutions administer a series of diagnostic examinations upon entrance into their graduate programs. Usually, these examinations focus on what the faculty of the institution judges to be basic knowledge and skills in music theory and music history. These examinations and their results are used in a variety of ways. As might be expected, individual views of these examinations and their value cover a great range. Some insist that the examinations demonstrate presence or absence of an absolute baseline of knowledge, while others irreverently suggest that the examinations are primarily to prove that students need to study what teachers want to teach, sometimes for the second or third time in the student's short academic career.

The function of diagnostic examinations can serve purposes beyond examinations after entrance. In thinking about this subject anew, it is useful to consider the diagnostic function more broadly, questioning how it can be used to develop students throughout their graduate programs. Obviously, diagnostic results can be used in a variety of ways, including helping the students see what is needed for their own development. Diagnostics can be used to show areas of strength in intellectual technique. For example, is the student good at synthesizing and integrating information? Diagnostics can also be used to locate specific natural

abilities and to fashion the details of an individually designed program as it moves toward predetermined ends. There are many other possibilities.

Perhaps one of the most productive actions an institution can take in this area is to analyze the purposes and structures of its entire diagnostic program. This may lead to more thoughtful judgments about whether particular pieces of the total program should be improved or discarded altogether.

Another perspective can be gained by looking at diagnostics in terms of the nature, content, process, and mission of the graduate program being offered. Each institution must decide whether the same diagnostic program is appropriate for students in all specializations, or whether some diagnostic approaches are shared and others separate, or whether separate diagnostic approaches are appropriate for each specialization.

Other questions are based on the extent to which the institution sees its graduate programs as a continuation of undergraduate study or as a different kind of study altogether. As is the case with most issues of this kind, there is no one correct answer. Each institution must find its own way.

### **Why Are We Looking at New Patterns?**

It is important to exercise stewardship over the legacy of achievement we and others have produced. This means looking carefully at changing conditions, making careful analyses of potential problems and opportunities, and encouraging ourselves to be creative.

We start with the premise that no one or no program is wrong or bad, but that differences are possible and that, in some cases, doing things differently would produce different kinds of improvements. For example, a program might serve particular students better given the conditions within a specific institution. Change might address new areas of study, or new combinations. Change might create new perspectives and thus enrich older traditions and repertoires. The list could go on for some time. Our responsibility is both to respond to and to lead the profession.

We want to look at futures issues and possibilities with a view to putting students in the position to do things that will fulfill them and advance the field. We want to review where we are and what might affect us and then look at opportunities to serve better, in a variety of traditional and new ways.

It is important to consider the dynamism of our environment and the dangers of addressing this dynamism with static programs. We need to ask ourselves questions about the extent to which our programs are expected to transcend the current dynamism, the extent to which they are looking ahead of it or beyond it, and the extent to which they are behind it.

As administrators, we will need to look carefully at what we are doing, at alternatives, and at the specifics of our programs and what seems right for them as the future unfolds. It will be important to engage faculty members in discussions about these issues.

It is advisable to look at the various cultures that operate within our schools and departments of music. One important area is the extent to which these cultures

are replicating themselves and the extent to which they are evolving. Some of these cultures are that of conservatory/performance, research/scholarship, composition/new music, music education, jazz/commercial music, marketing and technology, music therapy, and so on.

Many issues are associated with preparation for graduate study. What does it mean to be prepared to do graduate work? Is there a common answer across the specializations?

We are looking at this issue in a way that enables the entire association to participate in considerations about diagnostics. The questions we are posing and the patterns we are considering can be applied to every type of program, particularly to the extent to which we focus on what students should know and be able to do more than on academic operations and program management.

Finally, by way of introduction, it is important to remember at the outset that NASM's graduate project as a whole, and this specific effort on diagnostics in particular, is not intended to be considered as an accreditation issue. We are not proposing new NASM plans for diagnostic examinations, but rather we are discussing issues and presenting sample patterns that promote the kind of thinking and response that results in local creativity.

### **What Are the Issues?**

The purpose of listing issues is to provide a background for setting new patterns that we have created as a springboard for further discussion. Almost every one of the following issues is connected in some way to all the others. Given this fact, we will just plunge in.

#### *Purposes for Diagnostic Examinations*

- Every graduate degree-granting institution conducts a diagnostic evaluation for admission into graduate programs. However, admission is usually primarily in terms of the major. Diagnostics are usually given in other areas of music after admission is complete.
- Diagnostic examinations are used to determine fitness for programs or courses, the consistency of knowledge in a group of graduate students, and assignment to course work; to validate undergraduate or previous knowledge and skills development; and to determine next steps, whether movement to a new level of study or to issues within a particular field.
- Diagnostics are also used to determine suitability for fast-tracking, the need for remediation, and capabilities for engaging in certain projects or types of work.
- In thinking about purposes, it is important to consider what the diagnosis is for and what we are diagnosing. This is the basis for determining whether the content and methods we are using are consistent with the goals of the diagnosis. For example, distinctions can be made among the following goals for diagnosis: what a person knows, how a person knows, what a

person doesn't know, what aptitudes a person possesses, a person's ability to learn and produce projects independently, and so forth.

- In reviewing purposes, it is also interesting to consider the extent to which diagnostic procedures should be specific to the major or area of specialization.
- There are also distinctions among purposes associated with educational program choices, either by the institution or by the student, and procedures associated with gauging the extent of personal development in one or more areas.
- In other words, diagnostics can use evaluation as a pedagogical tool rather than as a means of categorization.
- As purposes are considered and change contemplated, it is important to confront the possibility of substituting one kind of narrowness for another.

### *Possibilities*

- To what extent are our diagnostic examinations tied to an artistic and intellectual agenda? If we feel they are so connected, how do we help students understand the connection?
- What are some alternatives to present entrance examinations? For example, could a certain letter grade or grade point average in course work taken in undergraduate school be a sufficient indicator that material has at least been covered once in the student's educational experience?
- What about course work as a substitute for a diagnostic exam? For example, what if all entering master's students had to pass a course that integrated historical and theoretical knowledge and skills? What if entering students had the option of testing out of this course by passing the final examination for the previous year or an equivalent thereof?
- What about extending the time frame of diagnostics to an entire term so that the student's professors would have a real sense of what the student knows and is able to do?
- What about testing capacities by asking that certain projects be completed without supervision, or indeed, making such projects the diagnostic examination itself?
- Is it possible to develop different diagnostics for different people and areas of study? What is gained or lost by such an approach?
- What about a required essay, perhaps for admission, or perhaps after admission, assessing readiness for graduate study and goals for accomplishment in the major and in supporting areas of specialization.
- What is the relationship of diagnostic examinations to music education and preparation for teaching? Should there be a diagnostic on teaching for all students, for those who have teaching experience, or for those who intend to become teachers? What if each entering graduate student was asked to conduct a small portion of a master class in front of a group of faculty and, perhaps, other students?
- What is the evolving role of the written test? There are many answers to this question but, clearly, tests do not have the hegemony they once enjoyed.



- What about brilliant students marching to a nontraditional drummer? What do diagnostics mean in these cases?
- Many diagnostic examinations are narrow and targeted. What possibilities are inherent in thinking of a broader approach? A number of observers have noted that the narrower the goals, objectives, and processes, the easier examinations are to administer.
- How much individual attention can be given to diagnostics?
- What would be lost or gained if all diagnostics were done prior to admission and there were no examinations of this kind in graduate programs at all?

### *Problems*

Recognizing that problems are often in the eye of the beholder, here are some issues to spur our thinking.

- The content of many diagnostic exams is extremely selective. That is, a few questions out of a vast body of information are selected for examination. Too often, students get a message in the diagnostic process that the whole exercise is to prove that “we” are smart and you are not. Some characterize this as the rite of passage or a pseudointellectual hazing problem. There are concerns that examinations are considered to be a surrogate for general knowledge and that they test memory of arcane facts rather than the ability to use information in an artistic and intellectual way.
- Some of these issues come out most strongly in debates over the relationship between history and theory studies and performance. Performers often seem to feel that history and theory are pursued with little concern for their relationship to the preparation of performance and that performers are expected to pass examinations structured in terms of history and theory on their own terms rather than in terms of serving performance. It is often pointed out that history and theory majors at the graduate level are not expected to show reciprocal levels of competence in performance.
- One of the great realities of our time is the expansion of knowledge, techniques, procedures, and capability. This expansion makes it impossible to know everything there is to know, even about a relatively small subspecialization. To what extent does this reality lead us to begin diagnosing how students locate and use information? How well do they know what is there, how to gain access to it, and how to integrate and synthesize what they find into the work that they are doing?
- This leads to questions about the extent to which there is a single common body of knowledge and skills and, if so, how large it is. Or, are there many common bodies of knowledge and skills, each for a different specialty, and if so, how large are these?
- What about critical thinking skills? Obviously, students must have and be able to gain knowledge and skills as the basis for critical thinking. But it is perfectly possible to demonstrate high levels of competence in memorization without much capacity to use that which is known.

- We would like to observe that a musical canon based in repertory is not necessarily the same thing as a common body of knowledge and skills. The common body we are discussing goes beyond knowledge of a particular repertory. It also includes organizational frameworks, analytical patterns, intellectual technique, and analytical capacity.
- A diagnostic examination sounds medical. And it is often treated that way. There is a test, identification of a problem, and a prescription—in this case, take a course. Questions arise as to the extent to which this kind of analysis should be carried out through advisement and interviews.
- What dangers are faced by institutions that move away from common practice with regard to diagnostic examinations?
- What happens when students bring new cognitive skills to graduate programs that faculty do not understand or that are outside the practice of the faculty? Are there problems associated with growing disparities between what students and professors believe on questions of purpose, content, and future development? Put another way, what problems occur in the field if institutions take a broader variety of approaches to the diagnostics question? For example, what are the difficulties if institutions begin to develop brand-name approaches versus commonality.
- What would happen if the field were to standardize qualifications for graduate school? To what extent could there be agreement on what all entering master's degree students should know and be able to do?
- How do music administrators lead consideration of these issues in their institutions? What issues are likely to surface? What are the strengths and weaknesses of a zero-based approach?

### *Doctoral Program*

- Diagnostics and doctoral programs represent a special category within the realm of graduate study. To some extent, students at the master's level are often admitted prior to a diagnosis. It is more common at the doctoral level to base admission on a diagnosis. Further, there are differences between the basic goals and objectives of the Ph.D. and the D.M.A. The D.M.A. is a professional degree with an academic component, while the Ph.D. is normally focused on hard-core academic research.
- In considering diagnostics as part of doctoral programs, it is helpful to consider how they are used in the admission process. Normally, doctoral students are assessed in terms of background, interests, knowledge, GRE scores, the reputation of previously attended institutions, undergraduate grade-point average, and so forth.
- To what extent are we assessing writing and speaking ability or the ability to synthesize information from courses and teachers into independent thought, whether this is expressed in artistry or scholarship? To what extent are we assessing capability for independent artistic, intellectual, and educational work?

- How are we making judgments on suitability? When it comes to considering suitability and viability of possible changes, it is useful to think about the questions and answers we need and are seeking in diagnostics applied to doctoral programs. For example, should we be asking questions that force different intellectual frameworks? At what point do we encourage the student to experiment, to launch out? Or are these agendas to be pursued following completion of a degree?
- Our previous question about diagnostic programs clearly tied to the goals and objectives of specific specializations and curricula takes on new meaning at the doctoral level. Let us give examples, remembering the validity of various approaches and perspectives to artistic and intellectual work. What does diagnosis mean in a program focused on new musicology and cultural studies more than traditional musical analysis? What does diagnosis mean for a program that focuses on current cultural studies rather than music of the past? What do diagnostics mean for a program that is focused on metacritique—not about a thing, but rather how we look at it, or the history of ideas about it?
- To what extent should diagnostic techniques be used to help students determine what they are suited for? This question can be posed within a area of specialization. What are the particular abilities of a student within a certain area?
- It is interesting to consider what we would find if we compared students' CD collections with our own CD and LP collections? Where does knowledge of the vernacular fit into diagnostic matters?
- How do diagnostics relate to apparent differences between two agendas: advancing performance and study of art music of the West and of other cultures, and advancing music in the culture?
- How do issues of diagnostics relate to the way the academic wing of the music profession views itself now, to job placement aspects and a preparation for life in the profession, and to the possibility of preparing students to do things or to work outside the major or outside the academic community?

### **What Are Some New Models?**

We are presenting eight model programs that address a variety of objectives. No doubt, hundreds of other models could be created. We have not filled in all the operational details for any model. If we were to do so, it would take the entire time we have to address one possibility. It seemed more important to demonstrate the variety of possibilities we have than to choose just one among many. All of these ideas focus more on preparation for work in the professional world than on what courses are taken. They all represent different procedures from those most of us are used to, but the procedures are associated with a specific diagnostic goal. None of these diagnostic patterns are for students who just want to continue private study with a particular teacher. They all assume connections between the major area and other areas of music, the arts, or intellectual life.

One final point. As administrators, we are all aware that operational objections can be made to any proposal. If we take that point of view and hold to it, we will never be able to take a careful and comprehensive look at what might be improved in our graduate programs. Of course, operational details are essential. But if a concept seems right, and if there is a desire to fulfill its promise, ways and means can be found. Our goal here is not to focus first on operation, but rather on helping students become professionals.

All of the new patterns that we will present today are consistent with NASM standards for graduate programs. Properly operationalized and explained, any of them should be able to be approved under the current standards.

### *Model 1: Rehearsal Style Diagnosis*

**Goal** To provide a continuous program of diagnosis throughout the graduate program.

#### **Process**

Acceptance based primarily on work in the major field

Upon entry, major teacher and graduate advisor diagnose the candidates' abilities according to general requirements for all graduate students in music and the major field. Assignments to course work, projects, experiences, and so on, are made according to the diagnosis.

The diagnosis continues at least once each semester and quarter through the completion of course work.

#### **Basic Operational Issues**

Agreement among the faculty on general requirements for all graduate students in music

Agreement among specialized faculty regarding requirements for comprehensive knowledge and skills in the major

Content, protocols, and logistics for faculty assignments in the diagnostic program

Development of appropriate assignments for students based on what each diagnosis reveals

### *Model 2: Comprehensive Assessment*

The model here is for Doctor of Musical Arts in Performance (Piano)

**Goal** To determine, either for entrance or after entrance, the extent to which the candidate is able to do the things that holders of the Doctor of Musical Arts in Performance (Piano) usually do in their academic careers.

## **Process**

An assessment of:

Performance ability

Knowledge of repertory—keyboard, chamber, etc.

Capacity to learn and present a piece of music independently

Ability to research and apply historical performance practices

Analytical skills used to develop interpretation

Ability to coach chamber music

Ability to teach extemporaneously in a master class situation

Ability to develop a program of study for and teach lessons to individual students

## **Basic Operational Issues**

If for acceptance, the weighting of various factors in the admissions decision

If after acceptance, the use of the diagnosis in developing areas of emphasis for the program

Guidelines for evaluating various elements of the diagnosis, especially subjective aspects such as teaching style and the validity of interpretation

Availability of follow-up courses or tutorials to help students overcome deficiencies

Development and administration of the comprehensive examination process

### *Model 3: Focus on the Major*

(The model here is for the Master of Music in Composition)

**Goal** To discover capacities and level of development in the major field in order to make the best use of course work, tutorials, and other experiences in the degree program.

## **Process**

Oral discussion with a committee of counselors or mentors and take-home examinations that discover the entering student's views and understanding of:

Developments in composition over the last fifty years, both an historical overview and a conceptual analysis dealing with such issues as style, musical language, syntax and composition, technological influences, cultural distinctions and integrations, etc.

An overview of analytical methods most familiar and useful to the student for analyzing music

A demonstration of an ability to explain one or more pieces of music structurally

A demonstration of keyboard proficiency and oral skills

A demonstration of the ability to conduct a contemporary work and to coach contemporary chamber music

A descriptive essay or oral presentation concerning personal working style and compositional methodology

Demonstrations of competence with orchestration and music technologies

### **Basic Operational Issues**

Determining the style and methodologies of the examinations

Finding formats for oral discussions and protocols for written examinations

Developing ground rules for take-home examinations

Finding means for contextualizing the purpose of the examination to students

Developing individual programs that attend to diagnostic findings

### *Model 4: Focus on the Major*

(The model here is for the Doctor of Musical Arts in Conducting)

**Goal** To determine, either for entrance or after entrance, the extent to which the candidate is able to do the things that holders of the Doctor of Musical Arts in Conducting usually do in their academic careers.

### **Process**

A series of formal examinations to determine the extent to which the student has:

Advanced oral skills to deal with complex problems of intonation, balance, and color, and advanced skills in sight-reading and transposition, including reading open score

Detailed knowledge of instruments and the voice

Advanced analytical skills based on competence in counterpoint, harmony, composition, and orchestration

Comprehensive knowledge of repertory and a detailed knowledge of scores forming the basic literature in the area of concentration

Appropriate rehearsal technique from the coaching of soloists, to the coaching of small ensembles, to conducting large ensembles

Background knowledge in appropriate areas such as languages, civilization, and culture

## **Basic Operational Issues**

The above assessment then becomes the basis for determining:

The extent to which the student is ready to integrate all of the above in the process of preparing scores for performance.

Specifically, how are analytical and historical skills integrated to answer such questions as style and tempo?

To what extent is the student able to work with contemporary techniques?

### *Model 5: Intellectual Technique and Orientation*

(The model here is for the Doctor of Philosophy in Musicology)

**Goal** To determine the ways the institution can refine and extend knowledge and skills to help each student reach intellectual, artistic, and career goals. The assessment focuses on readiness to do independent work.

#### **Process**

A series of conferences and oral or written examinations to determine:

What music students feel passionate about, why they are excited by this music, and what they think they can do with it or about it. The discussion might also include discussion of topics that they are not interested in and why.

The knowledge, skills, insights, and aspirations that students are bringing to the program. What is their perspective on what they would like to accomplish? How reasonable is it? How can a program of study be developed to enable fulfillment of reasonable expectations?

The level at which the student is able to think critically and to deal with multifaceted problems.

The approach the student takes to intellectual questions. For example, how much healthy skepticism is present, how does the student deal with conflicting viewpoints and disparate facts?

The breadth of the student's range of intellectual techniques. For example, to what extent is the student able to comply, interpret, synthesize, discover, integrate, etc.?

The student's thinking about the nature and topic for original research

The extent to which the student has mastered an overall knowledge of cultural history

The level of skill in musical analysis

The ability to teach peers, other musicians, and the lay public

## **Basic Operational Issues**

How to best assess critical thinking skills

How to weigh various parts of the assessment in terms of determining emphases in a student's program

Matching institutional resources with student needs and aspirations

Criteria for determining when a level of competence has been reached sufficient to meet requirements

Criteria for determining what diagnostic results will be used to develop requirements for the student and which will be used to give advice to the student

### *Model 6: Focus on Teaching Content*

(The model here is for the Master of Music Education)

**Goal** To determine the extent to which a student can teach creatively from basic mastery of musical materials. Also, to determine the extent of teaching competence beyond following a particular method. Such a diagnostic might occur at the beginning, in the middle, or at the end of a program; at two, or at all three times.

### **Process**

Determine competence in performance, oral skills and analysis, composition and improvisation, repertory and history, technology, and synthesis by asking students to take one or more pieces of music and demonstrate how they would teach it to students at three or four different levels of musical understanding. Part of the demonstration could be teaching about the piece as well as teaching the piece for performance.

Following these exercises, students should be asked to present their conceptual approach to developing their lesson plans for each level. What pedagogical goals did they have, what sources and resources did they use, what were their specific objectives for student learning?

## **Basic Operational Issues**

Creating an appropriate list of repertory

Developing a review system

Structuring the examination process

Providing the resources for a significant assessment

### *Model 7: Readiness for Research*

(The model here is for the Doctor of Philosophy in Music Education)

**Goal** To determine the extent to which the candidate possesses sufficient knowledge, skills, and techniques to undertake a particular type of research.



## **Process**

A comprehensive diagnosis that determines:

How students view what they plan to research (whether they had this view prior to entrance or develop it after work in the program)

The students' vision of their work as a researcher or scholar and how this vision fits with their aspirations and the realities of the field

The skills needed to pursue the intended research (This assessment could range across many disciplines and subdisciplines, including statistics, languages, musical cultures, the other arts, the sciences, the humanities, and the social sciences.)

Critical thinking skills, particularly the ability to define problems worth solving

The ability to place research in a larger context, both in terms of further research and in terms of applications to teaching

The breadth of the students' range of intellectual techniques. For example, to what extent is the student able to comply, interpret, synthesize, discover, integrate, etc.?

## **Basic Operational Issues**

Ability to establish and conduct multidisciplinary evaluations, as necessary

Means of assessing critical and creative thinking skills, and means of follow-up on such assessments

Agreement on criteria for declaring students ready to undertake their research project

## *Model 8: Finding Strengths*

**Goal** To help students find areas of natural ability and interests within a particular field of specialization.

## **Process**

Develop a series of diagnostics to determine aptitudes for:

Teaching—various types from studio to classroom to large group, from teaching the unknowledgeable to teaching the extremely knowledgeable

Ability to work as a member of a team

Ability to create and pursue research and scholarly questions

Capabilities in analysis

Capacity and interest in building music technology or applications of technology to other music professions such as teaching, composition, recording, etc.

Policy analysis

Promotional efforts in business and finance

Et cetera

It should be noted that the aptitudes assessed here can be part of any sort of music career. For example, a string quartet has an advantage if at least one member is a good introducer and teacher of the quartet's music to lay audiences, if another member is good at analytical and historical research, and if another has an acute sense of business and finance, and so on.

### **Basic Operational Issues**

Developing diagnostic experiences, whether separate or as part of regular instruction, that indicate aptitude for future development as much as present achievement.

Integrating findings with advisement, counseling, and mentoring systems.

Placing such assessment in context for both students and faculty. Unlike many of the other models, this diagnostic approach would be more oriented toward career development and choice of elective study rather than toward being deeply associated to requirements for entering, continuing, or completing a program.

### **Sample Questions**

The following questions may serve as a springboard to discussion or analysis leading to local consideration of new approaches, whether the eight above or others created at the institution.

1. What purposes are served by diagnostic examinations? What are we diagnosing? What are we doing with the diagnosis?
2. What methodologies can be used for diagnostic examinations? What kinds of results do various methodologies produce? For example, what differences can we expect from the use of such methods as multiple choice examinations; standardized tests; essay examinations; interview examinations; take-home examinations; preparation for professional work such as a composition, lecture, performance; and so forth?
3. How can diagnostic efforts best connect with the mission and goals of specific programs? How specific should they be according to the major area of study?
4. What are some productive relationships between diagnostics before entrance and diagnostics after entrance?
5. In developing diagnostic philosophies and mechanisms, to what extent can we make useful connections between what someone knows and how they know it, between what someone does not know and cannot do versus their aptitude for future success?

6. How do we best determine the extent to which our diagnostic examinations are retrospective or projective?
7. How do we best deal with questions of knowledge? For example, to what extent is there a common body of knowledge and skills that all students entering master's or doctoral programs in all categories should possess? To the extent that such a common body exists, how large is it? How do we best deal with the continuing explosion of knowledge and technique in the field?
8. What questions should each institution ask itself as it evaluates and develops its own diagnostic policies?

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## MEETING OF REGION ONE

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### INNOVATIVE SOLUTIONS IN A CLIMATE OF BUDGET CONSTRAINTS

TERRY B. EWELL  
*West Virginia University*

Effective leadership, while important at any time, is most necessary in times of difficulty. Truly outstanding leadership manifests itself most often in times of crisis. Indeed, those leaders we most eulogize, those administrators we most admire, were ones whose actions were tested in the crucible of difficult and dangerous times.<sup>1</sup> The Chinese symbol for crises contains two characters: one that means danger and one that means opportunity. Great leaders are those who see opportunity in the time of danger, who wrest victory from certain defeat, and who through their leadership bring about important change and innovation.

One great leader, whom I have admired for many years, illustrates outstanding administration in a time of peril. This person is rarely, if ever, mentioned in writings on administration or inspiring speeches about great leaders, but I think you will join me in recognizing his outstanding success. In this paper I will discuss his achievements and illuminate principles of his administration with some examples from the Division of Music at West Virginia University. Presenting this paper to you humbles me, for I realize that my brief span of five years as a music executive makes me far from the most qualified person to write on this topic. Nevertheless, if this paper challenges others to come forward with their ideas, or in some small measure provides some encouragement to you, I will have accomplished my purpose.

Things could not have been worse for the twenty-five-year-old King of Judah. Hezekiah inherited the throne from Ahaz, a Judean king whose rule was characterized by a series of administrative fiascoes. The result of King Ahaz's reign was the slaughter of over one hundred thousand of his people at the hands of the Syrians, Assyrians, and Philistines; the depletion of the nation's treasury; and social and political disarray.<sup>2</sup> Few at the time would have thought the nation of Judah could survive another decade. If the nation of Judah was a conservatory of music, imagine the crisis. The Judean Conservatory of Music was losing students, staff, faculty, and funding to its regional rivals, the Damascus School of Music, the Assyrian College of Fine Arts, and the Philistine Music Academy. The conservatory had a poor reputation that was getting worse. A few more years of misguided leadership would most certainly mean the end of the Judean

Conservatory of Music. Worst of all, imagine it facing its NASM accreditation review at this time of emergency.

The power of effective leadership is shown clearly in Hezekiah's administration. King Hezekiah began his administrative career in a brilliant fashion. We read,

In the first year of his reign, in the first month, he opened the doors of the house of the LORD and repaired them. Then he brought in the priests and the Levites and gathered them in the East Square, and he said to them "Hear me, Levites! Now sanctify yourselves, sanctify the house of the LORD God of your fathers, and carry out the rubbish from the holy place."<sup>3</sup>

Notice that Hezekiah began his reforms with the leaders of the nation.<sup>4</sup> In this passage and those that follow in the book of 2 Chronicles, Hezekiah confronted, challenged, and encouraged the leaders first and foremost. Hezekiah realized that the success of his reforms lay in the hands of those few, chosen, respected individuals, whom the rest of the nation would follow. He occupied his time with charging and equipping the leaders to make the reforms, not with making them all himself. In the Division of Music, I have noticed how critical it is for me to get the leadership "on board" with the agenda. This task cannot be done in a limited time or on only one occasion. This ongoing task is one of my most important duties. I make a point of setting aside time with Division of Music leaders, not just in formal meetings but also in varied informal settings, in which to present reforms and a vision for the future. I try to make these sessions as positive and supportive as possible.<sup>5</sup>

We can also observe that Hezekiah articulated a unique program in his first message to the Jewish leaders.<sup>6</sup> Unlike his predecessor, who sought to imitate his neighbors in the worship of their gods, Hezekiah charged his leaders with cleansing the temple and commencing with proper worship. These actions distinguished his nation from all others. With it Hezekiah not only coalesced his leadership, but he attracted a populace interested in the worship of the Lord God. Let's relate this principle to music administration. A unique project or program can make a huge difference in bolstering a music program in difficult times. I have been quite conscious of trying to distinguish what we offer at the Division of Music from programs presented by other music schools in our region. For this reason, we have embarked upon initiatives in which we have competitive advantage in the region. Our new programs, a D.M.A. in Orchestral Instruments and a B.M. and M.M. in Jazz Studies, have bolstered our enrollment and attracted outstanding students who would not otherwise be in our program. These new programs, and the students attracted to them, have revitalized our faculty and instilled a new sense of purpose in the Division of Music.

King Hezekiah did not wait for ideal conditions to start his reforms. No doubt there were many in the nation who thought that these reforms were a waste of important resources and, in view of the current circumstances, should not be done at this time. I remember meeting resistance from some faculty members in the Division of Music when we sought to initiate curriculum changes. These faculty members were concerned that the programs would be inadequately sup-

ported or that the time was not right to initiate the changes. Clearly, there are reasons to avoid changes that cannot be sustained by the resources of a unit. Changes should occur only after careful planning and an honest assessment of available resources. But those who insist that ideal conditions be met before changes are initiated are placing unreasonable obstacles in the path of progress. I observe now that many of our faculty members who were most concerned about the changes have now adopted a favorable view towards the new programs.

I encourage you to read on in Chapter 29 of 2 Chronicles, for in it you will see that Hezekiah articulates a history of the recent times of his nation. This history he gave to his leaders was certainly not the same history delivered by King Ahaz, his predecessor. Now, I am not speaking about how one person might distort the facts or seek to deceive, rather I am pointing out that each king imbued the facts with differing meanings. Ahaz attributed the nation's ills to a lack of worship of the gods of Syria.<sup>7</sup> Hezekiah maintained that the nation's distress was the result of a departure from worshipping the Lord God.<sup>8</sup> In the Division of Music, I am reminded almost daily of my need to articulate a positive and mission-oriented history. In the last five years, the Division of Music has lost four faculty positions and two staff positions, with the consequence that workloads have increased for all. In the same five years, the Division of Music has also increased both the number of students and the quality of our students with an improvement in most, if not all, of our programs. The history that some faculty members create out of the past five years is that the Division of Music is faring quite poorly right now. In contrast, while I acknowledge the difficulties we are now encountering, the history I put forward is that the Division of Music is surpassing its past program goals and achieving a standard of excellence never before experienced at our institution. When forwarding my view of history, I bolster the claim with statistics that support my statement.

Often the small things, items and recognition that cost little, make a great difference for faculty members. I make a point of highlighting faculty and student achievements at faculty meetings in order to underscore the excellence of our program and recognize our outstanding accomplishments. Years ago, I also instituted the "Symphony Award," which is the award of a Hershey's Symphony Chocolate bar to a faculty or staff member for some outstanding service to the Division of Music. This award has always elicited a boisterously positive response from our faculty for the award recipients, who are genuinely appreciative of the commendation. In addition to faculty recognition, I find that giving in on the little things, items that mean much to a faculty member but cost the music unit very little, can tremendously buoy morale, especially during a difficult time. There is a 2,000 year old Roman law which reads *De minimis non curat praetor* (the magistrate does not consider trifles). This best sums up the idea that administrators should concern themselves with large issues, leaving the minutia alone.<sup>9</sup> In other words, give in on the small things so you can gain the vital big ones.

You may have realized that up to this point I have scarcely talked about finances or budgetary items at all. I have come to realize that a proper response

to fiscal constraints lies not so much in budgetary actions but more in faculty motivation and a well-defined mission.<sup>10</sup> Nevertheless, let's turn our attention to some monetary changes the Division of Music has made in the last few years in the context of a crisis faced by Hezekiah and the nation of Judah.

Times of crisis call for extraordinary measures. In response to an imminent attack from Sennacherib (king of Assyria), Hezekiah built up city walls, stored supplies, and ordered a water tunnel dug through solid rock so that Jerusalem could survive an extended siege.<sup>11</sup> His preparation and innovations played an important part in the survival of his country in this time of crisis. The budgetary reallocations experienced by all of West Virginia University in the last five years have also forced upon the Division of Music certain "siege" preparations. Our responses in the Division of Music can be placed in three categories: (1) using resources more efficiently, (2) increasing revenues by adopting methods already in place in other schools, and (3) increasing revenues through new initiatives.

For years, the Division of Music offered multiple sections of music theory courses at different times. The advantage of this was that students had a choice of times, giving them greater flexibility in choosing courses, especially outside of music. A disadvantage for the Division of Music lay in the fact that some class times attracted few students while other times were in high demand. For instance, we have never been able to place as many students in an 8 A.M. section as in a 10 A.M. section of a course. (I think this has something to do with regulators placed on certain alarm clocks that do not allow the clocks to sound before 9 A.M.) In any case, this meant that eighty students could not be fitted into four classes of twenty students each; instead, five sections of the course had to be offered. We solved this problem first by carefully considering the courses outside of music our Freshmen and Sophomore students needed (principally English and Mathematics). We then arranged a common hour for all sections of music theory courses; that is, all sections of the first semester aural theory courses meet at one hour, all sections of the first semester written theory courses meet at the next hour, etc. This immediately reduced the number of sections, resulting in savings of faculty time in the classroom. Faculty members have found an additional benefit to this arrangement. When they are out of town for performances or research obligations, students can attend other sections of the course at the same hour.

In the last two years, the Division of Music has instituted fees that are common in many music schools throughout the United States. Previously, we had not charged for attendance to concerts performed by most of our large ensembles. Now we have in place a nominal fee for admission to all large ensemble performances in our Concert Theatre. Our biggest influx of new revenues came with the establishment of a music fee for all students who take studio lessons and/or are involved in small chamber ensembles. Revenues from these fees go directly to the Division of Music to offset costs of part-time studio instruction, the purchase of computers and software for our computers labs, and the purchase and maintenance of keyboard instruments.

One innovation we are presently testing is the funding of a recording technician position from revenues. We have embarked on an aggressive campaign of marketing our recordings at concerts, in publications, and on the World Wide Web. Since this is a brand new venture, I cannot report at this time whether we will be successful. I can only underscore the necessity of trying new ventures in order to enhance a music program in a time of need.

So often technological advances are touted as time-saving or cost-saving opportunities, though they rarely fully live up to these claims. However, with the arrival of the digital keyboard, we have found a solution in the Division of Music to one of our most vexing problems. The task of maintaining and tuning an aging piano inventory has become overwhelming for our piano technician in recent years. For years, our faculty has been frustrated that keyboard instruments don't adequately hold their pitch through climate changes and everyday use. Five years ago, we started a lease agreement with the Yamaha Music Corporation through a local vendor, Kleeb's Music, that provides us with new acoustic and electronic keyboard instruments each year at a nominal cost. This has immediately given us high-quality instruments to place in critical performance and rehearsal areas. A second way in which we improved the situation for our piano technician was by replacing our worst upright pianos in practice rooms with Yamaha Clavinovas. Students have been quite receptive to this. They prefer instruments that always remain on pitch despite changes in weather, they make use of the built-in metronomes and the added instrumental sounds, and they also enjoy the option of playing and recording MIDI files on the digital keyboards.<sup>12</sup> Our piano technician now reallocates the time he would have spent tuning and maintaining the practice room instruments to pianos in faculty studios and our concert instruments. Here, technological advances have truly saved us time and money.

I wish to close by noting that effective leadership does not mean that the administrator conceives of all the ideas or carries out all of the initiatives. Although the building of the water tunnel in Jerusalem is attributed to Hezekiah, it is doubtful that he engineered the project or wielded a pick or shovel. I have been fortunate to preside over the innovations we have made in the Division of Music in the last few years, but I would be remiss not to mention that the formulation, planning, and execution of these changes has been brought about by a dedicated faculty and staff, the support of our dean and associate dean, and especially my cadre of fine leaders in the Division of Music. Together we have produced some outstanding achievements. In the last five years we have seen our enrollment increase by almost 20 percent. We have observed a blossoming of new performing ensembles that is due in part to the new programs and an improvement in the quality of our students. I am also pleased to note that almost 60 percent of our May 1999 graduating seniors were awarded honorary distinctions (cum laude, magna cum laude, or summa cum laude).

The principles shown in King Hezekiah's administration can be applied to any music program under duress. Hezekiah demonstrates that great leadership can make a difference, no matter what the situation. His success in saving the



nation of Judah from certain destruction is an admirable feat in itself, but his highest achievement was the revival of a national mission and a restoration of purpose for all his people. A people revived and energized is a powerful force for change and future success. This is the key to King Hezekiah's phenomenal achievement.

### Endnotes

<sup>1</sup>H. W. Crocker forcefully makes this point in *Robert E. Lee On Leadership: Executive Lessons in Character, Courage, and Vision* (Rocklin, California: Prima Publishing, 1999).

<sup>2</sup>2 Chron. 28.

<sup>3</sup>2 Chron. 29:3–5, quotation from *The New King James Version* (Nashville: Thomas Nelson Publishers, 1983).

<sup>4</sup>Bill Walsh, in *Finding the Winning Edge* (Champaign, Illinois: Sports Publishing, 1997), recommends working with the existing leadership first rather than making wholesale leadership changes in the first year.

<sup>5</sup>Stephen Covey, in *Principle-Centered Leadership* (New York: Simon & Schuster, 1990), stresses that the most effective way to motivate people is with practical idealism rather than coercion or utility power.

<sup>6</sup>In particular see 2 Chron. 29:5–11.

<sup>7</sup>2 Chron. 28:22–23.

<sup>8</sup>2 Chron. 29:6–11.

<sup>9</sup>See the discussion in Peter F. Drucker, *The Effective Executive* (New York: Harper & Row, 1966), 156.

<sup>10</sup>This point is also made in Crocker's *Robert E. Lee on Leadership*, note 1 above, 79, "The fact is, equipment, supplies, uniforms, . . . are far less important to maintaining morale and achieving success than is simply nurturing devotion to one's cause and keeping one's people focused on securing that objective.

<sup>11</sup>See 2 Chron. 32. Hezekiah's 1,750-foot water tunnel is now a tourist attraction in Jerusalem.

<sup>12</sup>For a further discussion of the use of MIDI files in an academic setting, please see my publication, "Keyboard Technology in the Double Reed Studio," *The Double Reed*, 22, no. 2 (1999): 57–61. The International Double Reed Society Web site with over 500 MIDI files is found at: [http://idrs.colorado.edu/midi/midi\\_hp.HTM](http://idrs.colorado.edu/midi/midi_hp.HTM).

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## MEETING OF REGION SIX

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### TRENDS IN B.A. ENROLLMENTS

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*The Pennsylvania State University*

Not long ago, in a calibrated rating of job satisfaction among various professions that included, among others, physicians, lawyers, and orchestral musicians, the latter ranked near the bottom of the professions surveyed, just beneath prison guards. If this somewhat distressing observation is true, it would appear that many of the nation's successful musicians are poorly prepared for happy and productive lives. Here are a few other unsettling facts. While we continue to tell our students that the path to Carnegie Hall starts at the practice room, the market share of classical recordings has continued to decline to less than 3 percent of the recordings purchased annually. By comparison, country and Western music now control about 18 percent of the market. According to a study conducted recently by the National Endowment for the Arts, since 1970 the nation's labor force has increased by 30 percent, while the total number of artists in the United States has increased by over 60 percent, or twice that number.<sup>1</sup> The unemployment rate among some arts professions is now over 80 percent.

All of these facts notwithstanding, we in higher education continue to graduate large numbers of aspiring professionals every year with Bachelor of Music (B.M.) degrees. Were the B.M. truly the professional track, wouldn't we have greater success in job placement, for example, by teaching fiddling to our violinists or baseball tunes to our organists? As a new century begins, perhaps the time has come for us to reconsider the Bachelor of Arts (B.A.) curriculum, with hefty amounts of liberal arts courses and opportunity for a minor outside of music, as a more pragmatic alternative to the B.M., or as a curriculum appropriate to our rapidly changing musical demography. We might ask whether, in the face of a changing academic landscape, there has been a significant shift in enrollments within higher education toward or away from the B.A. degree in music. Since many indicators suggest that professional opportunities for musicians, at least within the traditional ranks, continue to diminish, we have to wonder whether enrollment patterns over the past twenty years have changed to reflect a concern for the market.

Before examining the data on my handout, we should recognize that the B.A. degree is so protean a concept as to defy meaningful definition. Throughout the NASM schools, there is probably greater diversity among B.A. programs than there is between a typical B.A. program and a typical B.M. program. Since the

NASM guidelines relating to the curricula for the B.M. and the B.A. are intentionally unspecific, it is difficult to compare the two degrees except in basic terms. Furthermore, according to the *NASM Handbook*, those institutions accredited offering only the B.A. degree may offer curricula with objectives consistent with those for the B.M.<sup>2</sup> In other words, both the B.A. and B.M. degrees may be subsumed under the general objectives of the B.A. While this observation does not render the data completely meaningless, it does require caution in drawing conclusions on an individual basis.

A sense of the history and current place of the music B.A. within U.S. colleges may be gathered by examining the Higher Education Arts Data (HEADS) *Data Summaries*. Within the 548 various departments and schools of music that contributed to the HEADS last year, over 76,400 music majors were enrolled in four-year programs during the fall of 1998 in the three degree categories. (See table 1 for 1998 under "All Institutions") While 35 percent of our students were enrolled in a B.M. curriculum, only 18 percent were enrolled in the B.A. The largest number, 47 percent, were pursuing degrees in music education and other programs, including music therapy and music theatre. It is hardly surprising to discover that at private institutions where music major enrollments are under 100, the B.A. degree is more heavily populated than the B.M. However, at private institutions with enrollments over 100, the B.M. is the more popular curriculum, even more than music education. Among public institutions, these relationships are repeated. Among institutions with enrollments under 200, the B.A. is more popular than the B.M., but in schools with enrollments over 200, it is the reverse by a factor of over 3 to 1.

From the data for last year, 1998, we can draw two obvious conclusions. First, at both private and public institutions, the total number of students in the B.A. program is roughly half the number of those in the B.M. programs. Second, for both private and public schools, it appears that the smaller the institution, the higher the percentage of students enrolled in the B.A. degree. This latter observation is possibly because few of the smaller schools offer the B.M. degree, so the B.A. is by default the only choice for students in music.

Several conclusions emerge from the comparison of last year's enrollments with those from 1978. If we compare the enrollments for "all institutions" from 1998 with those from 1978, we see that although the *total* enrollments are today over three times what they were in 1978, the percentages of students dispersed throughout the three degree programs are almost exactly the same: 18–19 percent enrolled in the B.A., 35 percent in the B.M., and 46–47 percent in Music Education. In other words, despite the vicissitudes of the arts in U.S. culture over the past generation, the priorities of students seeking degrees in higher education have remained constant: just under half choose music education, just over one-third aspire to be professional musicians.

However, a few interesting changes over the past twenty years in our academic demography emerge from the HEADS reports. First, we should quickly observe that the number of music units reporting data has increased by 40 percent over

the past twenty years, from 397 institutions in 1978 to 548 in 1998. That is an average of over seven new institutions each year.

**Table 1. HEADS Reports Enrollments by Degree**

**1978**

<b>Private Institutions</b>	<b>Under 100</b>	<b>Over 100</b>	<b>Totals</b>
B.A.	797 (26%)	677 (10%)	1,474 (15%)
B.M.	823 (27%)	4,083 (57%)	4,906 (48%)
Mus.Ed.	1,453 (47%)	2,363 (33%)	3,816 (37%)
<b>Totals</b>	<b>3,073</b>	<b>7,123</b>	<b>10,196</b>

<b>Public Institutions</b>	<b>Under 200</b>	<b>Over 200</b>	<b>Totals</b>
B.A.	582 (17%)	2,309 (24%)	2,891 (22%)
B.M.	489 (14%)	2,741 (28%)	3,230 (25%)
Mus.Ed.	2,375 (69%)	4,624 (48%)	6,999 (53%)
<b>Totals</b>	<b>3,446</b>	<b>9,674</b>	<b>13,120</b>

<b>All Institutions</b>	<b>Under 200</b>	<b>Over 200</b>	<b>Totals</b>
B.A.	1,681 (21%)	2,684 (18%)	4,365 (19%)
B.M.	1,879 (23%)	6,257 (41%)	8,136 (35%)
Mus.Ed.	4,559 (56%)	6,256 (41%)	10,815 (46%)
<b>Totals</b>	<b>8,119</b>	<b>15,197</b>	<b>23,316</b>

**1998**

<b>Private Institutions</b>	<b>Under 100</b>	<b>Over 100</b>	<b>Totals</b>
B.A.	3,249 (44%)	2,262 (13%)	5,511 (22%)
B.M.	1,281 (17%)	9,226 (51%)	10,507 (41%)
Mus.Ed.	2,941 (39%)	6,458 (36%)	9,399 (37%)
<b>Totals</b>	<b>7,471</b>	<b>17,946</b>	<b>25,417</b>

<b>Public Institutions</b>	<b>Under 200</b>	<b>Over 200</b>	<b>Totals</b>
B.A.	4,055 (24%)	4,180 (12%)	8,235 (16%)
B.M.	3,332 (19%)	13,132 (39%)	16,464 (32%)
Mus.Ed.	9,879 (57%)	16,444 (49%)	26,323 (52%)
<b>Totals</b>	<b>17,266</b>	<b>33,756</b>	<b>51,022</b>

<b>All Institutions</b>	<b>Under 200</b>	<b>Over 200</b>	<b>Totals</b>
B.A.	8,232 (27%)	5,514 (12%)	13,746 (18%)
B.M.	6,823 (22%)	20,148 (44%)	26,971 (35%)
Mus.Ed.	15,694 (51%)	20,028 (44%)	35,722 (47%)
<b>Totals</b>	<b>30,749</b>	<b>45,690</b>	<b>76,439</b>

Second, in 1978, in all public schools, the total percentage of students pursuing the B.A. was nearly the same as the percentage of students in the B.M. degree program: 22 percent in the B.A.; 25 percent in the B.M. In 1998, by contrast, the percentage of students pursuing the B.A. was exactly half the number of students pursuing the B.M.: 16 percent in the B.A., 32 percent in the B.M. It is clear that among the public schools, enrollments in the past twenty years have moved away from the B.A. degree in favor of the B.M.

Third, if we look more closely at the data, we find that in 1978, among public institutions with enrollments larger than 200, the balance in enrollments between the B.A. and the B.M. was relatively close (24 percent in the B.A.; 28 percent in the B.M.). However, in 1998, again among public institutions with enrollments larger than 200, over three times the number of students were enrolled in the B.M. as were enrolled in the B.A. (12 percent in the B.A.; 39 percent in the B.M.). In other words, at public schools with enrollments over 200, the percentage of students enrolled in the B.A. degree today is half what it was twenty years ago (1978 = 24 percent B.A.; 1998 = 12 percent B.A.). Although the percentage of students enrolled in music education degrees has remained roughly the same from 1978 to 1998 (48–49 percent), enrollments have shifted dramatically in favor of the B.M. degree. Since 1978, total enrollments in public schools have increased nearly fourfold within the three degree programs (from 13,120 in 1978 to 51,022 in 1998). By comparison, enrollments in the B.A. programs increased during that time by only a factor of three (2,891 to 8,235); enrollments in B.M. programs increased by over five times. The larger the school, it would appear, the more specialized (rather than more diverse) its student body has grown.

Fourth, the HEADS reports suggest a different story for smaller, private schools with enrollments under 100. In 1978, enrollments in the B.A. and B.M. were nearly equal (26 percent in the B.A.; 27 percent in the B.M.). But in 1998, the percentage of students in the B.A. in small private schools was more than twice that of the B.M. (44 percent in the B.A.; 17 percent in the B.M.). The trend suggests that the larger the school, the greater the appeal of the B.M.; the smaller the school, the greater the appeal of the B.A. As I have indicated, this pattern might be because although few of the smaller departments offer the B.M., they might nevertheless offer curricula that resembles the B.M. However, this trend might also suggest that, by its nature, the B.A. degree is beginning to find a more comfortable locus in the smaller, liberal arts colleges.

Some of the data presented here may be polluted by the fact that since 1978 the curricula of degrees have changed, even in the same institutions. Nevertheless, we are drawn to an obvious conclusion. Despite indications that the practicality of the B.M. degree is declining, the popularity of this degree has increased in very obvious ways over the past twenty years. Since enrollments in music education during this period have remained proportionally stable, the percentage increases in the B.M. have come by virtue of declining enrollments in the B.A.

I have no answers to offer as a conclusion to this paper, but only a series of questions. Would we serve some of our students better by encouraging them to take up the B.A. over the B.M.? The question begs our own dichotomous responsibilities—to empower all students to achieve whatever goals they set, and yet to make them aware of the practical limitations that they face. Would we serve our own profession better by encouraging students to take up the B.A.? Since 1980, NEA funding has declined by 30 percent in real dollars. Don't we need musicians with a broadly based education who can articulately make the case for the arts in our society in terms that those in other professions can understand? I think we could justify an affirmative answer to both of these questions, but we will have to be prepared to discuss the consequences.

### Endnotes

<sup>1</sup>Gary O. Larson, *American Canvas: An Arts Legacy for our Communities* (Washington, D.C.: National Endowment for the Arts, 1996), 42.

<sup>2</sup>National Association of Schools of Music, *1999–2000 Handbook* (Reston, Virginia: NASM, 1999), 78.

# WHAT IS THE ROLE OF THE BACHELOR OF ARTS DEGREE FOR THE FUTURE? A PRESENT CASE STUDY: LEBANON VALLEY COLLEGE

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*Lebanon Valley College*

Happy St. Cecilia's Day 1999. How fitting to be discussing things musical on this festal day. Region Six chairman Ronald Lee from the University of Rhode Island has invited me to "give a 10-minute case study summary of your Bachelor of Arts situation at Lebanon Valley College" (LVC) as a prelude to discussing this afternoon's topic, "What is the Role of the Bachelor of Arts Degree for the Future?" Believing that the past is prologue, I have surveyed the status of the LVC B.A. program for the past five years (from 1995 to the present) and prepared a brief handout summarizing that study in connection with this presentation.

## **Profile**

Lebanon Valley College, founded in 1866 by the Evangelical United Brethren Church (in the Otterbein tradition and, since 1963, the United Methodists), is in the small, south-central Pennsylvania community of Annville. Annville is ten miles east of Hershey and twenty-five miles east of the Pennsylvania state capital, Harrisburg. Three of the five founding professors had musical backgrounds and training; so from that founding, music has been an important tradition at the college. Organized as a department in 1879, the discipline went on to become a Conservatory of Music from 1898 to 1958. Under the leadership of Conservatory Director Mary E. Gillespie (1930–1957), LVC was "approved by the State Council of Education for the preparation of teachers and supervisors of public school music" in 1932<sup>1</sup> and attained NASM institutional membership in 1941. During those years, music students were exempt from significant portions of the general education program of the college so that they could concentrate more fully on their professional music program. In 1958, music was reorganized as a department in the college and continues in that form to the present day. Music students are fully integrated into the life and mission of the college, participating totally in the general education curriculum, including foreign language study and experience in lab science and mathematics, along with the humanities and fine arts. Interestingly (and perhaps oddly) enough, given the college's liberal arts mission, the only music degree program offered at LVC until 1973 was the Bachelor of Science with a major in music education. The B.A. program was first listed in the 1973 NASM *Directory*. Currently, the department offers three degree programs: the Bachelor of Science in Music Education (M.Ed.), the Bachelor of Music with Emphasis in Music Recording Technology (M.R.T.), and the traditional liberal arts degree (B.A.) in Music (Mus).

## Case Study

It is my practice to meet each prospective student and his or her family during the college search process and audition phase. My primary role is to thoroughly describe program options and specific department offerings and to respond to any questions that they may have. You know the number one question: What is my son or daughter going to be able to do with a degree in music? *Any* degree in music? In January 1974, I called my own parents (who live in Potomac, Maryland) to tell them that I was forsaking political science as a major at the University of Utah (looking toward law school) and was going to pursue music education. I was a second-quarter junior at the time. Stony silence, and then tears from my mother, who queried, "Wouldn't music be a better avocation than a vocation?" Still a good question and a difficult one to respond to, even now.

Typically, a student who is looking at the B.A. program is not interested in certifying to teach in the public schools. The certification in Pennsylvania is comprehensive, meaning that the student comes out of a program prepared to teach K-12 general, instrumental, and vocal music. One such student described it irreverently last week in an interview as "that education [fecal matter]." Nor are they interested in the science and mathematics rigors of a music recording technology program. However, they do have a passion for music: as a singer, an instrumentalist, a composer, a worship leader, and so forth—though not necessarily as a professional performer. For them, music is the route by which they can complete a meaningful college-level experience and complete a program in a field they have some affinity for and aptitude in.

The B.A. represents a degree program most compatible with the traditional, liberal arts model, with one-third of a student's curriculum devoted to general education, one-third to the major, and one-third to elective studies. In our response to Ronald Lee's survey question, "What one single item in the design of your B.A. degree program in music would you consider to be most unique or creative or forward-looking?" we wrote: "Its flexibility, which allows a student to complete a double degree, a double major, or a significant minor in another field." A significant number of our B.A. students are at least double majors. Many complete two degrees. Students use that flexibility to their advantage.

Several years ago, a first-semester, first-year student came to my office and said, "Dr. Mecham, I'm a chemistry major, but I cannot live without my piano. Is there any way to pursue a degree in both fields?" After I picked myself up off the floor, we began to explore the possibility. In 1998, she graduated with a B.A. in Music and a B.S. in Chemistry. In the fall of 1998, by her own choice, she returned for one extra semester to student teach in chemistry in order to certify to teach. Was it easy? Absolutely not! But during her four-year matriculation, she prepared a recital, accompanied several other students and choirs, and made the most of her undergraduate experience.

Earlier, LVC had offered two other B.M. degrees, one in performance and one in sacred music. Both were phased out shortly after I arrived in the fall of 1990. But one young man in the sacred music program completed that involved



program, coupled with an English degree and secondary certification. At the time, I thought he was insane. He always carried a generic bottle of Maalox with him. But now he is a successful high school English teacher who serves as a minister of music in one of our local churches.

One other aside before referring to our local survey results. A member of the faculty is a good role model for the prospective B.A. candidate. Thomas Strohmman completed the music education degree at the LVC in 1975. However, he elected not to teach in the schools but opened a successful home studio, teaching dozens of woodwind lessons each week. He also formed a professional jazz ensemble, Third Stream, that plays all over the region in as many as one-hundred performances a year. As an adjunct member of the faculty, he taught flute, saxophone, and directed the jazz band off-and-on from 1977 to 1994. In 1994, the woodwind position on the faculty came open at midyear, and we hired Tom. By 1998, he completed an M.M. degree at Towson State University in his "spare" time, graduating with a GPA of 4.0. This year, he is being evaluated for tenure purposes.

The percentage of students pursuing the B.A. has been steady for the past several years, fluctuating between 11 and 17 percent of the music major population. This year, we experienced quite an increase numerically. I'm not sure how to account for it, except that more and more students are expressing reservations about public school teaching.

A clear trend has emerged in the combination of the B.A. with other programs in and out of the department. Currently, we have two students pursuing the B.A. in Music, along with a B.S. in Elementary Education. They realize that this will not qualify them to certify to teach music in the schools, but their music preparation will be far richer, deeper, and more meaningful than the one-semester music course designed for elementary education majors. Another student combines the program with business, while another pursues her interest in history. So many combinations are possible.

Our music education and recording technology students have been using their modest elective opportunities to complete double majors and, as you can see, several have earned two degrees during their four years at LVC. This sometimes requires the student to take some summer work, but many of them complete these combinations within eight semesters.

A 1998 graduate in music recording technology also completed a double major in the theory/composition concentration in the B.A. program and has gone on to graduate school in composition. A 1996 graduate, who completed the concentrations in saxophone and theory/composition, was a teaching assistant in the School of Music at Penn State and recently completed two master's degrees: one in saxophone performance, the other in composition.

Students are constantly reminded that they are here to be students and that they should have a life. In some cases, their eyes are bigger than their stomachs. One young man has been attempting to complete the music education and the music recording technology degrees at the same time. From the beginning, he was told that this was not a four-year program, but he persists.

Finally, a word about faculty and student perceptions. In speaking of the B.A. degree, I never use the word *performance*. When students say that they are coming “in performance,” I always stop them and explain that the B.A. is the traditional liberal arts degree in music, not a performance degree in the Bachelor of Music sense, where 50 to 65 percent of the curriculum is in field. They can concentrate on an instrument or voice or develop those individual interests in theory/composition, jazz, or sacred music, but it is not a performance degree. Often, faculty members and students (and their families) do not understand this distinction.

As a consultant to our department in 1989, Eileen Cline, then dean of the Peabody Conservatory, pointed out that the B.A. was the degree of choice for several prominent musicians: YoYo Ma, Malcolm Frager, Midori, Matt Haimovitz, and other gifted young people. Such a degree does not prevent a student from pursuing a performing career. Indeed, at the undergraduate level, a student can experience considerable intellectual breadth while continuing to focus on individual performance.

On many liberal arts college campuses, the B.A. is the only degree in music. Students pursue courses of study in theory, in composition, and in a variety of areas in musicology. When I interviewed for the choral position at nearby Franklin and Marshall College in the 1980s, a half-dozen or so music majors on campus were taught by a faculty of four full-time members. This is the model on numerous college campuses with which I am familiar.

To me, the future of the B.A. degree is secure. Over the past few years, we have witnessed increasing numbers of students electing it as their primary degree program choice. With the flexibility of the program, we see many students combining music with other fields, while others enrich their primary music programs by completing double majors, and even double degrees, during their time on campus. I view these developments as healthy for students, for faculty, and for the discipline and art of music.

### Endnote

<sup>1</sup>Paul Gottshall Fisher, “Music: A Dominant Force in the First Century of Lebanon Valley College” (Ph.D. diss., University of Michigan, 1969), 74.

**Table 1.**

**Program Curricular Table**

<b>Musicianship</b>	<b>Musical Performance</b>	<b>General Studies</b>	<b>Electives</b>	<b>Total Number of Units</b>	<b>Current Semester's Enrollment of Majors</b>	<b>Program Supervisors</b>
30–32 credits 24–26%	24 credits 19%	44–46 credits 35–37%	22–26 credits 18–21%	124 credits	31	Music Faculty

Students can elect one of seven concentrations in the Bachelor of Arts program: piano, voice, instrumental (specific to the student's talent), organ, sacred music, theory/composition, or jazz.

**Patterns**

<b>Year</b>	<b>Total Enrollment</b>	<b>Distribution by Degree Program B.S./B.M./B.A.</b>	<b>Total No. of Graduates</b>	<b>No. of Graduates by Degree Program B.S./B.M./B.A.</b>	<b>No. of Students who completed a double degree</b>	<b>Programs where students completed the double degree</b>
1995	144	71/48/25	15	7/4/4	0	—
1996	152	81/53/18	24	9/9/9	3	3 B.S.-M.Ed.
1997	172	93/59/20	21	13/5/9	6	6 B.S.-M.Ed.
1998	183	100/63/20	31	15/11/14	9	7 B.S.-M.Ed. 2 B.M.-M.R.T.
1999	205	108/66/31	24	13/6/12	7	7 B.S.-M.Ed.

# A SURVEY OF NASM REGION SIX MEMBERS REGARDING THE STATUS AND FUTURE OF THE BACHELOR OF ARTS DEGREE IN MUSIC

RONALD LEE  
*University of Rhode Island*

This research study is a survey of selected, but wide-ranging, aspects regarding the Bachelor of Arts degree in music offered at institutional members of the National Association of Schools of Music (NASM) located in Region Six. A two-page questionnaire was sent to all NASM members located in Region Six in October 1999, with the request that the completed questionnaire be returned to Ronald Lee. Region Six includes members from the states of Connecticut, Delaware, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, West Virginia, and the District of Columbia. The questions covered the following topics:

1. the extent of the B.A. degree in music;
2. a description of the degree;
3. options marketed;
4. double majors or degrees marketed;
5. items thought to be most unique;
6. broad descriptors of B.A. degree students when compared with other music majors;
7. music faculty members' opinion of the B.A. degree;
8. what B.A. graduates do after graduation; and
9. the role of the B.A. degree in the long-term future of music degrees.

## **Results**

### *Background*

Fifty-eight (72 percent) of the eighty-one NASM colleges and universities in Region Six offering baccalaureate degrees responded to the survey request. Forty (69 percent) of these fifty-eight respondents are Departments of Music (including one Division of Music and one Program of Music); fifteen (26 percent) are Schools of Music (including two Colleges of Music); and three (5 percent) are Conservatories of Music.

Twenty-eight (48 percent) are part of a comprehensive public college or university, and seventeen (29 percent) are part of a comprehensive private college or university. Eleven (19 percent) stated that they are part of a four-year, liberal arts college; two (3 percent) stated that they are independent institutions.

The participants responded as follows when asked to give their number of full-time music majors (undergraduate and graduate):

<b>Enrollment size</b>	<b>Number of Institutions</b>	<b>Percent of Institutions Responding</b>
1- 50	4	7
51-100	13	22
101-200	16	28
201-400	13	22
401 +	12	21

### *Extent of the B.A. Degree in Music*

Forty-five (78 percent) of the fifty-eight respondents offer a Bachelor of Arts degree in music; thirteen (22 percent) do not. The total number of students working toward all types of bachelors' degrees in music at the fifty-eight institutions is 10,721. Of this total, 1,578 (15 percent) are working toward a B.A. degree. The median percentage of the students working toward a B.A. degree as reported by the forty-five institutions offering a B.A. degree is 19.5 percent. The percentages ranged from 0.1 percent to 100 percent.

### *Description of the Degree*

The respondents were asked to divide their B.A. degree program into music and non-music courses by number or percentage of credits. The median percentage of music courses is 40 percent and of non-music courses, 60 percent. When considering the total number of credits required for graduation, institutions range from requiring 30 percent to 68 percent in music courses, and 41 percent to 70 percent in non-music courses.

Additionally, the forty-five respondents who offer B.A. degrees were asked questions specifically related to four issues. The results are as follows:

<b>Question (n = 45)</b>	<b>Yes</b>	<b>No</b>
a. Do you require functional keyboard instruction as part of the B.A. program?	33 (73%)	12 (27%)
b. Do you permit applied music study for all four years of the B.A. program?	36 (80%)	9 (20%)
c. Do you require foreign language as part of the B.A. program?	33 (73%)	12 (27%)
d. Can students working through your B.A. program achieve state certification in some manner to teach music in the schools after graduation?	6 (13%)	39 (87%)

One institution offers a B.A. degree in music with teacher certification. Three institutions offer a B.A. degree in music education. One institution offers a B.A. degree in music performance, and another offers a B.F.A. in performance or music theory/composition.

### *Options Marketed*

The respondents who offer B.A. degrees were asked to indicate the concentrations, options, or specializations within the B.A. degree they market and offer their students. The following table shows the number of responses to each of the concentrations and the range of minimum total credit hours reported for each concentration:

<b>Concentrations</b>	<b>Number and percentage (<i>n</i> = 45)</b>	<b>Range of minimum credit hours</b>
a. Music	33 (73%)	120–130
b. Music performance or applied music	17 (38%)	120–130
c. Music theory and composition	5 (11%)	120–128
d. Music composition	5 (11%)	120–130
e. Music theory	4 (9%)	120
f. Music history and literature	3 (7%)	120–124
g. Pedagogy or music teaching	3 (7%)	128–141
h. Other	10 (22%)	120–129

Other concentrations included music theatre, church/sacred music, music for the elementary teacher, music industry studies, jazz studies, and audio recording.

### *Double Majors or Degrees Marketed*

The respondents that offer B.A. degrees were asked to list the double majors or double-degree programs they actively market and advise their students to complete. The following table shows the responses:

<b>Double Majors or Degrees</b>	<b>Number and Percentage (<i>n</i> = 45)</b>
a. None	29 (64%)
b. Music and business	13 (29%)
c. Music and theatre	8 (18%)
d. Music and computer science	7 (16%)
e. Music and elementary education	6 (13%)
f. Music and communication studies	5 (11%)
g. Music and psychology	5 (11%)
h. Music and journalism	4 (9%)
i. Music and engineering	2 (4%)
j. Music and graphic design	1 (2%)
k. Music and film/video studies	1 (2%)

Five respondents stated that their institutions always have had double-major options for their students. This would probably be true of most of the institutions that offer a B.A. degree. However, the question in the survey identified the

double options that are actually marketed. Other double options included pre-medicine, ministry, and music technology. Two institutions market a B.A. degree in music combined with a fifth-year study in business that leads to an M.B.A. One institution markets several of the options and combines the two majors or degrees with a capstone experience (e.g. research/creative project, internship) in the senior year.

### *Items Thought To Be Unique*

The following list identifies the items that some of the respondents thought were unique, or most creative or forward-looking, in their B.A. programs:

1. *Flexibility* (12 respondents)
  - Allowing double degrees and double majors
  - Permitting minors in other fields
  - Cross-discipline opportunities
  - Ability to take upper-division electives
  - Great opportunity in a broad development as a musician
  - Music for Elementary Teachers, a popular B.A. major for elementary education majors
  - Combining the B.A. in Music with the New Media minor in Digital Music
2. *High quality and breadth of preparation* (8 respondents)
  - Opportunity to take twelve hours of history or, perhaps, the three years (or equivalent) of piano
  - Coursework in other liberal arts (e.g., art history, religion, philosophy) that coincide with music
  - Rigor of preparation that has helped students in graduate studies
  - Intense, demanding rigor overall
  - Music industry/business/contemporary media curriculum with internship connections
  - Applied music—private lessons and work with an accompanist/coach weekly
3. *Capstone experiences* (7 respondents)
  - Music industry studies cooperative experiences
  - Interdisciplinary seminar in the senior year
  - Variety of capstone experiences combining the two degrees or majors
  - Senior project, recital, or lecture recital
  - Internship in a music related field

### *Broad Descriptors of B.A. Degree Students When Compared with Other Music Majors*

All fifty-eight respondents were asked to review a list of characteristics and then select those that they would identify as broad descriptors of students who graduate with B.A. degrees in music when compared to those who graduate with

B.M. or B.S. degrees in music. The respondents could add characteristics if they wished. The following table shows the responses to this question:

Descriptors	Number and Percentage ( <i>n</i> = 58)
a. Have stronger academic interests beyond music	40 (69%)
b. Have somewhat lower performance skills	40 (69%)
c. Desire degree programs that allow for majoring in disciplines other than music	38 (66%)
d. Are less committed to music as a future profession	32 (55%)
e. Want to study the liberal arts in greater depth	30 (52%)
f. Are weaker players or singers	23 (40%)
g. Desire degree programs that allow for one or more non-music minors	20 (34%)
h. Demonstrate weaker musical skills overall	13 (22%)
i. Achieve higher levels in academic, liberal arts studies	12 (21%)
j. Have higher overall academic grade-point-averages	7 (12%)
k. Are enrolled because the B.A. is the only degree offered by the music unit	5 (9%)

Other descriptors included desire for a quicker graduation, aversion to public school music teaching, want a "fall-back" degree, more curious about relationships between music and other disciplines, cannot perform a senior recital, and wish to prepare for nonperformance but music related careers.

In summary, from their professional experience, the majority of the fifty-eight respondents felt that when compared to top B.M. or B.S. degree graduates, B.A. degree graduates (1) have stronger academic interests beyond music, (2) have somewhat lower performance skills, (3) desire degree programs that allow for majoring in disciplines other than music, (4) are less committed to music as a future profession, and/or (5) want to study the liberal arts in greater depth.

#### *Music Faculty Opinion of the B.A. Degree*

The researcher asked all fifty-eight respondents to give a general impression of how their faculty members regard the B.A. degree in music when compared to the B.M. or B.S. degree. The respondents were limited to selecting the one



best phrase that describes their faculty overall. The following table shows the number and percentage of responses to each of the phrases:

<b>Opinions</b>	<b>Number and Percentage (n = 58)</b>
a. Low regard	7 (12%)
b. Okay, but not as important as the B.M. or B.S. degree	25 (43%)
c. Of equal importance	20 (34%)
d. Of somewhat greater importance than the B.M. or B.S. degree	2 (3%)
e. High regard	4 (7%)

Although 34 percent of the respondents judge that their faculty members believe the B.A. degree to be of equal importance to the B.M. degree, 55 percent of the respondents feel that their faculty members believe the B.A. degree to be of lesser importance.

#### *What B.A. Graduates Do after Graduation*

Based on their professional experience, all fifty-eight respondents were asked to identify what B.A. degree graduates do after graduation. The following table shows the responses to this question:

<b>Post-Graduation Experiences</b>	<b>Number and Percentage (n = 58)</b>
a. Go to graduate school in music	40 (69%)
b. Accept jobs in non-music situations or areas	34 (59%)
c. Get involved in some part of the music industry or business	32 (55%)
d. Go to graduate school in a non-music area	25 (43%)
e. Start private studios	25 (43%)
f. Work on state certification for teaching in the schools	15 (26%)
g. Play in folk, rock, or jazz bands	12 (21%)
h. Have difficulty finding jobs	5 (9%)
i. Get jobs similar to those of B.M. degree graduates	4 (7%)

Some of the respondents who selected "go to graduate school in a non-music area" included suggestions of non-music disciplines. Law was mentioned by seven respondents; medicine by four respondents; business and arts management were each identified by two. Other non-music and music graduate-study suggestions included history, humanities, mathematics, musicology, church music, music performance, education, "new" media, and physics.

According to the majority of the respondents, B.A. graduates (1) go to graduate school in music, (2) accept jobs in non-music situations or areas, and (3) get involved in some part of the music industry or business. A substantial number of respondents selected two other experiences: starting private studios (or teaching privately in a studio) and going to graduate school in a non-music area.

### *Role of the B.A. Degree in the Long-Term Future of Music Degrees*

The researcher asked all respondents to describe what they thought was the single most important role of the Bachelor of Arts degree in the long-term future of music degrees in higher education. The following is a list of the responses by category:

#### *1. Flexibility*

- provides a breadth of education that gives flexibility in a time of rapid change
- prepares students for flexibility in career choices
- allows for more breadth in career and personal development
- trains those who have a desire for music study but have other professional interests
- offers a vital and necessary option to B.M., B.M.E. and B.S. degrees
- offers the option for a student to complete a collegiate degree program in a discipline he or she cares about, has a passion for, and that has meaning and import in his/her life

#### *2. Liberal education*

- preserves the integrity of music among the liberal arts disciplines
- provides a rounded, liberal education experience within the context of a professional music school
- develops well-rounded, musically informed members of society
- provides a liberal arts education and degree that permits graduates to pursue employment in or out of music
- provides a strong liberal arts degree for people with an interest in music
- focuses on scholarship rather than performance and on music as an academic discipline
- offers opportunities to pursue music in a broader context for students who plan to go for M.A. and Ph.D. degrees—musicology, theory, ethnomusicology, or even performance
- provides a music education program based on the breadth of the liberal arts

#### *3. Dual degree or major*

- presents double majors for a future of more varied opportunities available for musicians
- provides music with a crossdisciplinary linkage to other music and non-related disciplines
- leads to positions in management, marketing, advocacy, or creative endeavors in multimedia

- offers progressive areas of concentration in music-related fields (recording, publishing, public relations, marketing, commercial business, etc.)
- allows for creative integration of music with other areas
- combines music and another discipline as a career

4. *Pragmatic values*

- allows students to complete a degree if they have problems with the B.M. degree
- provides security for parents who worry about music as a career
- offers a major for students who are unsure if the music profession is best for them
- provides an avenue for those who love music but do not want to make it a career
- serves a large number of students who are not interested in public school teaching
- provides opportunities for students who are not inclined to emphasize performance as a career
- has a social impact, long term, that may counter some of the negativity that we've been seeing toward arts education in K-12

*For further information regarding this study, contact: Ronald Lee, Chairperson, Department of Music, 105 Upper College Road, Suite 2, University of Rhode Island, Kingston, RI 02881.*

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## OPEN FORUM: THE PREPARATION OF SCHOOL STRING ORCHESTRA TEACHERS

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### STANDARDS—WHAT WAS?

ROBERT COWDEN

*Indiana State University (retired)*

The preparation of school string and orchestra teachers is a topic of both historical and current interest. To suggest that preparing *enough* string educators and preparing them *properly* is at the crisis stage may not be overstating the case.

Before we begin, I should like to express my appreciation to two music executives who served with me on a committee to explore ways that we might include NASM in this critical loop: David Nelson, director of the University of Iowa School of Music, and Don Gibson, director of the Ohio State University School of Music and chair of our group. David and Don were point men for our presentation to the NASM leadership that resulted in our placement on the program today.

My colleagues for this presentation are Bob Gillespie, faculty member at Ohio State, and Louis Bergonzi, president of the American String Teachers Association with the National School Orchestra Association (ASTA with NSOA) and faculty member at the Eastman School of Music. Both Bob and Lou have had careers encompassing teaching strings and orchestras in the public schools. Both are active clinicians, conductors, and authors. My own background includes teaching strings and orchestras in Parma, Ohio, a stint at the University of Cincinnati College–Conservatory of Music and twenty years as music executive at Indiana State University.

The first presentation today will set the stage—it will document the notion that concerns for both quantity and quality in the preparation of string and orchestra teachers is really not new. Bob Gillespie will then speak on standards for the preparation of school string and orchestra teachers. These standards came to fruition in 1998 at what now seems to have been a historic symposium at Ohio State University. Lou Bergonzi will then address the implementation issues, the image of string teaching, supply and demand issues, and what an “ideal” string teacher education program might look like in the curriculum of an NASM institution.

After these presentations, we will open the session to comments and questions from the floor. Following that I will tell you, or perhaps remind you, of an exciting new opportunity for your institution to become involved in a string project grant consortium.

## History

Symposia are frequent responses to concerns in string education. As early as the 1960s, symposia were held to discuss problems in string education. The Tanglewood String Symposia of 1963 and 1964 were organized to discuss the most pressing issues of the time: the shortage of string teachers and players, the need to improve the image of the string profession, and the need to revise teacher training curricula in universities. Sponsored by the Boston Symphony and led by Eric Leinsdorf, these symposia were unique in that they were the only ones sponsored by a professional symphony orchestra. Interestingly enough, one of the recurring topics discussed in these early symposia was the shortage of skilled players to staff professional orchestras—something clearly not a problem today, as evidenced by the overwhelming number of applicants for most professional symphony openings. But let us go back to a time thirty-eight years ago (1961 was the year) at the NASM annual meeting. Gerald Doty, the president of ASTA, spoke about the string teacher shortage as it existed at that time. His topic was “The Present Status of String Teaching.”<sup>1</sup>

As we leap from the 1960s to the 1980s, we find a symposium at Loyola University in 1986 and another in 1995. Participants in the 1986 symposium expressed a concern about what was believed to be a crisis in string education as a result of frequent cutbacks or elimination of string programs in the schools. Symposium participants recommended better string teacher training in colleges and universities as an essential part of saving existing school programs and encouraging the beginning of new ones. The symposium concluded that most colleges were not adequately preparing teachers for string teaching. As recommended in 1964 at Tanglewood, the gathering recommended that all professional organizations associated with strings combine resources to protect the string teaching profession.<sup>2</sup>

The Loyola Symposium of 1995 considered the implications of the National Standards for Arts Education from the federally sponsored Goals 2000 legislative act on string instruction in the schools and the impact of the standards on future string teacher training.<sup>3</sup> In 1998, Paul Lehman, speaking to an All-State Conference sponsored by the Illinois Music Educators Association, reported that forty-six states had adopted learning standards in music or fine arts from the Arts Education Standards, which had been codified four years earlier.<sup>4</sup>

Improving university string teacher training was again the focus of a symposium at Wichita State University in 1996. Of particular concern here too was the shortage of teachers for string teaching positions in the schools.<sup>5</sup>

In 1987, an Ad Hoc Committee on String and Orchestra Education was established by the Music Educators National Conference (MENC). Its purpose was to bring affiliate professional organizations together to pool resources for strengthening string and orchestra education in the schools. The committee included leadership from ASTA, NSOA, the Suzuki Association of the Americas (SAA), the Music Industry Conference, MENC, and the American Symphony Orchestra League (ASOL). The committee met biennially through 1995.

Deliberations dealt with string teacher training, the image of string teaching, and curricula at the collegiate level. The group developed materials that could be used in collegiate teacher training curricula, including a videotape "More Than Music," designed to attract students to string education careers. A brochure was produced describing the values of string and orchestra participation and a practical booklet was developed offering suggestions for establishing string and orchestra programs.

The Ad Hoc committee, through MENC, published a catalog of suggested string orchestra repertoire. At the NASM annual meeting in 1988, committee representatives presented the results of their work to music executives.

The subject of string teacher education has been raised at two recent national meetings. A session at the ASTA National Convention in Rochester, New York, in 1995 was titled "Changing String Teacher Training To Meet the Needs of the Year 2000 and Beyond." On that occasion, recommendations for collegiate curricula in string education were advanced. At the MENC National In-Service Conference in 1996, a series of sessions focused attention on improving the image of string teaching, strengthening string teacher education programs, and increasing the number of students coming into string teaching careers—recruiting tomorrow's string teachers, in other words.

Surveys conducted by C. Smith, D. Hamman, and R. Gillespie reveal the following five conclusions:

- Many collegiate institutions require only one string education course.
- About half of the faculty teaching such courses have no pre-collegiate school teaching experience.
- The number of students playing string instruments in the schools dramatically increased in the 1980s and continued into the 1990s.
- One out of every three persons teaching strings in the schools was not principally a string player.
- Over half of the respondents in one study did not rate their string teacher preparation highly.<sup>6</sup>

## Summary

So there you have it—a chronicle of concern both about the quality of string/orchestra teacher preparation and the quantity of those being prepared. For nearly four decades, voices have been raised about these issues. Among those who can effect change in this situation are those in this room. As a former music executive, I don't need to be reminded of the constraints that bind one when it comes to affecting curricular change. But I also know that when issues in the business of the education and training of musicians for meaningful careers assume a high profile, ways and means are found to deal with them.

## Endnotes

<sup>1</sup>G. Doty, "The Present Status of String Teaching," *American String Teacher* 2 (1962): 5–6.

<sup>2</sup>E. Kvet, *Loyola Music Symposium IX—A Report: String Education Flourishing or Floundering* (Elkhart, Indiana: Glaesel String Division of the Selmer Co., 1986).

<sup>3</sup>G. Hotchkiss, *Loyola Music Symposium XI—A Report: National Music Standards: Implications for String Education* (Elkhart, Indiana: United Musical Instruments USA, Inc., 1995).

<sup>4</sup>Paul Lehman, "Making Standards Work for You" (paper presented at the Illinois Music Educators Association Meeting, 1999.)

<sup>5</sup>L. Reed, "WSU Symposium Recommends Changes in Training of Future String Teachers," *American String Teacher* 2 (1996): 5–6.

<sup>6</sup>R. Gillespie and D. Hamman, "A Status of Orchestra Instruction in the Public Schools Survey" (paper presented at the Fifty-Year National ASTA Conference, Kansas City, Missouri, 1996); C. Smith, "The Status of Undergraduate String Teacher Education in American Colleges and Universities," *Journal of Research in Music Education* 43 (1995): 139–56; and C. Smith, "Survey of Public School String Teacher Preparation," *American String Teacher* 45 (1995): 73–76.

# STANDARDS—WHAT IS?

ROBERT A. GILLESPIE  
*The Ohio State University*

## What Are The Standards?

For the first time, national standards for teaching strings/orchestras have been developed and adopted by professionals in the string/orchestra teaching profession. The standards describe the knowledge and skills necessary for successful string/orchestra teaching in the schools:

*as a musician*—performing, aural discrimination skills, basic improvisation skills, conducting skills, and knowledge of repertoire, to name a few;

*as an educator*—necessary teaching knowledge, instructional materials, music rehearsal strategies, methods of student assessment, music arranging skills, and classroom management skills; and

*as a professional*—life-long professional goals; regular performing; on-going professional self-assessment and professional development; positive interaction with colleagues, administrators, and parents of students; school and community involvement; active involvement in professional associations.

In addition to standards that relate to instrumental music education in general, the standards address the *unique* skills and knowledge necessary for string/orchestra teaching. Examples include:

1. performing at an intermediate to advanced level on at least one string instrument, and at least the ability to perform basic to intermediate performance concepts on other string instruments;
2. understanding and applying pedagogy for teaching violin, viola, cello, and bass;
3. demonstrating effective rehearsal techniques for string and full orchestra;
4. demonstrating a knowledge of a wide range of solo, chamber music, and orchestra literature for teaching in the schools;
5. demonstrating an understanding of a variety of pedagogical approaches for teaching string classes (for example, Suzuki, Rolland, and Bornoff);
6. demonstrating an understanding of the selection, rental, and purchase process of string instruments for school orchestra programs;
7. demonstrating an understanding of the fundamentals of effective advocacy of the values of orchestra programs in the schools.

## How the Standards May Be Used

The standards are designed for use by college and university departments of music and instructors of courses who prepare students to become school string/



orchestra teachers. The standards serve as specific criteria for reviewing and evaluating string/orchestra education courses currently in the curriculum. They act as guidelines for developing additional learning experiences to enhance the quality of string/teacher preparation.

The standards are of particular value to those instructors who teach preparation courses for string teachers and who have not previously taught strings or orchestra in the schools. According to a study by C. Smith, the majority of those teaching string music education courses do not have prior school string/orchestra teaching experience.<sup>1</sup>

Faculty members who are involved with string teacher preparation courses can compare the competencies specified in the standards to those that students can currently demonstrate. Through this comparison, it can be determined if students will graduate with the fundamental understandings and competencies as outlined in the standards; for example, string instrument performing competencies, aural and conducting skills, necessary teaching knowledge and skills, understanding of lifelong professional goals, school and community involvement, and activity in professional associations.

Music executives may encourage curriculum review of current string teacher preparation practices and, if necessary, help to provide resources for developing additional educational experiences. This may ensure that graduating students have had an opportunity to develop and demonstrate the skills and knowledge described in the standards.

### **Potential Impact of the Standards**

Through adoption of the standards, the quality of string/orchestra teacher preparation will be raised. The standards focus attention on the need to examine existing preparation practices, especially for those students who are not principally string players, since data indicate that approximately one-third of those teaching strings/orchestra in the schools were not principally string players while in college.<sup>2</sup> Adoption of the standards may also encourage more students to enter the string teaching profession. Students may feel more confident about seeking and accepting string teaching positions in the schools because they are better prepared.

Of course, the lasting impact of the standards will be experienced by the string/orchestra students in the schools, who will benefit from instruction by teachers who were graduated from a standards-based teacher preparation curriculum.

### **Endnotes**

<sup>1</sup>C. Smith, "The Status of Undergraduate String Teacher Education in American Colleges and Universities," *Journal of Research in Music Education* 43 (1995): 139-56.

<sup>2</sup>R. Gillespie and D. Hamann, "The Status of Orchestra Programs in the Public Schools," *Journal of Research in Music Education* 46 (1998): 75-86.

# STANDARDS—WHAT CAN BE?

LOUIS BERGONZI  
*Eastman School of Music*

So we know there is a need for more and better-prepared string/orchestra educators and that the necessary skills and knowledge can be delineated by a profession's leading practitioners. What can be done, however, to promote the implementation of the standards? In this part of the presentation, I will examine, "What can be?" and "How can it be?"

## **What Can Be and How Can It Be?**

The standards are outcomes—not a curriculum, degree program, or "minor." There are as many ways of having students realize the standards as there are collegiate/university settings. I invite you to consider the degree of effort it would take for you to ensure that students from your institution graduate with the knowledge and skills delineated by the standards.

The standards clarify what a string and orchestra teacher should know and be able to do as a musician, as an educator, and as a professional. The career preparation delineated in the first category, "as a musician," is probably already in place within your existing core music coursework as an NASM-accredited music unit. So why did the American String Teachers Association (ASTA) include items virtually universal to music curricula at NASM-accredited institutions? Because, again, the standards are learning outcomes that are not degree-specific—but that are career-essential.

Let's look at the standards themselves. As we do, please make a quick judgment about what it would take your institution to ensure that its graduates meet the standards. Would it take new courses? New faculty? Undoubtedly, that would be a tall order. What about a new orientation for existing courses, with new experiences for your students? You decide.

- Many of the standards are probably met by existing coursework.
- How many of the "as an educator" standards are being met for future band directors, but not for orchestra/string teachers? Which standards could be met if your instrumental music education program were to view itself as comprehensive, that is, winds, percussion, and strings—all instruments.
- Which are so string-specific that they would probably require an investment of new faculty or programs?

So, what works for you? Later in this presentation, Bob Cowden will discuss funded opportunities that will let you custom-design a string project for your institution.

## **Encouraging Reform of String Teacher Preparation**

So part of the solution to the shortage of string teachers in our schools, that which operates from the top down, is in the hands of people like you, the music executives.

### *Top-Down Efforts*

Thanks to the support of Don Gibson and David Nelson, we are here speaking about these standards to music executives from across the country on behalf of ASTA. ASTA is also engaged in other activities that we think support the string teacher standards. As part of our Membership Education Program, ASTA has been presenting a series of national conferences on provocative topics, many of which support the skills and knowledge embodied in the standards. We will continue to do so, and in 2003, we will offer our first stand-alone national convention.

Another top-down reform that improves the preparation of string teachers occurs whenever a music executive like you breaks down the “we/they” syndrome that still exists between applied string performance and music education faculty. Although less common now than it was a while back, this particular barrier to the better preparation of string teachers is sustained by certain entrenched values and, most unfortunately, by corresponding policies. These may include a reward system that says that a music education major is not “worth as much” as an applied performance major when calculating applied studio load; the *de jure* segregation of music education majors to second-tier applied faculty; or less merit-scholarship assistance for music education majors relative to applied majors.

### *Bottom Up*

Like most meaningful reform efforts, top-down strategies should be accompanied by those that work from the bottom up. Here, the standards also can be of use.

The standards can be used in recruiting collegiate string majors and hiring string and orchestra teachers for public schools. Imagine a string player applying to your institution and expressing an interest in teaching. At her interview, she is handed a document that shows how the degree program of your school meets the standards for string teacher preparation as delineated by ASTA. You then, of course, invite her to ask the admissions officers at the other schools to which she has applied if their program does the same.

ASTA, through its journal, high school student chapters, and other membership communications, will be encouraging students to ask this very question. Will you be prepared?

The other local arena in which the standards can encourage reform is the marketplace for school teaching positions. ASTA members can structure the job interview/audition process around the standards. This is another example of bottom-up reform that ASTA will encourage.

### **Closing**

We know the goal: more and better-prepared string/orchestra teachers for schools and studios. Through top-down and bottom-up efforts, we hope to get there. We have to get there. On behalf of the 11,000 members of ASTA with the National School Orchestra Association, I invite you to join us.

## STRING PROJECT GRANTS

ROBERT COWDEN  
*Indiana State University*

Let us now talk briefly about a program that has the potential to make a significant impact on the shortage of string/orchestra teachers in U.S. public schools. Last August, Robert Jesselson, president-elect of ASTA with NSOA, sent a letter to all music executives at NASM institutions. That letter announced a plan by the organization to apply for grant money to support string projects on ten college/university campuses for periods of ten years each. Notices of this program also appeared in the *American String Teacher*, the ASTA List Serve, and the *Chronicle of Higher Education*. Planning grant money has already been received from the Psaras Foundation to conduct research and hire a grant writer.

These ten string projects, located on campuses across the country, will encourage string players to become string teachers and will:

- provide financial incentives by offering assistantships to undergraduate string education majors;
- offer hands-on supervised teaching experience for college level students;
- provide the opportunity for children to study string instruments;
- help stimulate the growth of new public school orchestra programs; and
- help alleviate the string teacher shortage.

The goal is for the receipt of money in the amount of \$1,000,000. That translates into \$10,000 per year for ten institutions for ten years. Each institution will be expected to match the \$10,000 from the grant. Thus, the budget will be at least \$20,000 per year per campus.

Here is how one institution proposes to construct its budget:

### Year 1

#### *Expenses*

Five undergraduate students at \$1,600 per student	\$ 8,000
Master teacher	3,000
Start-up expenses (music, stands, instruments, publicity, secretarial help)	<u>9,000</u>
	\$20,000

#### *Income*

Sixty children participating at \$30 per person/per semester	3,600
Grant	10,000
Institutional funding (remainder of match)	6,400
	<u>\$20,000</u>

Please note this is *one* example, not a prescription. Your institution might have very different expenses and different sources of income.

The second year on the ten campuses would certainly be different. Start-up costs would be less; enrollment, we hope, would be higher. The constant would be the \$10,000 from the grant and the \$10,000 match from the institution. But a \$20,000 budget, which is minimum, could be larger—considerably larger—as the program grows and develops.

What would your institution need to compete for one of these grants?

- A potential pool of young children
- Easy access to the institution by the community
- Two to three settings to accommodate 20–30 children at one time; smaller rooms for homogeneous classes of ten; space for private lessons
- College/university faculty and courses in music education and strings
- Master teacher
- Financial commitment of \$10,000 for ten years
- Support from local school districts

With those items in place, you could submit an application to be one of the ten institutions nationwide to participate in this project.

A word about two key persons in this mix—the master teacher should be an experienced public school string teacher who has been successful teaching strings in heterogeneous groups. The time commitment would be about four hours per week. This master teacher could teach one class two times a week as a model and would observe and supervise the college undergraduate students who would teach their own classes.

Second, the String Project should have a director who is a faculty or staff member at the host institution. This person would be in charge of the project, would set policy, and would assist in supervising the young teachers. This person may or may not be a string or music education specialist but, at the very least, should have a commitment to the basic concept of developing string teachers and should have organizational skills.

The success of this venture will be measured in terms of the number and quality of string players who graduate and accept full-time employment as string educators. Further, it is hoped that these ten programs will multiply to the point at which each state will have at least one such project in operation.

For those in the audience who may be looking for ways to recruit string students to your institutions, I need only suggest that this is an idea whose time has come. It has worked already in a few institutions across the country. Everyone can come out of this a winner—the profession that so desperately needs string teachers, the institutions that would like to recruit string majors/principals, and youngsters who will have the opportunity to learn to play string instruments.

In conversations with the National Endowment for the Arts and the U.S. Department of Education, we were advised to identify institutional sites before continuing with the grant proposals. Some foundations support projects only in their own geographic areas; thus we hope our applications will become more competitive by identifying program sites.

The consortium we plan to establish will be a loose association of string projects. The ten institutions will interact, exchange ideas, and learn from each other. I can envision an e-mail distribution list that will connect the group. But each project will be autonomous. The host college or university will be responsible for its own program.

Target dates are as follows:

- |                      |  |
|----------------------|--|
| August–November 1999 | Letter out to NASM music executives; publicity releases in <i>AST</i> , <i>The Chronicle of Higher Education</i> , and the ASTA List Serve |
| 23 November 1999     | Presentation at NASM   |
| 15 December 1999     | Applications are due   |
| 15 January 2000      | Selection committee reviews applications and makes decisions   |
| 1 February 2000      | Institutions are notified  |
| Fall 2000            | Some sites may begin programs  |

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## THE PLENARY SESSIONS

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### MINUTES OF THE PLENARY SESSIONS

#### First General Session

*Sunday, November 21, 1999*

President William Hipp called the seventy-fifth annual meeting to order at 3:15 P.M. and welcomed those assembled. He introduced Robert Werner, who led the membership in singing the National Anthem and the new arrangement of the "Thanksgiving Hymn" by Roy Johnson. Arthur Tollefson of the University of North Carolina at Greensboro provided piano accompaniment. To honor NASM's seventy-five-year history and growth, President Hipp then asked representatives from institutions to stand from each decade of the association's history, beginning with those charter members from the 1920s.

Special recognition was given to honorary members in attendance: Robert Bays, Harold Best, Joyce Bolden, Robert Fink, Robert Glidden, Helen Laird, Lyle Merriman, Frederick Miller, Thomas Miller, and Himie Voxman. President Hipp especially noted Warren Scharf and Robert Werner, who had been elected to honorary membership in 1999. The membership expressed appreciation to the honorary members.

Also introduced were the following special guests: Cynthia Davenport, Association of Specialized and Professional Accreditors; Robby Gunstream, College Music Society; and the following representatives of British schools of music: George Caird, Birmingham Conservatoire; Edward Gregson, Royal Northern College of Music, Manchester; Gavin Henderson, Trinity College of Music, London; Ian Horsbrugh, Guildhall School of Music and Drama, London; David Hoult, Leeds College of Music; Curtis Price, Royal Academy of Music, London; and Janet Ritterman, Royal College of Music, London, and chair, Federation of British Conservatories.

Retiring music executives were thanked and asked to stand, and first-time music executives were recognized.

Finally, the officers, Committee and Commission chairs, and guests seated on the platform were introduced. They included: David Tomatz, vice president; David Woods, treasurer; Jo Ann Domb, secretary; Daniel Sher, chair, Commission on Accreditation; Don Gibson, associate chair, Commission on Accreditation; Wayne Bailey, chair, Committee on Ethics; Linda Duckett, chair, Committee on Nominations; Lynn Asper, chair, Commission on Community/Junior College

Accreditation; Deborah Berman, chair, Commission on Non-Degree-Granting Accreditation; Ian Horsbrugh, president, Association of European Conservatoires (AEC); and Samuel Hope, executive director.

President Hipp next recognized Ian Horsbrugh, who brought greetings from the Association of European Conservatoires. He spoke of the association's current 138 members and of his hope for the continuing development of a fruitful relationship between the two organizations and their member institutions. (The remarks of Mr. Horsbrugh appear separately in these *Proceedings*.)

Next, President Hipp 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 of the Commission on Community/Junior College Accreditation; and Daniel Sher, chair of the Commission on Accreditation. Each gave a brief summary of actions taken by the respective commissions 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 welcomed representatives of three institutions that received NASM accreditation in 1999:

Grace College  
Greensboro College  
Northeastern State University

Treasurer David Woods was then recognized to give the Treasurer's Report for 1998-99. He directed delegates' attention to the auditor's written report showing that NASM operated in the black, lived within its income, and was moving toward a reserve of triple of one year's budget.

A motion by Mr. Woods to accept the Treasurer's Report was seconded by Robin Koozer of Hastings College and passed.

Wayne Bailey, chair of the Committee on Ethics, took the podium 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 and gave special recognition on the occasion of the seventy-fifth anniversary to the long-term service of present staff members Karen Moynahan—18 years; Willa Shaffer—16 years; Chira Kirkland—12 years; and Nadine Flint—12 years. He also introduced new staff member Ethan Henderson. Mr. Hope 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. He expressed appreciation to Charles Boner and Robert Coffeen for their work on *Acoustics for Performance, Rehearsal and Practice Facilities*, which will be published by the association in 2000.

Mr. Hope encouraged the membership to complete the form with ideas for future annual meetings and to attend the regional meetings and open hearings.



Directing attention to the set of proposed revisions to the *NASM Handbook*, Mr. Hope delivered twelve points of clarification regarding the new language of competencies common to all professional undergraduate degrees. Following this, he announced that the Board of Directors had voted unanimously to forward their recommendation for acceptance of these changes to the membership for their approval with a minor editorial change. After announcing the editorial change, the motion to approve the changes (dated November, 1999) to the *NASM 1999–2000 Handbook* was made by Jerry Luedders of California State University, Northridge, seconded by James Undercofler of the Eastman School of Music, and passed.

President Hipp then recognized Linda Duckett, chair of the Committee on Nominations, who introduced the candidates for office in the association. She also announced that a chair and two members of the Committee on Nominations for 2000 had been elected by the Board of Directors. They were Judith Kritzmire as chair and Jerry Luedders and Ralph Simpson as members. Noting that the general election of officers would take place the following day, Ms. Duckett 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 4:25 P.M..

## **Second General Session**

*Monday, November 22, 1999*

President Hipp called the session to order at 11:20 A.M. He welcomed and introduced the following officers from the professional music fraternities:

Darhyl Ramsey and Terry Blair, Phi Mu Alpha Sinfonia;  
Ann A. Jones, Delta Omicron;  
Wynona Lipsett, Mu Phi Epsilon;  
Virginia Johnson, Sigma Alpha Iota.

Executive Director Samuel Hope was next called upon to give his report. He began by reminding all members to fill out the Annual Meeting questionnaire. He expressed his appreciation to President Hipp and the Executive Committee for the opportunity to work with NASM. He then called attention to his written report distributed to conference attendees and spoke briefly of the energy and patience of our NASM predecessors over the last seventy-five years. He noted their continual successful efforts to develop music teaching and learning in the United States. (The texts of these reports appear elsewhere in the *Proceedings*.)

President Hipp next recognized Linda Duckett, who conducted the election of officers. Ballots were distributed to member institutional representatives and

then collected for counting by members of the Committee on Nominations and NASM staff.

Finally, President Hipp introduced Libby Larsen, composer, who delivered the Annual Meeting's principal address. Speaking on the topic "Music, Musicians, and Art of Listening," Ms. Larsen enthusiastically proclaimed that music is universal, that cultures evolve the instruments and ensembles they need to study their spirit, and that we must be open to the revolution in sound today. (The text of Ms. Larsen's speech appears elsewhere in the *Proceedings*.)

The session concluded at 12:20 P.M.

### **Third General Session**

*Tuesday, November 23, 1999*

President Hipp called the session to order at 9:15 A.M.

He 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*.) He thanked and congratulated the regions on their fine programs.

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

Deborah Berman, chair, Commission on Non-Degree-Granting Accreditation  
Richard Brooks, member Commission on Community/Junior College Accreditation

Lynn W. Bertrand, Joyce Bolden, Shirley Howell, David Lynch, members,  
Commission on Accreditation

Judith Kritzmire (Region 4), Edwin Williams (Region 5), and Ronald Lee  
(Region 6), regional chairs

Wayne Bailey, chair, Committee on Ethics

Linda Duckett, chair; Toni-Marie Montgomery, Melvin Platt, Edgar Thompson, and Arthur Tollefson, members, 1999 Committee on Nominations

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

Secretary: Jo Ann Domb

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

Chair, Commission on Community/Junior College Accreditation: Lynn Asper

Member, Commission on Community/Junior College Accreditation: Neil Hansen

Members, Commission on Accreditation: Deborah Berman, Milburn Price, Robert Blocker, Jon Piersol, James Scott, Robert Kvam, Mellasenh Morris, and David Nelson

Members, Committee on Nominations: Thomas Cook, Bernard Dobroski

Member, Committee on Ethics: Karen Carter.

**There being no further business, President Hipp declared the seventy-fifth annual meeting of NASM adjourned at 9:40 A.M.**

**Respectfully submitted,  
Jo Ann Domb  
Secretary**

# GREETINGS FROM THE ASSOCIATION OF EUROPEAN CONSERVATOIRES

IAN HORSBRUGH

*Guildhall School of Music and Drama, United Kingdom  
President, Association of European Conservatoires*

I am very honored to be invited to speak to you today, especially on this, your seventy-fifth anniversary. As president of the Association of European Conservatoires, it was my pleasure to invite Sam Hope to Helsinki last year for our annual congress, where he spoke eloquently to our members. We recently held our 1999 congress in Bucharest, the capital of Romania, a city and a country of great poverty but of people with enormous heart and generosity of spirit. Two memories in particular stay with me: we heard singing of immense sonority from a Romanian Orthodox male choir, with a wonderful bearded bass singer reaching with absurd ease the G below the staff. But we learned that in order to pay the teaching staff for this term, the Academy of Music had to sell one of its few precious grand pianos. Such experiences put our everyday complaints into perspective.

The Association of European Conservatoires has some 138 members representing music colleges in cities from all the countries of Europe—from Dublin to Moscow, from Trondheim to Madrid; and it even stretches as far as Israel, whose culture embraces both Europe and the Middle East, of course.

Our associate members come from the United States, Canada, Australia, Japan, Korea, and Kazakhstan. We communicate mostly in English, but views are exchanged in all languages. We are united in sharing experiences from all our different backgrounds of the demands of running colleges, schools, academies, conservatoires, musikhochschulen—whatever we call ourselves.

This year's congress was particularly focused as we explored the challenges of today:

- What goes on in the training before young musicians apply for music college?
- What do we all expect at auditions? What happens at audition, what are we looking for at that moment—and how do we know when we have found it?
- What are we all doing about helping our staff members themselves to develop—to face the challenge of their own professional development?
- How do we manage research through performance and research in performance?
- How do we compare the degrees awarded in our country with those of another and find some way of acknowledging and accepting them?
- We live in a multicultural society. How should we; how do we respond to that? What do we each mean by multicultural—the folk music that is the deep tradition to our war-torn colleagues in the Croatian city of Belgrade, or

the music of the Indian subcontinent that is found in the city of Birmingham in the United Kingdom, for instance?

These are big issues. Like music itself, there are many interpretations, and there is much to be learned from each other. I think that this year, we achieved a significantly high level of involvement and motivation from all those who were present in Bucharest.

The Association of European Conservatoires is supported by funding from the European Union, so we are able to set up working groups that seek some answers to these questions and explore ways of disseminating what they find. The printed word is not always the best medium for this. We have begun to set up seminars for a common group of people to explore certain issues, such as the Dutch musicians who in September met in the eastern town of Zwolle to share and explore what others had determined in the growing world of continuing professional development.

This weekend, I am here with my colleagues representing the British Federation of Conservatoires, and in the last two days we have already been exploring some of these ideas. George Bernard Shaw said, "England and America are two countries divided by a common language." Music, as does art, knows of no such division. We do have the same language—let us share it.

In Bucharest, the presence of our colleagues from the United States added a critical and informative element to our discussions. I hope that I can interest some of you to consider also becoming associate members of the Association of European Conservatoires. It is easily done. All you need to do is to write to me at the Guildhall School of Music and Drama in London, and we'll do the rest!

Our combined resources are immense. Just think of the experience and expertise of our professors—what a treasure trove of music! And in these times of rapidly changing social, economic, and cultural attitudes, we should link arms and find ways to meet the challenges of today in order to prepare our students who will be the movers and shakers of the first part of the next century.

We should trust them to make the decisions—to make and meet the challenges—but they can only do it effectively if they have the skills and the environment in which to flourish. And so we must constantly ask ourselves, What are we doing to help our students? Are we flexible enough, honest enough, and open enough to respond or are our habits or our systems too deeply ingrained, too busy resisting? We have much to learn from our students. We should all learn together.

In London next year, we shall be electing, for the first time, a mayor for the city. We cannot help but notice that the mayor of New York has been busy with the arts recently. His personal difficulties with the "Sensation" exhibition have been well aired. Nevertheless, we surely must be jealous of the fact that this must have been one of the smartest and cheapest publicity campaigns ever! Why doesn't music attract such attention? We would be delighted if London's new mayor were to be similarly excited by some contemporary music event, but I fear that it is a forlorn hope!

Since I have made a reference to fine art, I would like to conclude by sharing with you the sentiment expressed by the American artist, Helen Frankenthaler. She has said this:

True artistic creation of any kind is a very lonely process, a totally selfish act and a totally necessary one that can become a gift to others. That's when the painting finds its audience, whether or not it's in the artist's lifetime.

In our music colleges, we must surely encourage our students in their lifetime to find their audience, to find ways of giving to others. That is our immense and exciting challenge. By having the privilege to share these few thoughts with you today, at this splendid occasion, I hope that this can be the beginning of a fruitful relationship.

## REPORT OF THE PRESIDENT

WILLIAM HIPPI  
*University of Miami*

The first General Session of each NASM Annual Meeting is always special. We have many valuable traditions of singing, welcome, presentation, recognition, and organizational business. But, for me, all of these, as grand as they are, do not substitute for the impact of seeing all of us together in one room, sitting at our places, representing the work, service, people, and aspirations of our institutions and of NASM. These, plus the tremendous financial, artistic, and intellectual investment they represent, constitute a powerful force for music in the United States and in the world more broadly. I have attended NASM meetings for twenty-six years, yet each year I am still freshly moved by the sight of all of you and the vision for music's role in civilization that this gathering represents.

This is a special year. It is NASM's seventy-fifth anniversary. I hope you will take time to read the well-crafted set of historical perspectives that has been compiled by Sheila Barrows. These texts make a powerful impression. They invoke gratitude to those who worked with vision and foresight to give us what we have. The individuals who met in 1924 to establish NASM had many things on their minds. They faced a number of immediate philosophical and pragmatic challenges. They also looked ahead and were no doubt driven by the vast potential they envisioned. I wonder whether they might have noticed that the seventy-fifth anniversary of the association would fall during the last year of the twentieth century. It would be easy to rhapsodize about the past and the future, the new millennium, rapid change, technological miracles, and all the rest. However, I will spare you the Bill Hipp version of such a litany and move on to other territory.

I want to suggest that we consider *why* we have accomplished a great deal, what it means to be together, and the fundamental principles that can perhaps guide us with relative safety through the challenges and opportunities of both good and bad times. We should think not only about what we might or should do now, but also about how we ought to carry out our work in the years ahead.

It is always good to begin with accomplishment. Everyone here who has a few years of experience as a leader of a music program in higher education knows that NASM has made a tremendous difference. It has evolved threshold standards of quality and aspirations for improvement that have raised both the opportunity for and the level of music teaching and learning throughout the United States. It has been a major force in establishing the credibility of music in U.S. education at all levels, and it has held forth content and artistry across a vast territory that extends well beyond our national boundaries.

Could our founders have dreamed of the extent to which their vision would become a reality? Could they have imagined the variety and quality of solo and ensemble performance throughout the nation? Could they have seen the vast expansion of analysis and scholarship? Could they have projected the billions

of dollars of investment in facilities and equipment? Could they have envisioned the many creative developments in curricula, technology, scholarship, and teaching with whole new fields such as music therapy, the business of music, music engineering, and early childhood? And, as committed as they were to new music and the building of American composition and an American repertory, could they have envisioned the vast expansion of this commitment to literally hundreds of institutions? Could they have envisioned global changes that have brought all musics of the world into new relationships? Could they have foreseen the size and scope of the influence of our institutions throughout every aspect of musical life? Certainly, they saw potentials and took the initiative toward their realization but, like most early pioneers of anything, they did not know exactly how, or even whether the potentials they envisioned would be fulfilled. Instead, they sought to improve conditions for music study and, in so doing, created an entirely new movement, step by step, day by day, hour by hour—as we all strive for today.

The partial list of achievements that I have just mentioned obviously cannot be credited entirely to NASM. But every area that I have mentioned, and many others in addition, has been nurtured by our institutions and their people working together through this association. NASM has exerted a steady, reasoned, thoughtful influence on the work of every institution that teaches music, whether it is a member of NASM or not. NASM has influenced positively both the context for musical endeavor in the United States and the preparation of individuals for leadership in that context. On the most practical level, NASM has served all of us as a voice of rational authority that has turned back the irrational forces of ignorance and dilettantism time after time.

Why has NASM accomplished what it has? There are many reasons, but fundamental is the association's dedication to the content, substance, and work of music. There is one other focus at the core: *people*. NASM promotes relationships between music and people. In order to promote the finest qualities in music, we must have the finest qualities in people: dedication, self-discipline, artistry, intelligence, a passion for teaching and learning, the ability to work with others, a respect for civilization, and self-sacrifice, to name but a few. NASM has never forgotten that the relationship between an individual and music is the bedrock of its mission. No bureaucracy, no legislation, no set of rules, no standards, no institutions can take the place of this individual relationship. For it is a group of individuals with a strong commitment to music that develops all of our institutions and organizations, that creates conventions and evolves them, that produces the musical community in which we live and work.

We are here as a group of institutions—a community, if you will—to support each other as we work personally, professionally, and institutionally with the connections between music and individuals. We are here because we can accomplish things together that none of us can accomplish alone and because we know that there is wisdom in counsel.

We are here because we understand that the relationship between the individual and the community must be nurtured. Our individual institutions are affected



by what other institutions do, and therefore there is nothing more prudent than continuing to help each other to think, to learn, to advance, and to succeed. In doing so, the community can nurture each one of our institutions as it carries out its own specific unique mission.

Almost every innovation starts in a single place, often with a single individual. Many ideas have been developed in this forum, the NASM Annual Meeting, where individuals have enriched the community with their work and experience. Everything NASM does comes from this relationship between individual and community, between the specific institution and the body of members as a whole. We institutions are NASM.

Of course, if the individual-to-community relationship is to remain productive, it must continue to be protected by strong principles and by systems of checks and balances. The operations of the community must foster respect for individual creativity and for the legitimacy of various purposes. If it does not, the community smothers creativity. At the same time, the community must be able to find ways to maintain the health of the whole enterprise; it must be able to protect itself and those it is nurturing. The old principle of a rule of laws, not persons, is applicable here. NASM's work is not driven by personalities but rather by adherence to sets of goals and standards that we have collectively agreed to and hold in common. What we have created by way of a tradition of consensus encourages individual initiative, respects a variety of missions, and preserves the community, all at the same time. What we have created is always changing, but never according to the whims of the moment.

Consider for a moment the way our standards work with various types of degrees. Let me illustrate with the association's approach to liberal arts and professional degrees at the undergraduate level. Here, we have two distinct purposes, each of which addresses a critically important need. The liberal arts degree in music serves institutions and students who wish to focus on music in a program in which most of the curricular time is spent on gaining a broad general education. NASM supports this purpose with all of its being. Why is the B.A. so important? Clearly, the degree offers one viable path into the profession. It places music in a rich context of studies in a broad range of fields and develops knowledge and skills in music. The degree is also extremely important for students who wish to use music as the focus of their undergraduate experience, while perhaps planning to do graduate work in another field or profession. For instance, the Bachelor of Arts in Music can be as fine a preparation for law school, medical school, or business school as is the Bachelor of Arts in Philosophy, or English, or any other field. NASM standards for the liberal arts degree, developed and approved by the membership, are intended to respect, preserve, and promote the basic character of the liberal arts tradition while articulating the substance of music learning within this tradition.

Our other major curricular model at the undergraduate level is the Bachelor of Music degree. As we know, this program enables the student to spend most curricular time in the field of music, while insisting on a basic general education.

NASM also supports this purpose with all of its being. The Bachelor of Music degree, and its several variants, is appropriate for some music students, but certainly not for all. The Bachelor of Music is not better than the Bachelor of Arts; it simply serves a different purpose. It places high expectations on the development of a musical competence into a certain time frame within the student's life. It provides a different intensity and thus produces a different outcome. The important principle of nurturing differences with clear recognition of various purposes is evident in the association's unequivocal support for both of these basic frameworks for undergraduate education.

This example of principle tells us something about what we must do and how we ought to live and work together. What we must do is continue to nurture multiple relationships between individuals and music, all the while maintaining respect for the various approaches and contributions that make up the whole. We must continue building our community in relation to the individual and retain our passion for the highest levels of stewardship and creativity.

We should remember that holding to basic goals and principles is not the same as retaining current methods, and we should be careful about what should change and what should not. We must maintain the highest levels of excellence, even against great odds. Excellent work becomes our lasting contribution, artistically, intellectually, educationally, and professionally. We must sustain and continue to deepen our connections with artistry. Artistry is the grand theme, the driving force, the power of our field. We must never allow ourselves to forget this for a moment, even with all the contextual issues, multidisciplinary analyses, political pressures, and financial needs that face us. We must also continue to seek ways to maintain productive relationships among the components of our field. Composition, performance, history, theory, teaching, musicology, ethnomusicology, and many other specializations grow and are nurtured by their interchanges with one another. The music professional we have always envisioned has an education of both breadth and depth, a specialty practiced at the highest level, enveloped by knowledge of how that specialty contributes to, benefits from, and uses other specialties and disciplines. Maintaining these connections is critical for the future.

We should always remember the work of others and express continuing appreciation for their great efforts. I cannot mention here every organization that supports the work of NASM, but I do want to express special thanks to the members and staff of the College Music Society, the Music Educators National Conference, the Music Teachers National Association, and the National Guild of Community Schools of the Arts. These organizations, along with NASM and others, constitute the major national forces for substantive music teaching and learning. The American Music Therapy Association, the Music Library Association, the American Assembly of Collegiate Schools of Business, the Accreditation Board for Engineering and Technology, the American Symphony Orchestra League, Chamber Music America, Opera America, and Early Music America have provided meaningful guidance and counsel at various times over the years.

Many other specialty organizations in music are particularly critical to the work that NASM and its member institutions are doing. We are grateful daily for the work they do.

We must sustain our volunteer spirit, peer review, and wisdom-seeking. Pursued together, these have enabled NASM to serve, to become an authority without being authoritarian, and to build a reputation of unparalleled integrity.

It is terribly important that we remain unified. NASM is one of the few arts organizations in our national life that is operated entirely by individuals with high professional competence in an art form. This is not just a political or philosophical position. It carries tremendous meaning and weight. Because of our positions, education, experience, and expertise, no one else can do our work for us. We should not be so foolish as to let nonmusicians even try. We are beautifully structured to work with, contribute to, and evolve with our larger educational systems. We are positioned by inclination and ability to foster music in all its dimensions. Changes will come. At times we will lead, and at other times we will follow. But we will need each other's counsel and support, not only to continue our work for excellence, but to defend and protect the body of ideas, principles, and work for music at the highest levels that are critically important to society.

Before concluding, I must express a few more words of thanks. From the beginning, member institutions have sent their music executives as representatives to NASM. Over the years, these individuals have provided a quality of leadership that encompasses the many interests and necessities of the highest forms of musical life. From the first generation that began the organization, succeeding generations of leadership have provided the time, energy, and thought that have made the association work. They, along with our staff, are the people of NASM. At the moment, they are us, and in celebration, we must thank our predecessors and ourselves for what has been accomplished.

The generation to come will have different challenges in most of the very same areas that have concerned us. They will also have new challenges, and they will deal with developments that we cannot envision in detail. Whatever challenges the future may hold, the next generation will need to continue strengthening a productive relationship between the individual institution and the community of institutions. It will need to strengthen the relationship between the best in music and the best in people. It will need to hold fast to artistry, to principle, to creativity, to due process, and to all the other fundamentals that enable us to spend our NASM time productively on development and growth, on the substance of our art, and on the breadth and depth of our contribution to society. NASM is important for each institution, because there is no way of knowing when a specific institution, a group of institutions within a state, or music in higher education as a whole will need its protective or developmental power. Although we do not know the future specifically, we know that it will challenge us and our mission. It always does.

If we will make good decisions, individually and collectively, there is the prospect of a new age for serious music-making in the United States and in the world beyond. So many outstanding resources are in place, so many brilliant people are working across the range of musical specializations. The forthcoming generation has the work of the past as its foundation, the promise of the future as its inspiration, and, consequently, unparalleled opportunities for teaching, learning, creativity, artistry, and service. Those of us with long experience must find and mentor those who can effectively undertake the critical administrative and policy leadership tasks of the future. Some of these future leaders are unquestionably here with us already. More are among our faculty and student bodies at home. Any time and energy that we can find to develop in these individuals a sense of the whole, a sense of the past, a sense of the great opportunity that is before them, and the necessity of common action will be well spent. I encourage each of you to be part of such an effort.

None of us here knows exactly what the world will be like next year, much less seventy-five years from now. In a way, we are basically in the same situation as those who gathered seventy-five years ago. We have our great passions for music and learning, our understanding of the need to work together, and a set of foundational ideas that we are always seeking to improve. I look around this hall at what is represented in this room, including our esteemed colleagues from Great Britain, and I believe that we will be reasonably secure if we will let nothing dissuade us from the core values and principles that drive our work.

On behalf of all of NASM's officers, commissioners, membership, and staff, I wish to express deepest appreciation to those who this year will be concluding their careers as music executives or official NASM representatives. All of us thank each of you profoundly for the important work that you have done at your institutions and for NASM. Your work becomes a legacy for all who follow.

I also wish to express deepest thanks to Sam Hope and NASM's excellent staff, who so effectively carry out the important work of the association and its sister arts-accrediting bodies—day after day and year after year. We could simply not be better served.

Likewise, I want to thank NASM's officers, commissioners, committee members, and visiting evaluators for their essential contributions and dedication to our collective enterprise. NASM is, after all, an enormous professional volunteer effort that demands substantial investments of time and energy on the part of those who, at any given time, have been vested with responsibilities to carry out its mission.

I look forward to working with you during the remainder of this meeting, and in the years ahead. Happy seventy-fifth anniversary!

# REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

The year 1999–2000 is NASM's seventy-fifth anniversary year. The association continues to be a major instrument of service and support. The principal activities of the association during 1998–99 are outlined below.

## **NASM Accreditation Standards, Policies, and Procedures**

NASM has completed the first round of accreditation reviews using procedures established in August 1998. Early reports indicate that the new procedures are producing efficiencies, facilitating institution-centered approaches, and encouraging comprehensive analysis and planning. NASM continues to encourage institutions 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 a 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.

## **National Accreditation Issues**

As reported last year, the federal Higher Education Act was reauthorized without significant controversy over its accreditation provisions. During the past year, regulations based on the legislation were developed. These regulations are an improvement over those previously in force. Accreditors, organizations of institutions, professional associations, and the U.S. Department of Education worked hard to produce this result.

The association has relationships with three entities that deal with national accreditation issues. NASM is recognized by the U. S. Secretary of Education. The association is a participant in the Association of Specialized Accreditors (ASPA) and the Council on Higher Education Accreditation (CHEA). We look forward to prospects for greater cooperation and mutual support among all concerned with national accreditation policies. Although progress is being made, much remains to be done to develop optimum working conditions.

Of course, the national picture is the aggregate of all accreditation efforts. NASM strives to be a distinguished citizen of the accreditation and higher education communities. If it is to have the most productive impact both locally and nationally, accreditation must be respected for its reasoned fairness. Institutional representatives to NASM are asked to remember that 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 disparaged. In too many cases, active measures seem to be 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 that 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 national voluntary K–12 standards, published in 1994, have influenced forty-seven states to act in favor of substantive content. We must continue to help all concerned understand the distinctions and the connections between experience and study. Sequential curricula taught by qualified teachers remain the long-term key to greater public involvement. Early childhood music education is becoming increasingly important. The impact of this field on higher education and on the growth of music itself continues to be of concern.

NASM regularly monitors a number of issues that impact the work of music units. Among these are tax policies, higher education funding, copyright, cultural policy, and technology. The primary purpose of all the association's policy efforts 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 career preparation; responsibility-based management; music study in the liberal arts setting; mission, goals, standards, and the futures of performance; dealing with difficult people; the future of musicology and ethnomusicology; the future of music theory; preparing for freshman theory through distance learning; faculty retention and development; and new dimensions—new concepts and formats for graduate diagnostic exams, teacher preparation, and music and the brain. Pre-meeting workshops are being held on technology and the college music curriculum; an orientation to futures planning; and a roundtable for new executives, 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 project activity based on the annual meeting. 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.

During the past year, NASM completed a resource publication entitled *The Basic Value of Music Study*. This document provides many formats for analysis and promotional action at the local level. It is part of NASM's seventy-fifth anniversary celebration. Another celebratory document, *Historical Perspectives 1924–1999*, provides a brief history of NASM and summarizes its core beliefs and major achievements. NASM expresses deep appreciation to volunteers Charles R. Boner of BAI, Inc., Austin, Texas, and Robert C. Coffeen of the University of Kansas who have produced an Acoustics Primer for music executives. This text provides basic information when planning facilities. All publications will be forwarded to members.

The association is in the fourth year of an open-ended study of graduate education in music. Hearings and sessions at the 1996, 1997, 1998, and 1999 annual meetings, study groups, papers, and continuing discussions will continue contributing to this effort. Major goals are quality, creativity, service beyond threshold accreditation standards, and creative approaches. 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 NASM's board.

NASM participates in the Council of Arts Accrediting Associations (CAAA) with NASAD (art and design), NASD (dance), and NAST (theatre). The council, which is an *ad hoc* effort concerned with issues that affect all four disciplines and their accreditation efforts, completed a briefing paper on the relationships between external management forces and the basic missions of arts programs in higher education. It is beginning a major effort to review the accreditation process with a goal of encouraging more focus on local issues and producing greater efficiency. CAAA also has a task force working on community education in the arts.

The Higher Education Arts Data Services (HEADS) project continues to provide statistical information based on the annual reports of member institutions. A project is underway to provide new efficiencies through Internet technologies.

NASM's Web site is in full operation at [www.arts-accredit.org](http://www.arts-accredit.org). The site is visited many times each day, and hot-links with the sites of member institutions are facilitating student inquiries. Next steps include continuous upgrading and integration of technology into more aspects of the association's work.

## **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 and a little over twenty 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 under policies and procedures established by the Board, the Executive Committee, and the association as a whole. Our dedicated staff members—Karen P. Moynahan, Chira Kirkland, Willa Shaffer, Jan Timpano, Kimberly Radcliffe, Ethan Henderson, and Nadine Flint—enjoy a wide reputation for effectiveness. All of us at the national office are grateful for the tremendous cooperation, assistance, and support we receive from association members.

NASM is a volunteer organization. Competition among member institutions does not diminish mutual support within the association. Seventy-five years' experience has taught us many things about balance and reason and, particularly, how to maintain healthy commonality while promoting individual creativity. The constant efforts of members to assist each other in building all aspects of music and music study is critical to the association's continuing success.

On behalf of the staff, may I state what a privilege it is to serve NASM and all its member institutions. Please never hesitate to contact us whenever we may assist you. We look forward to our continuing work together.

Best wishes for the forthcoming year.



# ORAL REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

What a tremendous honor and pleasure it is to be with all of you at this seventy-fifth anniversary meeting of NASM. And how wonderful it is that our colleagues from Great Britain have chosen to visit with us in this particular year. The bond between Great Britain and the United States is a powerful force for civilization. If it had not been for the unshakable determination of Great Britain to stand against the forces of tyranny in 1940, followed by the combined effort of the two nations to fight both hot and cold wars against totalitarianism, it is likely that all of us would be living under a regime of either the Hitlarian or Stalinist type. The preservation of liberty and freedom of expression are at the core of what we do, both as artists and as teachers. We owe a debt of gratitude to those who in many dimensions and through many walks of life have enabled us to continue contributing.

Yesterday, President Hipp identified many elements in our present environment that could lead to a golden age for music and the other arts, especially in education. This possibility can become a reality if we as a society and as a group of institutions do not get seduced and go down the wrong path or cling tenaciously to the old program and become marginalized.

As always, making these decisions is a tricky business. We live in an era when psychological manipulation of individuals and groups has become incredibly sophisticated. We are all susceptible. We are constantly invited to forsake fact and reason for theory and emotion. We are constantly inveigled away from balance and proportion. Perhaps the greatest temptation of all, however, is the one that tells us there are no consequences, that ramifications are not worth considering, that past and future are unimportant, that now is all that matters. Believing such falsehoods sets us on the wrong path because it destroys our ability to make good judgments. While we must take every opportunity to benefit from the glorious advancements of our age, we must do so without succumbing to its follies.

Like our predecessors, we have chosen a hard thing to do, and like them, we must succeed with it. What we do is hard in and of itself. It takes work to achieve even a rudimentary command of our discipline. But, in addition, the nature of music and what it takes to do it and sustain it in a culture is not consistent with many ideas in contemporary life. Over the past seventy-five years and continuing on today, here are a few of the many seductions we have avoided.

- We have looked at the fact that people can be manipulated by mass psychological technique and said that instead of manipulation, we will provide education that enables each person to think and create individually.
- We have looked at the fact that money, wealth, and material culture continue to dominate in almost every walk of life, and we have said that we will pursue something more precious and priceless.

- We have looked at the continuing focus on immediacy and instant-everything and said that there are things like music that deserve time and require patience.
- We have looked at narrow, confining definitions of excellence and said that excellence must be everywhere and that the art of music is a carrier of excellence equivalent to any other discipline.
- We have looked at the utopian promises of political and organizational techniques and systems, and we have said that techniques and systems are tools for beginnings, not ends in themselves and that, in addition, great work in the arts transcends all techniques and systems.
- We have looked at the illusion that individuals, organizations, and whole societies can protect and advance themselves using only self-congratulatory propaganda and said that what we are and do speaks louder than what we say.
- We have looked at the kind of entrepreneurialism in business and government that says take as much as you can whenever you can from whomever you can, and we have tried to live out our agreement with the Rev. Martin Luther King, Jr., that life's most persistent and urgent question is: What are you doing for others?
- We have looked at the growing use of political technique that divides people, and we have said that we know the glorious productivity of ensemble.
- We have looked at goals to remove meaning and depth in every sphere, and we have said that we, along with Albert Einstein, believe that everything should be as simple as possible, but not simpler.
- We have watched trends in intellectual life move from the view that content is all to the view that process is all, and now to the view that context is all, and we have said in turn that content, process, and context are all important and that to deny any one is to impoverish perspective, depth, and potential.
- We have faced arguments that public education in music should not concentrate on doing music, and translated into musical terms the words of Vincent van Gogh: "If you have a voice within you saying, 'You are not a painter,' then by all means paint and that voice will be silenced."
- We have lived in a culture that promotes superficialities, anxieties, and guilt, and we have said that more attention is needed to things of depth, peace, and greatness of spirit.

We have presented these views far less in words than by doing music and things musical at the highest level. Music, speaking through us, advocates these positive values with telling force, even when the arguments are not accepted. We are not better or smarter than other people, but music has taught us more than many others know. Given these and other continuing conflicts of values, our basic job today is the same as it was in 1924 and in every year following. It is to make things new without losing the essence of who and what we are.

Some say that technology will solve all. Of course, technology holds enormous promise for charting workable balances. In its present state, the Internet is profoundly antitotalitarian. However, as large as technology is on the horizon, it is not our biggest resource. Our biggest resource is the thousands of professional musicians, teachers, and scholars geographically spread across this land and across the many nations of the world. The creative powers they possess are enormous beyond comprehension. Here in NASM, we have systems of community; procedures for self-regulation that respect autonomy; abounding resources of experience, expertise, and good will toward one another; and multiple connections with the world of art, intellect, and culture both here and abroad. Think for a moment about the enormous investment in facilities and equipment, in people, and in the continuation of music that you and our colleagues not present represent. I believe we have the resources we need and a set of principles that are transcendent. We may not have everything, but we have enough to do great things.

Looking back over our seventy-five-year history, one sees the association and its member institutions in a constant process of evolution and innovation. Somehow, the association has always understood that while heritage is important, it cannot blind us to the needs of the future. Equally, the association has understood how dangerous it is to let fears and even hopes for the future blind us to the essence of our heritage. It is this kind of balance and sense of proportion that has enabled NASM and its members to move a great agenda of service and civilization forward in a century where civilization was often saved just in the nick of time, in a country not naturally hospitable to art and the artistic life, and in a society regularly distracted from deep things of the spirit.

The resources that we have must be used wisely to enable us to make things new without losing the essence of who we are as musicians, teachers, and people. If we will do this, our successors meeting seventy-five years from now will look back on us with the kind of gratitude that accrues to people whose faith has sustained something bigger than themselves to the vast benefit of humankind. I know that you and all those musicians in your institutions, and we as an association working together and with like-minded colleagues around the world, will meet every challenge and, in so doing, if Providence is with us, either produce or lead the way toward a new golden age of achievement in spirit through music. Let us go forward seeking wisdom to advance with the confidence, energy, and patience of our predecessors, and thus take true and full possession of the promise the future holds.

## REPORTS OF THE REGIONS

### Meeting of Region One

The meeting of Region One was called to order by the chair, who introduced members newly appointed as music executives as of the current academic year. An election of officers followed, which resulted in the naming of David Caffey (California State University, Los Angeles) as interim vice chair, and Jerry Luedders (California State University, Northridge) as interim secretary. Several minutes of discussion followed regarding possible topics and presentations for the November 2000 meeting in San Diego.

The meeting concluded with a presentation by Terry Ewell, chair of the Division of Music at West Virginia University, entitled "Innovative Solutions in a Climate of Budget Constraints." Several ideas and suggestions were put forth by the membership regarding this topic in response to the excellent presentation.

Respectfully submitted,  
Rollin Potter  
California State University, Sacramento

### Meeting of Region Three

The meeting of Region Three was called to order at 4:00 P.M. on November 22, 1999. Forty-six music executives attended. Nine executives new to Region Three were introduced and welcomed.

Because Terry Applebaum and Eric Unruh had been elected as Commission members, replacements were elected for the positions of vice chair and secretary. By unanimous ballot, Rob Hallquist (University of Northern Colorado) was elected vice chair and Janeen Larsen (Black Hills State University) was elected secretary.

A brief report on the Board of Directors' meeting, held on November 19 and 20, was presented. Members were encouraged to provide ideas for sessions for upcoming NASM meetings. No new business came before the region.

Following the business meeting, Melvyn Raiman presented a session entitled "Strategic Marketing in the Arts: An Overview." A period of questions and discussion followed the presentation. The meeting adjourned at 5:35 P.M.

Respectfully submitted,  
Robin R. Koozer  
Hastings College

### Meeting of Region Five

Region Five met at 4:00 P.M. on Monday, November 22, 1999. Following the call to order, members new to the region were introduced and retiring members Robert Werner (College Conservatory of Music of the University of Cincinnati) and Morton Achter (Otterbein College) were recognized.

The election of new officers resulted in the unanimous acceptance of the slate prepared by the nominating committee. Gordon McQuere (Eastern Michigan University) is chair; Patricia Collins Jones (DePauw University) is vice chair; and Catherine Jarjisian (Baldwin-Wallace College) is secretary.

The outgoing chair, Edwin Williams (Ohio Northern University), thanked the membership for the opportunity to serve them during his term in office. There was no new business.

Lois Robinson, executive director of the Civic Orchestra of Chicago, presented an informative and well-received program about the unique association that the Civic Orchestra has enjoyed with the Chicago Symphony Orchestra since 1919. All facets of the orchestra's operation, and ways in which the role of the Civic Orchestra has changed over the past eighty years, were described.

Following the presentation, time was allowed for questions from the membership.

The meeting concluded with the chair soliciting topics for next year's meeting. The meeting adjourned at 4:50 P.M.

Respectfully submitted,  
Edwin L. Williams  
Ohio Northern University

### **Meeting of Region Six**

Region Six chair, Ronald Lee, called the meeting to order promptly at 2:15 P.M. Approximately seventy-five members were present.

Chair Lee introduced himself and the other officers of Region Six. They are: Ronald Lee (University of Rhode Island), chair  
Peter Schoenbach (State University of New York at Fredonia), vice chair  
Robert Parrish (The College of New Jersey), secretary

The chair then introduced the panelists for the meeting's program: Richard D. Green (Pennsylvania State University); Bruce Borton (Binghamton University); and Mark Meecham (Lebanon Valley College).

The Region Six Business Meeting was then opened. The primary business was the election of officers for the upcoming term: 2000 to 2003. The following slate was elected unanimously:

Peter Schoenbach (State University of New York at Fredonia), chair  
Arthur E. Ostrander (Ithaca College), vice chair  
Terry Ewell (West Virginia University), secretary

The region chair then introduced those music executives new to the district.

A request was made for suggestions of topics to be addressed at the 2000 meeting in San Diego. Some suggestions are:

- Boundaries for the ethical use of adjuncts
- Music technology: (a) How do we meet NASM standards? (b) What would the curricula be? (c) How do we motivate faculty into integrating technology in the majority of music classes?

- Issues concerning preparatory schools
- Certificate programs

The business portion of the meeting was closed and the program for the day, "What Is the Role of the Bachelor of Arts Degree for the Future?" was entertained. The program was presented by Richard Green, Bruce Borton, and Mark Meecham, who presented an informative and illustrative set of presentations.

Following the panelists' presentation, Chair Lee presented the results of a survey of Region Six institutions, undertaken in October 1999, on "The Status and Future of the B.A. Degree in Music." A lively and engaging discussion followed among the audience and panelists.

There being no further business, the meeting of Region Six was adjourned at 3:46 P.M.

Respectfully submitted,  
Robert E. Parrish  
College of New Jersey

### **Meeting of Region Seven**

The meeting of Region Seven was called to order at 4:05 P.M. on Monday, November 22, 1999. The chair was Tayloe Harding (Valdosta State University) and the vice chair was Joseph Shirk (George Mason University). Fifty-three executives, spouses, and guests were in attendance.

With no elections for the year, the region had no official business. The following members new to the region and/or new to NASM were introduced:

- Patricia Norwood (Mary Washington College)
- Daniel Taddie (Columbus State University)
- Roberta Rust (Harid Conservatory at Lynn University)
- David Leong (Virginia Commonwealth University)
- Jane Grant McKinney (Greensboro College)
- Patricia Nott (New World Symphony)
- Lillian Quackenbush (Columbia College)
- Richard Glaze (University of West Florida)

One retiring executive was recognized:

- Manuel Alvarez (University of South Carolina)

John Miller (North Dakota State University) gave a presentation on "Student Advising: Concepts and Technique for Effectiveness and Efficiency." The presentation focused on:

1. Common advising problems
2. Survey results from thirty schools
3. Review of successful techniques
4. Methods of evaluation that seem to work

Techniques included:

1. Providing significant release time for faculty advisors (surveyed as the largest group of advisors)

2. Providing annual advising awards
3. Blocking registration until students are formally advised
4. Offering causes with advising components (i.e., a freshmen introduction to the music profession)
5. Using clear, complete publications

A question-and-answer session followed. The meeting was adjourned at 5:25 P.M.

Respectfully submitted,  
Mellasenah Morris  
James Madison University

### **Meeting of Region Eight**

The Annual Meeting of Region Eight convened at 2:15 P.M. on Monday, November 22, 1999. Presiding was the regional chair, Roosevelt Shelton (Kentucky State University). Twenty-two music executives were in attendance.

Six new executives were introduced:

Allen Henderson (Austin Peay State University)

Frank Clark (University of South Alabama)

Marcia Hughes (Lipscomb University)

Rob James (Eastern Kentucky University)

Sheri L. Matascik (Maryville College)

Douglas McConnel (Mississippi State University).

The chair called for a motion to approve the minutes of the last meeting that were distributed earlier. James Fairleigh (Jacksonville State University) moved to approve the minutes, and Lawrence Horn (Mississippi Valley State University) seconded the motion. The motion carried.

The chair called for a discussion of issues of concern. No issues were presented for the NASM Board of Directors.

A call for future topics produced no topics during the meeting. However, following the meeting, Lawrence Horn (Mississippi Valley State University) presented one possible topic: Integrating Multicultural Music into the Curriculum (power point presentation). Mary Goetze (Indiana University) is the recommended presenter. The music executives were encouraged to send topics to the secretary.

The chair announced that the vice chair, Daniel Taddie (Maryville College) had resigned to accept a position at an institution in another region. Ralph Simpson (Tennessee State University), chair of the committee formed to recommend nominees for the position, announced that the committee recommended that nominations be made from the floor. A motion to approve the committee's report carried. Mary Dave Blackmon (East Tennessee State University) was elected vice chair. Other nominees were John Duff (Western Kentucky University) and Brian Runnels (Murray State University).

The business meeting of Region Eight was adjourned so that members could join the members of Region Two in a concurrent session in the Gold Room. The topic of discussion was "The School of Music in the Twenty-First Century,"

presented by Bernard Dobroski (Northwestern University); Jerry Luedders (California State University, Northridge); Mellasenah Morris (James Madison University); and Janet Ritterman (Royal College of Music, London).

After a question and answer session, the meeting was adjourned at 3:50 P.M.

Respectfully submitted,  
Jimmie James, Jr.,  
Jackson State University

### **Meeting of Region Nine**

The annual meeting of Region Nine was called to order at 4:00 P.M. on Monday, November 22, 1999, by Chair William L. Ballenger. Fifty Region Nine music executives and guests were in attendance.

Vice chair Buddy Himes introduced fifteen music executives new to NASM. One music executive will retire at the conclusion of this academic year.

The vice-chair then introduced a motion and resolution to Region Nine. It was unanimously adopted as follows:

The National Association of Schools of Music, Region Nine, hereby resolves to recognize the dedication, commitment, and contributions of Orin Samuel Driggers, past chair of Region Nine, who passed away on September 27, 1999. Sam represented all of the principles and ideals of NASM and was a role model, friend, advisor, and mentor for countless music executives. His presence will be sadly missed, yet his memory will live on in the hearts and minds of those who knew him, and whose lives he touched.

Items of business included a discussion concerning assessment; teacher shortages in all Region Nine states; the hiring of non-certified teachers in schools; and the apparent increase in the number of teachers receiving licensure as an alternative to certification. Participants engaged in a lengthy discussion about the NASM standard concerning a functional understanding of wind and percussion instruments by all music education students. Several methods of meeting this standard were offered, and several comments of concern about the practical value of the standard were articulated.

In other new business, representatives from the four state music associations gave reports of the activities and concerns from their local meetings during this past year.

Several new topics for next year's Region Nine meeting were collected from the membership. A presentation was given by Tom Kelly, vice president for human resource management at Loyola University Chicago; and Susan MacLean, a member of the California and Illinois Bar Associations and the American Immigration Lawyers Association. Together they presented an excellent overview of immigration issues, especially those related to the policies, practices, and pitfalls surrounding hiring procedures for music faculty of international status.

The meeting adjourned at 5:30 P.M.

Respectfully submitted,  
William L. Ballenger  
Oklahoma State University



# REPORT OF THE COMMITTEE ON ETHICS

WAYNE BAILEY  
*University of Tennessee*

No formal complaints have been brought before the Committee on Ethics during the 1998–99 academic year. However, under NASM procedures, the executive director has responded to inquiries concerning the ethics of student and faculty recruitment. In addition, the Committee on Ethics has scheduled sessions with the membership on Sunday afternoon and Monday morning during the Annual Meeting.

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

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 1999–2000 Handbook*.<sup>1</sup> 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.

Again this year, the Committee on Ethics respectfully reminds the membership of the importance of the Code of Ethics. The code is a common agreement that we have voted to accept in order to encourage orderly process and cooperation between institutions. The code is a set of guidelines that helps us work together on behalf of our educational mission within the good faith and trust we have in each other.

If the Code of Ethics is to be effective, each of us must make sure that our faculty members are aware of its provisions, especially those pertaining to offering scholarship or financial assistance to students and to hiring faculty. The Committee on Ethics encourages you to work with your faculty to understand the provisions of the code before the student recruiting season starts at your institution.

Many of our faculty members teach at summer institutes and festivals. It is especially critical that they understand the student recruitment provision of the code. The committee and the national office request that you discuss this matter with faculty members before they leave for summer engagements.

## Endnotes

<sup>1</sup> National Association of Schools of Music, *1999–2000 Handbook* (Reston, Va.: NASM, 1999), 26–48.

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## **ACTIONS OF THE ACCREDITING COMMISSIONS**

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### **Report of the Commission on Non-Degree-Granting Accreditation**

DEBORAH BERMAN, CHAIR  
*November 1999*

After positive action by the Commission on Non-Degree-Granting Accreditation, the following institutions were granted Membership:

New World Symphony  
Washington Conservatory of Music

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

Progress reports were accepted from five (5) institutions recently continued in good standing.

Supplemental Annual Reports from twelve (12) institutions were reviewed.

### **Report of the Commission on Community/Junior College Accreditation**

LYNN ASPER, CHAIR  
*November 1999*

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

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

Holyoke Community College

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

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

Amarillo College  
Casper College  
Illinois Central College

One (1) program was granted Plan Approval.

Four (4) programs were granted Final Approval for Listing.

# Report of the Commission on Accreditation

DANIEL SHER, CHAIR  
DONALD GIBSON, ASSOCIATE CHAIR  
*November 1999*

Progress reports were accepted from three (3) institutions recently granted Associate Membership.

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

Grace College  
Greensboro College  
Northeastern State University

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

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

Kutztown University  
Lee University  
Shepherd College

Progress reports were accepted from three (3) institutions recently granted Membership.

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

California State University, Fresno	University of Missouri, St. Louis
Kent State University	University of Mobile
Louisiana State University	University of Nebraska, Lincoln
Mount Union College	University of Oregon
New England Conservatory of Music	University of Wisconsin, River Falls
Northwestern University	West Texas A&M University
Oklahoma Christian University	Western State College of Colorado
Shenandoah University	Yale University
University of Arkansas, Monticello	

Action was deferred on fifteen (15) institutions applying for renewal of Membership.

Progress reports were accepted from twenty-two (22) institutions and acknowledged from five (5) institutions recently continued in good standing.

Forty-five (45) programs were granted Plan Approval.

Action was deferred on six (6) programs submitted for Plan Approval.

Thirty-one (31) programs were granted Final Approval for Listing.

Action was deferred on five (5) programs submitted for Final Approval for Listing.

Two (2) programs submitted for substantive change were reviewed.

A progress report was accepted from one (1) institution recently reviewed for substantive change.

Two (2) institutions with low enrollment were reviewed.

Eight (8) institutions were granted postponements of reevaluation.

Two (2) institutions were notified regarding failure to pay outstanding financial obligations.

Supplemental Annual Reports from thirteen (13) institutions were reviewed.

One (1) institution was notified regarding failure to participate in the 1996–97, 1997–98, and 1998–99 HEADS project (failure to submit the last three annual reports).

Center for Creative Studies, Lewis and Clark College, San Diego State University, State University of New York, Buffalo, and the University of Notre Dame withdrew from Membership during the 1999–2000 academic year.

## NASM OFFICERS, BOARD, COMMISSIONS, COMMITTEES, AND STAFF FOR 2000

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*Vice President:* \*\* David J. Tomatz, University of Houston (2000)

*Treasurer:* \*\* David G. Woods, Indiana University (2001)

*Secretary:* \*\* Jo Ann Domb, University of Indianapolis (2002)

*Executive Director:* \*\* Samuel Hope, NASM National Office

*Immediate Past President:* \* Robert Werner, University of Cincinnati (2000)

### **Commission on Non-Degree-Granting Accreditation**

\* Michael Yaffe, The Hartt School, *Chair* (2002)

James Forger, Michigan State University (2000)

Richard J. Brooks, Nassau Community College, *pro tempore* (2000)

### **Commission on Community/Junior Accreditation**

\* Lynn K. Asper, Grand Rapids Community College, *Chair* (2002)

Neil E. Hansen, Northwest College (2000)

Eric W. Unruh, Casper College (2001)

### **Commission on Accreditation**

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Clayton Henderson, Saint Mary's College (2000)

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Robert A. Kvam, Ball State University (2002)

Patricia Taylor Lee, San Francisco State University (2001)

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Mellaseh Y. Morris, James Madison University (2000)

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- Bernard J. Dobroski, Northwestern University (2000)
- Jerry Luedders, California State University, Northridge (2000)
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- Karen P. Moynahan, Associate Director
- Chira Kirkland, Administrative Assistant and Meeting Specialist
- Willa J. Shaffer, Projects Associate
- Jan Timpano, Constituent Services Representative
- Ethan Henderson, Accreditation Specialist
- Nadine Flint, Financial Associate

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