PROCEEDINGS
The 77th Annual Meeting
2001

NATIONAL
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MUSIC

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CONTENTS

iii

Open Forum: Historically Black Colleges and Universities

New Dimensions: Innovative Ideas For The Undergradnate Curriculum

Meeting of Region Three: Developing Future Leaders in Music Administration

Joint Meeting of Region Four and Region Seven: The School of Music in the Year 2020

Meeting of Region Six: Distance Learning in Music

v

PREFACE

The Seventy-Seventh Annual Meeting of the National Association of Schools of Music was held November 17-20, 2001, at the Fairmont Hotel in Dallas, Texas. This volume is a partial record of various papers delivered at that meeting, as well as the official record of reports given and business transacted at the three plenary sessions.

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

MUSIC AS METAPHOR

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"All people," Aristotle tells us, "carry on their conversation with metaphors."[1] It is a corollary to that Aristotelian observation about "all people" that the metaphors used by a particular people at a particular point in their history are a significant key to the soul of that people—no less significant a key than the "daily life" and "material culture" so beloved of recent social history—and that this is true of individuals as well. Alexis de Tocqueville opined that "the inhabitants of democratic countries set no store by those sorts of naïve, unruly, coarse entertainments to which in aristocracies the people are often addicted. They find them childish or stupid."[2] To the contrary, foreign visitors have often pointed out that American speech is pervaded by the metaphors of organized athletics: "being a good sport," "stepping up to the plate," "dropping the ball," "down for the count," "foul play," "a level playing field," "the ball is in your court," "taking one for the team," "letting the side down," "teamwork." Indeed, there is even a dictionary of sports metaphors.[3] In the business world, in government, and even in the academy, for example, the last of those metaphors, "teamwork," seems to have become the standard way of speaking about the relation between the individual and the community.

But for my part, when I look at my daily conversation as well as at my publications going back more than fifty years, I find that I have much more regularly drawn on the metaphors of music. For example, when I speak about the inability of some historian afflicted with a myopic presentism to understand a system of thought from "a long time ago" (like a single century!), the epithet "tone-deaf" is the metaphor that immediately springs to my mind. In my five-volume lifework, *The Christian Tradition*, published between 1971 and 1989, handling the delicate and controversial relation between what an individual theologian may have taught and what the Church believes, teaches, and confesses, I say that I "concentrate on the chorus rather than the soloists."[4] In 1983, when I had the high honor of receiving the Jefferson Award of the National Endowment for the Humanities, it was not surprising to those who knew my work that I should have chosen "The Vindication of Tradition" as my topic. But it was no less natural that the opening of my Jefferson Lectures, and of the book that came out of them, should have been Tevya's celebration of "Tradition!" from *Fiddler on the Roof*, and that the conclusion was the closing aria of *Die Meistersinger*

von Nürnberg, celebrating the power of Tradition, "Verachtet mir die Meister nicht, Und ehrt mir ihre Kunst!"[5] (Now that I am in my late seventies, I have been saying, "If I cannot be Sarastro, then let me be Hans Sachs!" But since 11 September, I must admit that I have been listening more to the earlier aria of Sachs from *Die Meistersinger*, "Wahn, Wahn, überall Wahn!") When the Harvard University Press commissioned me to write what they called "an intellectual autobiography in small bites" in the form of a "philosophical dictionary," it was also natural that I should entitle the book, published in 1988, *The Melody of Theology*, a quotation from the ninth century Byzantine monk and defender of icons, St. Theodore of Studios.[6] My Jerome Lectures at the American Academy in Rome and the University of Michigan in 1996 are subtitled "*Timaeus* and *Genesis* in Counterpoint." And when my late friend Robert Shaw invited me to become the lecturer for his annual Choral Workshops, I was even able to boast that I had made my Carnegie Hall debut: "Practice, practice!"

It is, of course, a special gratification whenever I find that I am not the only one who has recourse to this metaphor, as I learned on reading an interesting volume published a decade ago in Australia and edited by Jamie C. Kassler.[7] On 26 July of this year, several months after I had supplied Samuel Hope with the title "Music as Metaphor," *The New York Times* published an article entitled "Allegro, Andante, Adagio, and Corporate Harmony: A Conductor Draws Management Metaphors from Musical Teamwork,"[8] in which Roger Nierenberg predicted that the use of orchestra conducting to train business administrators "can revolutionize executive training and redefine the role of music education in the twenty-first century." (I must confess that I am more apprehensive about what it could do to orchestra conducting!)

But the opportunity to prepare for this presentation by examining my theme of "Music as Metaphor" on a grand scale, in fact the grandest of all possible scales, came to me in an invitation from Maestro Speight Jenkins, Jr., the impresario of the Seattle Opera, to participate in a symposium for his new production of *Der Ring des Nibelungen* in August 2001. (As many of you know, the production was severely challenged—and the music, not even to mention my lecture, was in danger of being overshadowed—when our Siegfried, Alan Woodrow, tore a quadriceps muscle the day before *Siegfried*, and with *Götterdämmerung* looming two days later. As a true *Heldentenor* not just vocally, but morally, he heroically sang what may well be the most demanding tenor role in all opera, while his understudy, Richard Berkeley-Steele, wielded the formidable "Nothung," slew Fafner the *Wurm*, clambered over the crags of the set, and lip-synched all those Wagnerian alliterations.) In anticipation of this present assignment, then, I took as my lecture title in Seattle: "The Decline and Fall of the Wotan Empire: Some Gibbonesque Reflections on *Der Ring des Nibelungen* by Richard Wagner." For that enabled me to examine music-as-metaphor in the setting of music-as-performance, and not just of any performance, but of a *Gesamtkunstwerk* with a range, a grandeur, and a complexity that could uniquely prepare me for these reflections today. So I hope that Speight Jenkins—and

Richard Wagner, or even Wotan!—will not mind that I used *Der Ring des Nibelungen* as a dress rehearsal for this Annual Meeting of the National Association of Schools of Music.

The Decline and Fall of the Wotan Empire

On Tuesday, 23 July 1940, Adolf Hitler attended the *Festspieltheater* in Bayreuth for a performance of the fourth and final drama of the *Ring*. On the basis of the fascinating memoir, *The Young Hitler I Knew [Adolf Hitler mein Jugendfreund]* by the Austrian musician August Kubizek,[9] the event has been summarized in the recently republished book, *The Duel: The Eighty-Day Struggle Between Churchill and Hitler* by John Lukacs:

> [Hitler] now sought relief—and inspiration—for his mind not from the high-mountain air [at the Berghof]. He would seek inspiration—and relief—by immersing himself into the depths of Wagner's music. At three o'clock on the sunlit afternoon of 23 July, Tuesday, a performance of *Götterdämmerung* began at the festival of Bayreuth. Upon his arrival . . . a Wehrmacht troupe sounded the fanfare from *Siegfried*. Then he stepped into his box. He was alone.
>
> What moved through his mind during those long four hours we do not know. What we know is what Wagner meant to him throughout his life. . . *The Twilight of the Gods* was over. . . Neither [Hitler nor Kubizek] could know that Hitler had listened to a Wagner music drama for the last time in his life.[10]

By the power of hindsight we are permitted to speculate not only about "what we know [about] what Wagner meant to [Hitler] throughout his life," nor only about what his last attendance at *Götterdämmerung* might have meant for his thoughts about a future that in July 1940 he had every reason to expect would include the twilight of the British Empire, but about the converse: what Wagner's *Twilight of the Gods* and *Der Ring des Nibelungen* might mean as a metaphor for our understanding of the twilight of empires.[11] For if it is permissible to employ the categories of Sigmund Freud or Carl Jung, as my late colleague at Yale, Robert Donington, and now Nike Wagner have;[12] or to apply the Jungian concept of "archetype" to the *Ring* as Sally Kester has;[13] or to invoke the diagnoses of Karl Marx and Socialism about the Industrial Revolution and the class struggle as Bernard Shaw did in *The Perfect Wagnerite* more than a hundred years ago,[14] and as became the fashion in the German Democratic Republic and even at Bayreuth;[15] or to look at Wagner's significance for the Third Reich and the significance of the Third Reich for our understanding of him;[16] or to object that such trendy interpretations are not trendy enough, as a recent book review by my co-panelist at Seattle, John Rockwell, seems to be saying[17]—then perhaps it may also be permissible to examine "music as metaphor" by looking at the most important and influential autopsy of the twilight of empires ever written, Edward Gibbon's *History of the Decline and Fall of the Roman Empire* (which, come to think of it, is itself something of a *Gesamtkunstwerk*) with a view toward inquiring how Gibbon's diagnoses fit the history of Walhalla. As we all know through the artistry of Anna Russell, Wagner and his music dramas, above all

3

the *Ring*, can be a seemingly inexhaustible source for anecdote and caricature.[18] But for my purposes here, the well-known Wagnerian device of the *Leitmotiv*[19] may be pressed into service as a species of "metaphor" for what George Jellinek of *The Vocal Scene* has called "history through the opera glass,"[20] as well as for a confrontation between Gibbon the ultimate Rationalist and Wagner the ultimate Romantic. Therefore "the decline and fall of the Wotan Empire."[21]

"After a diligent inquiry," Gibbon says near the end of the final volume of his *Decline and Fall*, I can discern four principal causes of the ruin of Rome. I. The injuries of time and nature. . . II. The hostile atacks of barbarians and Christians. . . III. The use and abuse of the materials. . . IV. The domestic quarrels of the Romans."[22]

The Injuries of Time and Nature

The first of Gibbon's "principal causes," "the injuries of time and nature," carries echoes of the well-known Latin phrase "per iniuriam temporis." Already in *Das Rheingold*, Loge, the patron deity of moral ambiguity, invokes it when he describes the steady decline of the gods now that the capture of Fricka by the Giants has cut off their supply of the life-giving apples:

> Lacking the apples,
> old and gray,
> sad and sullen,
> shriveled, a scorn to the world,
> the race of gods must cease.[23]

Loge speaks a little earlier of

> Wotan's gloomy decline
> that makes him suddenly old.[24]

Replacing the cynicism of Loge's "What fools these immortals be!" with a sense of tragic grandeur, Brünnhilde in the closing scene of *Siegfried* salutes and laments:

> Farewell, Valhall's
> radiant world!. . .
> End in rapture,
> you eternal race!. . .
> Dusk of gods,
> enfold us around![25]

Her prophecy is then borne out in Waltraute's description to her, near the beginning of *Götterdämmerung*, of Wotan's deterioration, which has been caused by many forces: above all, it seems clear, by his separation from Brünnhilde, that "kühnes, herrliches Kind,"[26] but also by what Gibbon calles "the injuries of time and nature," including now Wotan's loss of interest in the apples.[27] Evidently, then, although the Judaeo-Christian tradition of monotheism has taught us to think of the Divine as transcending "time and nature" as well as space, Wotan and the other gods of Walhalla are—or, perhaps more precisely, can become—

subject to their "injuries" and ravages, which may even prove fatal, as indeed in this case they do. But as with Gibbon's narrative, so with Wagner's metaphor—this explanation is, in the standard distinction of the philosophers, "necessary" but not "sufficient."

By extension, however, Gibbon's first cause could be extended to include the "injuries of time and of nature" from what might be called the systemic failure of Rome:

> The rise of a city, which swelled into an empire, may deserve, as a singular prodigy, the reflections of a philosophic mind. But the decline of Rome was *the natural and inevitable effect of immoderate greatness*. Prosperity ripened the principle of decay; the causes of destruction multiplied with the extent of conquest; and as soon as time or accident had removed the artificial supports, the stupendous fabric yielded to the pressure of its own weight. The story of its ruin is simple and obvious; and instead of inquiring why the Roman empire was destroyed, we should rather be surprised that it had subsisted so long."[28]

The musical metaphor for this "natural and inevitable effect of immoderate greatness" has been a set-builder's dream (or nightmare!) from Bayreuth to Seattle: the architectural engineering for the denouement of *Götterdämmerung* (especially because the set has to be recycled!). Putting aside its visual effects for the moment, it is an instructive comparison of metaphors to play in immediate juxtaposition the stirring melodies and Wagnerian harmonies that conclude *Rheingold*, as the gods cross the *Regenbogenbrücke* into Walhalla, with the thunderous dissonances that conclude *Götterdämmerung* and the entire *Ring des Nibelungen*.

The Triumph of Barbarism and Religion[29]

Gibbon elaborates on the second of his "four principal causes" by presenting his most frequently quoted autopsy: "In the preceding volumes of this History, I have described *the triumph of barbarism and religion*."[30] Although Speight Jenkins has formulated the theme of *Götterdämmerung* as "the corrupting influence of *civilization*,"[31] it might seem at first glance that there is plenty of both "barbarism and religion" in the *Ring*, and that there are several obvious suspects. Let me briefly consider three of these suspects, and then add my own nomination:

1. Hunding: Although his wife Sieglinde says,

This house and this woman
are Hunding's property,[32]

he has his chance, but, thanks to Brünnhilde "the obedient rebel," he is not able to bring down the gods, nor even to frustrate the plan of Wotan, who destroys him with "seinem verächtlichen Handwink" and the whispered exclamation: "Geh!"[33]

2. The Giants: The transformation of Fafner into the *Wurm*, and before that their threats, seem to cast them in the role of Nietzschean god-slayers. For example, Fasolt issues this ominous warning to Wotan:

More wise are you
than we are clever...

5

> Yet I must curse your wisdom.
> Peace shall flee far from Wotan,
> when you don't frankly,
> fairly uphold
> the terms of your contract in truth!
> A stupid giant
> tells you this;
> you wise one, take it from him![34]

But they turn out not to be the executioners. For, as Fafner, the giant and dragon, says with his dying breath,

> The mighty Giants of earth,
> Fasolt and Fafner,
> the brothers—both are now fallen;
> for the cursed gold
> bestowed by the gods,
> made me murder my kin.[35]

3. *The Gibichungs*: Siegfried is united with them in a *misalliance* of "Blut-brüderschaft,"[36] much as the Romans in the later years of their decline and fall resorted to the device of alliances with the Goths in a vain attempt to stem the tide. But in many respects both Gunther and Gudrune must be seen more as pathetic and manipulated by Hagen than as villainous.

By far the most likely suspect, it seems to me, is Alberich, together with his son Hagen, and at both ends of the chronicle. "My golden grip," Alberich intones in *Das Rheingold*, "shall totter you gods to your downfall!"[37] And in *Götterdämmerung*, in the aria,

> Hagen, mein Sohn,
> hasse die Frohen!

which always makes me think of Verdi's Iago confessing, "Credo in un Dio crudele!" Alberich quotes himself: "Fallen muss er [Wotan] mit Allen!"[38] It is he who inspires Hagen to murder Siegfried, and thus to destroy Brünnhilde, and thus to make the twilight of the gods inevitable. But any simplistic equation of Alberich with Gibbon's concept of "barbarism" must be qualified by a recognition of this metaphorical ambivalence: he is not only the sworn "barbarian" enemy of Wotan and of all the gods, but he is, both willingly and unwillingly, the chief instrument for the carrying out of the will of Wotan himself. For in one of the most cryptic and profound sentences in the entire *Ring*, Wotan sighs:

> So I end my work,
> and wait for just one thing:
> the finish—
> the finish!
> And Alberich is the one
> who is taking care of that finish![39]

That is what makes him, as Father Owen Lee has said, "in some ways the main character in the *Ring*."[40]

As for the second component of Gibbon's sarcastic duo, *"barbarism and religion,"* it is surprising to discover that there is in fact, despite the presence of all those gods, relatively little religion in the *Ring*. A small and ironic touch of religion are the altar stones to Fricka, Wotan, and Donner that stand before the hall of the Gibichungs on the bank of the Rhine—as though, like the gladiators of ancient Rome, these altar stones were saying "Morituri te salutamus! [We who are about do die salute you!]"[41] Hagen commands:

> Mighty steers
> must be slaughtered,
> and Wotan's altar
> must flow with their blood.[42]

But to find the "religious" component in the *Ring*, the key theme is not the liturgical ritual as in *Parsifal*, nor the penitential cry "Nach Rom!" as in *Tannhäuser*, but *Zauber*, "magic" or "sorcery"—the same German word, but with more sinister overtones, that appears in the title of Mozart's *Die Zauberflöte*. One piece of sorcery, of course, is the Tarnhelm, which in the first drama enables Loge with Wotan to trick Alberich out of the gold,[43] but then in the fourth and final drama enables Siegfried, more or less effectively disguised as Gunther, except for the eyes,[44] also to trick and seduce Brünnhilde. Another is the potion, the "Trank im Schrein" that Hagen slips to Siegfried,[45] with the confusion that this brings to Brünnhilde, ending in the death of both Siegfried and Brünnhilde. But as in *Tristan und Isolde*, the relation between the *Zauber* of the potion and the free will of the participants remains a highly complex one, as becomes evident in Siegfried's toast to Brünnhilde.[46] Wotan, disguised as the Wanderer, also refers to the ring as a *Zauberring* that has "zwingende Kraft."[47] And earlier Mime has described the reverential awe that its *Zauber* inspires:

> At its magic spell
> We tremble, astonished[48]

The ring, moreover, is not only a major component of "religion," the second "cause," but a metaphor also for the third "cause."

The Use and Abuse of the Materials

Of Gibbon's "four principal causes," this third one in many ways comes closest to being reproduced without alteration in the leitmotivs and metaphors of Wagner's *Ring*. For from its opening in the Rhine to its shattering cataclysm, the *Ring* is all about "the use and abuse of the materials," above all of the gold. In its primitive state deep in the river, the gold is a metaphor for the innocence of Paradise—but with Woglinde, Wellgunde, and Flosshilde instead of Adam and Eve as the ones who were meant to enjoy it forever. Once it has been stolen, however, and crafted into the ring, it changes into quite another metaphor, as Loge explains to Wotan near the beginning:

> A toy merely,
> within deep waters,

serving the children for sport.
Yet when it is fashioned
into
a circlet
it will give highest power
and grant its owner the earth.[49]

Now Wotan's "thoughtful" (or crafty!) reflection in immediate response to Loge's description,

I have heard
some rumors about it,

is changed, on the very next page, to: "Den Ring muss ich haben!"[50] And again later in *Rheingold*:

But all the world
cannot make me give up the ring.[51]

And Wotan is not, of course, the only one who thinks he must have it. Speaking about the gold as well as the ring, Alberich exclaims:

The gold I gain
will win me rule of this planet.[52]

But he specifically means the ring, as he says a little later:

If I still have the magic ring
I freely may give them the hoard.[53]

The ring thus becomes, for the one who possesses it, the metaphor and the guarantee of security; as Wotan says of Alberich,

But if once the ring
were won by the Nibelung—
then would our Valhall be ended.[54]

Mime, too, yearns for it. By having Siegfried kill the dragon, he hopes,

The Nibelung's ring
would then be my own[55]

because once Siegfried has carried out his mission, according to Mime's scheme,

he shall be cleared from my way,
then hoard and the ring are mine[56]

But as Wotan the Wanderer predicts about Siegfried, ·

He does not know of the ring,
but Mime soon will explain.[57]

Once the callow youth does understand, he joins in the pursuit—and at first successfully, as the Forest Bird sings:

But if he could master the ring,
It would make him lord of the world![58]

8

But Siegfried does not use it to become lord of the world; instead, he gives it to Brünnhilde:

> I once conquered a dragon foe
> who grimly guarded this ring.
> Now keep this powerful charm
> as holy pledge of my troth![59]

Once she has it, Brünnhilde also refuses absolutely to give it up, even to save Wotan and Walhalla.[60] But Hagen, too, lusts for the treasure and the ring, because

> The one who best knows its use
> will bend all the world to his will.[61]

Brünnhilde trusts that

> You cannot take me by force,
> while yet this ring stands on guard;

but Siegfried, proclaiming "Ein Gibichung bin ich," steals the ring from her.[62] When Brünnhilde sees the ring on Siegfried's hand, she accuses him, and Hagen takes it as grounds to condemn Siegfried as "treulos."[63] Later, in one of the more playful (or silly) scenes of *Götterdämmerung*, Siegfried offers to give the ring back to the Rhine Maidens when they ask him for it.[64] But he goes on wearing it until he is murdered. Hagen, his sword drawn, lunges at the hand of the dead Siegfried, with the cry "Her den Ring!" But the hand (as Wagner's stage directions specify) "raises itself threateningly," and it is Brünnhilde instead who claims it:

> The dower comes
> back to Brünnhilde.
> Accursed round!
> Terrible ring! . . .
> The fire that burns my frame
> cleanses the ring of its curse![65]

And thus "the abuse of the materials" is finally atoned for by her immolation. But the last word of the entire tetralogy belongs to Hagen (and thus, presumably, to Alberich): "Get back from the ring!"[66]

The Domestic Quarrels of the Romans

Although I suggested that of Gibbon's "four principal causes," the third one, "the use and abuse of the materials," in many ways comes closest to being reproduced without alteration in the metaphors of Wagner's *Ring*, there are certainly "domestic quarrels" aplenty, and they, too, contribute to Wotan's decline and fall. As Wotan the Wanderer says, speaking about the Giants:

> They won for themselves
> the powerful hoard;
> and thus the ring fell to them.

9

The hoard brought hate,
and the brothers fought[67]

Precisely the same words could be applied also to the "domestic quarrel" between another pair of brothers, Alberich and Mime. But of course the most overtly "domestic" of the quarrels in the *Ring* is between husband and wife, Wotan and Fricka, in Act II of *Die Walküre*. In this quarrel, Fricka is simultaneously the aggrieved wife of a compulsively unfaithful husband, who

look[s] lightly
on adultery,

and "der Ehe Hüterin [the protector of marriage]."[68] And it is the adulterous, incestuous union between Siegmund and Sieglinde that is the central issue in their quarrel. Its short-term outcome is the condemnation to death of Siegmund, who might conceivably have averted the passing of the gods. But its long-term outcome is the sentence of death pronounced by Fricka:

So the jig is up
for the eternal gods.[69]

Thus each of Gibbon's "four principal causes" finds a musical metaphor in the *Ring*.

A Crisis of Leadership

Yet one of the most intriguing of Gibbon's explanations for the outcome, not part of the "final four" (speaking of sports metaphors!), comes relatively early, in an eloquent if grudging tribute to the fourth-century champion of orthodox Christian doctrine, Athanasius:

Amid the storms of persecution, the archbishop of Alexandria was patient of labour, jealous of fame, careless of safety; and although his mind was tainted by the contagion of fanaticism, Athanasius displayed a superiority of character and abilities, which would have qualified him, far better than the degenerate sons of Constantine, for the government of a great monarchy.[70]

For the twilight of the gods is the abdication of Wotan, and his inability to find a worthy successor, as he explains to Brünnhilde:

Yet only one can manage
what I don't dare,
a hero, never
helped by my power,[71]

which rules out Siegmund, who had been Wotan's constant companion. And therefore,

the noblest of Volsungs
now may inherit from me.[72]

But for all the reasons provided by the narratives of Gibbon and expressed in the musical metaphors of Wagner, Siegfried, that noblest Valsung, does not inherit.

10

In many respects, nevertheless, it is not Siegfried, much less Siegmund, but Brünnhilde who is "the noblest" and who is uniquely fitted to meet this crisis of leadership. This is certainly far from the mind of Wotan the misogynist, with his contempt for the

weak-spirited,
womanish brood![73]

represented by his daughters, the Valkyries. But like the grudging admiration of Gibbon for St. Athanasius, Wotan's respect for Brünnhilde deepens and grows. In relation to the criterion of independence from him, the description of Siegfried that I just quoted suits her even more admirably; for she, even more than he, is (as Wotan says, thinking of Siegfried), "freer than I, the god."[74] Not only does she love

... the valorous
wars of men, [75]

but she defiantly brings together the best of her father Wotan's "innermost thoughts," which she knows more profoundly than Siegfried can even comprehend or Wotan can admit,[76] and the deepest intuitive understanding of her mother Erda,

the one who knows
all things that were,
Erda, the wisest
holiest Vala,
warned me off from the ring,
told me of doom that was coming.[77]

And therefore, even in the context of speaking about Siegfried as his free and unfettered heir, Wotan must say to Erda:

She you bore to me,
Brünnhilda...
your wisdom's child
shall perform a deed
to redeem the world.[78]

Thus it is uniquely Brünnhilde who, in Gibbon's phrase, "display[s] a superiority of character and abilities, which would have qualified [her] . . . for the government of a great monarchy" like Walhalla.[79] So I probably must part company from Father Lee and identify Brünnhilde rather than Alberich as "in [most] ways the main character in the *Ring*,"[80] who—not accidentally but metaphorically!—also gets two of its most glorious pieces of music, Wotan's sublime Farewell to her in *Die Walküre* and her own heartbreaking *Liebestod* and Immolation in *Götterdämmerung*. And I must confess that sometimes after I listen, in tears, to *Wotans Abschied* (or, as I did on Saturday here in Dallas at Meyerson Hall) to Mozart's *Ave verum corpus*, I am tempted to believe that life is really a metaphor for music. But, then, that is something that most of you have known all along!

11

Endnotes

[1]Aristotle, *Rhetoric* III.ii.6 (1404^b).

[2]Alexis de Tocqueville, *Democracy in America,* Part 3, chapter 15, ed. by J. P. Mayer and Max Lerner, trans. George Lawrence (New York: Harper and Row, 1966), 585.

[3]See Robert A. Palmatier and Harold R. Ray, *Sports Talk: A Dictionary of Sports Metaphors* (New York: Greenwood Press, 1989).

[4]Jaroslav Pelikan, *The Christian Tradition: A History of the Development of Doctrine* 5 vols. (Chicago, University of Chicago Press, 1971-89), 5:6.

[5]Jaroslav Pelikan, *The Vindication of Tradition.* Jefferson Lectures in the Humanities for 1983 (New Haven: Yale University Press, 1984), 80-81.

[6]Jaroslav Pelikan, *The Melody of Theology: A Philosophical Dictionary* (Cambridge: Harvard University Press, 1988).

[7]Jamie C. Kassler, *Metaphor: A Musical Dimension* (Sydney: Currency Press, 1991).

[8]Roger Nierenberg, "Allegro, Andante, Adagio, and Corporate Harmony: A Conductor Draws Management Metaphors from Musical Teamwork," *The New York Times,* 26 July 2001.

[9]August Kubizek, *The Young Hitler I Knew,* trans. E. V. Anderson, with an introduction by H. R. Trevor-Roper (Boston: Houghton Mifflin, 1955); originally published as *Adolf Hitler mein Jugendfreund* (Graz: L. Stocker, 1953).

[10]John Lukacs, *The Duel: The Eighty-Day Struggle Between Churchill and Hitler* (New Haven: Yale University Press, 2001), 177-78.

[11]Paul M. Kennedy, *The Rise and Fall of the Great Powers: Economic Change and Military Conflict from 1500 to 2000* (New York: Random House, 1987).

[12]Robert Donington, *Wagner's "Ring" and Its Symbols: The Music and the Myth* (New York: St. Martin's Press, 1974); also his *Opera and its Symbols* (New Haven: Yale University Press, 1990), 103-23; Nike Wagner, *The Wagners: The Dramas of a Musical Dynasty,* trans. Ewald Osers (Princeton: Princeton University Press, 2001).

[13]Sally Kester, "The Archetypal Motives of Cosmology and Apocalypse in The Ring," *Miscellanea musicologica* 14 (1985):99-116.

[14]Bernard Shaw, *The Perfect Wagnerite: A Commentary on the Niblung's Ring* ([1896]; reprint, New York: Dover Publications, 1967).

[15]Herbert Barth, *Bayreuther Dramaturgie: Der Ring des Nibelungen* (Stuttgart: Belser Verlag, 1980).

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[17]John Rockwell, *New York Times Book Review* (21 May 2001); 36.

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[20]George Jellinek, *History Through the Opera Glass* (White Plains, N.Y.: Pro/Am Music Resources, 1993).

[21]*Decline and Fall* will be cited by chapter number and location in the edition of J. B. Bury (7 vols.; London: Methuen, 1896-1900). In *The Excellent Empire: The Fall of Rome and the Triumph of the Church* (San Francisco: Harper and Row, 1987), I have examined Gibbon in relation to contemporaries of the events themselves, and have drawn upon that research here.

[22]Gibbon, *Decline and Fall,* ch. 71 (Bury 7:305-16).

[23]"Ohne die Äpfel, / alt und grau, / greis und grämlich, / welkend zum Spott aller Welt, / erstirbt der Götter Stam." *Das Rheingold,* Scene 2 (Schirmer 1:14). Because this is essentially a one-source paper, I shall, for the sake of convenience and accessibility, cite the libretti of Wagner's tetralogy by act and scene, and by volume and page on the

basis of the Schirmer edition of the texts, following its orthography and division of lines but sometimes revising its English translations.

[24]"Wotans grämlichem Grau, / das schier zum Greisen ihn schafft." *Das Rheingold*, Scene 2 (Schirmer 1:13).

[25]Fahr' hin, Walhalls / leuchtende Welt! . . ./ End' in Wonne, / du ewig Geschlecht!. . ./ Götterdämm'rung, / dunkle herauf!" *Siegfried*, Act III, Scene 3 (Schirmer 3:38).

[26]*Walkür*, Act III (Schirmer 2:28).

[27]*Götterdämmerung*, Act I, Scene 2 (Schirmer 4:10).

[28]Gibbon, *Decline and Fall*, ch. 38 (Bury 4:161); italics added.

[29]J. G. A. Pocock, *Barbarism and Religion*, 2 vols. (Cambridge: Cambridge University Press, 1999).

[30]Gibbon, *Decline and Fall*, ch. 71 (Bury 7:308); italics added.

[31]Speight Jenkins, "Götterdämmerung: The Corrupting Influence of Civilization," *Encore* 11:1 (August, 2001), 18-19.

[32]"Dies Haus und dies Weib / sind Hundings Eigen" *Walküre*, act 1 (Schirmer 2:1).

[33]*Die Walküre*, act 2 (Schirmer 2:19).

[34]"Bist weiser du / als witzig wir sind. . . / all deinem Wissen fluch' ich, / fliehe weit deinen Frieden, / weisst du nicht offen, / ehrlich und frei / Verträgen zu wahren die Treu'! / Ein dummer Riese / rät dir das: / du Weiser, wiss es von ihm!" *Rheingold*, scene 2 (Schirmer 1:8).

[35]"Der Riesen ragend Geschlecht, / Fasolt und Fafner, / die Brüder fielen nun beide. / Um verfluchtes Gold, / von Göttern vergabt, / traf ich Fasolt zu tot." *Siegfried*, act 2 (Schirmer 3:22).

[36]*Götterdämmerung*, act 1, scene 1; Act II (Schirmer 4:8; 18).

[37]"Mit goldner Faust euch Göttliche / fang' ich mir alle!" *Rheingold*, scene 3 (Schirmer 1:18).

[38]*Götterdämmerung*, act 2 (Schirmer 4:13).

[39]"Auf geb' ich mein Werk; / nur eines will ich noch: / das Ende, / das Ende! / Und für das Ende / sorgt Alberich." *Walküre*, act 2 (Schirmer 2:14).

[40]M. Owen Lee, *Wagner's Ring: Turning the Sky Round* (New York: Limelight Editions, 1994), 90.

[41]*Götterdämmerung*, act 2 (Schirmer 4:12).

[42]"Starke Stiere / sollt ihr schlachten: / am Weihstein fliesse / Wotan ihr Blut." *Götterdämmerung*, act 2 (Schirmer 4:15).

[43]*Rheingold*, scene 3 (Schirmer 1:20).

[44]*Götterdämmerung*, act 1, scene 2 (Schirmer 4:11).

[45]*Götterdämmerung*, act 1, scene 1 (Schirmer 4:5).

[46]*Götterdämmerung*, act 1, scene 2 (Schirmer 4:7).

[47]*Siegfried*, act 1, scene 2 (Schirmer 3:8).

[48]"Seinem starken Zauber / zittern wir staunend." *Götterdämmerung*, scene 3 (Schirmer 1:16).

[49]"Ein Tand ist's / in des Wassers Tiefe, / lachenden Kindern zur Lust; / doch ward es zum runden / Reife geschmiedet, / hilft es zur höchsten Macht, / gewinnt dem Manne die Welt." *Rheingold*, scene 2 (Schirmer 1:11).

[50]"Von des Rheines Gold / hört' ich raunen." *Rheingold*, scene 2 (Schirmer 1:11-12).

[51]"Um alle Welt Doch/ nicht fahren lass' ich den Ring!" *Rheinghold*, scene 4 (Schirmer 1:25).

[52]"Die ganze Welt / gewinn' ich mit ihm zu eigen!" *Rheingold*, scene 3 (Schirmer 1:18)

[53]*Rheingold*, Scene 4 (Schirmer 1:21).

[54]Nur wenn je den Ring / zurück er gewänne, / dann wäre Walhall verloren." *Walküre*, act 2 (Schirmer 2:13).

[55]"Des Niblungen Ring / erränge ich mir." *Siegfried*, act 1, scene 1 (Schirmer 3:1).

[56]"Räum' ich ihn leicht aus dem Weg, / erlange mir Ring und Hort!" *Siegfried*, act 1 (Schirmer 3:14).

[57]"Nicht kennt der Knabe den Ring, / doch Mime kundet' ihn aus." *Siegfried*, act 2 (Schirmer 3:17).

[58]"Doch wollt' er den Ring sich entraten, / der macht' ihn zum Walter der Welt!" *Siegfried*, act 2 (Schirmer 3:23).

[59]"Ich erschlug einen wilden Wurm, / der grimmig lang ihn bewacht. / Nun wahre du seine Kraft / als Weihegruss meiner Treu'!" *Götterdämmerung*, Prologue (Schirmer 4:3).

[60]*Götterdämmerung*, act 1, scene 2 (Schirmer 4:10-11).

[61]"Wer wohl ihn zu nützen wüsst', / dem neigte sich wahrlich die Welt." *Götterdämmerung*, act 1, scene 1 (Schirmer 4:5).

[62]"Zur Schande zwingst du mich nicht, / solang' der Ring mich beschützt." *Götterdämmerung*, act 1, scene 2 (Schirmer 4:12).

[63]*Götterdämmerung*, act 2 (Schirmer 4:17).

[64]*Götterdämmerung*, act 3 (Schirmer 4:22).

[65]"Mein Erbe nun / nehm' ich zu eigen. / Verfluchter Reif! / Furchtbarer Ring! . . ./ Das Feuer, das mich verbrennt, / rein'ge vom Fluche den Ring!" *Götterdämmerung*, act 3, scene 2 (Schirmer 4:27).

[66]"Zurück vom Ring!" *Götterdämmerung*, act 3, scene 2 (Schirmer 4:29).

[67]"Den gewaltigen Hort / gewannen sie sich, / errangen mit ihm den Ring: / um den entbrannte / den Brüdern Streit." *Siegfried*, act 1 (Schirmer 3:8).

[68]"Achtest du rühmlich / der Ehe Bruch." *Die Walküre*, act 2 (Schirmer 2:9).

[69]"So ist es denn aus / mit den ewigen Göttern." *Die Walküre*, act 2.

[70]Gibbon, *Decline and Fall*, ch. 21 (Bury 2:362).

[71]"Nur einer könnte, / was ich nicht darf: / ein Held, dem helfend / nie ich mich neigte." *Walküre*, act 2 (Schirmer 2:13).

[72]"Dem herrlichsten Wälsung/ weis' ich mein Erbe nun an." *Siegfried*, act 3, scene 1 (Schirmer 3:30).

[73]"Weichherziges / Weibergezücht!" *Walküre*, act 3 (Schirmer 2:24).

[74]"Freier als ich, der Gott." *Walküre*, act 3 (Schirmer 2:28).

[75]". . . mutiger / Männer Schlacht," *Walküre*, act 2 (Schirmer 2:9).

[76]*Siegfried*, Act III (Schirmer 3:35); *Walküre*, act 3 (Schirmer 2:24).

[77]"Die alles weiss, / was einstens war, / Erda, die weihlich / weiseste Wala, / riet mir ab von dem Ring, / warnte vor ewigem Ende." *Walküre*, act 2 (Schirmer 2:12).

[78]"Die du mir gebarst, / Brünnhild'. . . / wachend wirkt / dein wissendes Kind / erlösende Weltentat." *Siegfried*, act 3 (Schirmer 3:30).

[79]Gibbon, *Decline and Fall*, ch. 21 (Bury 2:362).

[80]Lee, note 40 above, 90.

ALTERNATIVE CERTIFICATION: THREAT OR OPPORTUNITY?

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The challenges related to this important topic have given rise to a variety of conflicting metaphors ("open the pipeline," "narrow the gate," "fill the hole," "raise the bar") that illustrate the quantity versus quality dichotomy of alternative certification solutions to the teacher shortage. I will limit my discussion this morning to teacher certification in Texas; further information regarding alternative certification in other states may be found on the National Teacher Recruitment Clearinghouse website listed in my references.

The Problem

In 2000/2001 (the most recent years for which data are available) the state of Texas reported that of approximately 250,000 teaching positions, 38,400 to 46,000 positions were unfilled at the start of the school year. Eventually 97 percent of those positions were filled. For that same year, however, approximately 25 percent of the teachers were either not fully certified or were teaching outside their field of certification.[1]

Music data are harder to isolate, since data are not separated as to whether elementary music is "covered" by a music specialist or by a classroom teacher. One indication of the music teacher shortage might be the fact that after the start of the 2001 school year, approximately 300 music positions remained on the job postings of the Texas Music Educators Association (tmea.org). Clearly, music jobs are remaining vacant.

Teaching must of necessity have a caretaker component; there must be an adult present with each group of children. So school districts are faced with the unenviable option of hiring a less-qualified instructor or simply not offering the class. Such decisions lead to sad experiences; for example, the band in the small West Texas high school chosen as the TMEA Honor Band last year (a singularly remarkable and much coveted honor). The band program has been discontinued by the school this year because it could find no teacher.

This story also highlights the geographical challenges of the teacher shortage. Recruitment of teachers appears challenging for suburban schools, but it is even more difficult for rural or inner city schools. Data show that teachers tend to

teach within 100 miles of where they grew up[2] and that, despite college course efforts to persuade them otherwise, most teach in the same type of setting from which they came. Students from urban settings apply to urban schools and students from rural settings apply to small schools. This leads to many so-called "grow your own" programs that begin as early as high school to try to recruit future teachers.[3]

Music Educators National Conference has released a new study this month that examines when students choose music education as a career and what persons and events most influence that decision.[4] The results indicate that many high school students and even some elementary school students do indeed decide to become music teachers. I highly recommend this study to anyone involved in the recruitment of music educators.

The Alternative Certification Solution

Given the magnitude of the teacher shortage, it is not surprising that forty-two states have developed other means of attracting and certifying teachers. In Texas, all teacher certifications, alternative and traditional, require that candidates pass an ExCET exam in both Professional Pedagogy and Responsibility and in a specific subject matter. The two-part ExCET test is designed to ensure both teacher quality and understanding of the Texas Essential Knowledge and Skills, the statewide education standards for all children (Texas Education Agency).

Alternative certification differs from traditional certification in that typically the candidate already has an undergraduate degree and is teaching under an emergency certificate. Such Texas teachers receive the Emergency Certificate after developing a "Deficiency Plan" at an approved certification agency. Depending on the amount of deficiency coursework required, candidates may have up to three years to finish the coursework and pass the ExCET exams.

Various alternative means of certification obtained through completion of university coursework as described above have been available since the 1980s. Other routes to alternative certification have been passed in the past year as Texas continues to experience a lack of certified teachers who choose to teach. Currently the State Board for Teacher Certification has authorized ninety-six different entities to offer teaching certification via alternative means. Thus, prospective teachers in Texas may take five different routes to alternative certification.

1. University coursework—individualized deficiency plans are created
2. Educational Service Centers—twenty-one regional education resource centers offer certification courses
3. Individual School Districts—Dallas, Houston, and Pasadena Independent School Districts are authorized to provide alternative certification options for teachers in their districts
4. Community Colleges—Holders of bachelor's degrees may complete technology certifications at specified two-year colleges.
5. Private Enterprise—A private certification enterprise, Education Career Alternatives Program, has applied for and received authorization to prepare

alternative certification applicants. The participants take two summers of intensive training and are observed on a regular basis throughout the year. Upon passing the ExCET exams, they are fully certified.

Websites for each of these means of certification appear in footnote 5.

Anecdotal Evidence of Alternative Certification Candidates

It appears to me, and I have been writing the deficiency plans for all music alternative certification candidates at my university since 1990, that alternative certification candidates fall into two sides of the quality spectrum. They are either extremely bright, dedicated, and capable people who are finally settling into the profession they should have chosen all along, or they are individuals who have not been successful at a previous profession and have somehow wandered into teaching as a means of security.

Two anecdotes, based on real students but using fictitious names will illustrate my point. Karen, the mother of three and a stay-at-home mom, was recently divorced and needed a job. She had an undergraduate performance degree and wanted to become a teacher. She was a wonderful musician and an extremely dedicated and insightful student. She was also a bit unsure of herself and had not been in the classroom for a number of years. She was hired on an emergency basis and came to my university for a deficiency plan. She completed her deficiency plan (two music methods courses, a graduate music history/theory examination and a series of education courses). She passed the ExCET with flying colors and is now one of the elementary music educators to whom we send our pre-service music education majors. Her classroom is a wonderful place full of life, of music, and of caring! I am certain that legislators who pass alternative certification measures are thinking of teachers of Karen's caliber. Unfortunately all are not of that same quality.

Richard came to us after looking unsuccessfully for another job. A small school district hired him to teach high school choir and we completed a deficiency plan for him. He also had an undergraduate performance degree and again was asked to complete two music methods classes, a music history/theory examination and required education courses. Richard was definitely not a good student. He did not pass classes, and he did not show the maturity and dedication one would hope would be the characteristic of an older returning student. He certainly did not perform well as a teacher. I am not sure whether Richard is teaching today because he left our program. It is highly possible, however, that he may be teaching and have received certification via another route.

Thus it is my experience that we get the best and the worst students as alternative certificate applicants. We seem to attract few from the middle. Conversations with colleagues indicate that they experience the same phenomenon.

Higher Education Responsibility: The Marginalization of Music Education

I am concerned that we are not attracting our brightest and best into music education, whether via the traditional or the alternative certification route.

17

Certainly, the ability to teach artistic excellence should be esteemed within our society, or at least within our profession. Unfortunately, this does not always seem to be the case. In recent statewide discussions about the teacher shortage among my music colleagues, some factual horror stories have been related.

A studio instructor is reported to say, "You're good enough to be a performance major." Do we ever say to a good performer with excellent people skills "You're good enough to be a music education major?" Is music education universally considered second best? Should it be?

A scholarship recipient is told, "You realize that if you switch from performance to music education you will lose your scholarship." Do we give only performance scholarships? Is there a reason we do not offer music education scholarships?

An excellent singer is told, "If you switch to a music education degree you will no longer be in my studio and you will have to study with a graduate assistant." Is this second-best attitude a way to recruit our best into the music education profession?

How many of our finest performance majors will be able to make a living performing? Perhaps we should encourage those top few students to do whatever it takes to achieve that performance career. But other than those few, shouldn't we encourage our best performers to consider passing their musical skills and joys to the next generation? This would be especially valuable for top musicians who also have the interest and ability to work with people. Perhaps college level music units have the ability and the responsibility to encourage such a shift in mindset.

In the aftermath of the September 11th tragedy, many comments have been published about the power of music. One of the best appeared in the popular press (*USA Weekend*) quoting mezzo soprano Denyce Graves, who extolled the strength of music and its positive effect on both intellectual and emotional components of the human condition.[6] I urge us all to honor the profession known as "teaching." It's how we gift the power of music to the next generation.

Endnotes

[1]Falkenberg, Lisa (2001). Committee appointed to address teacher shortage. http://www.reporternews.com/2001/texas/teach0410.html.
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[3]Future Teacher Newsletter. (Fall, 2000). http://www.rnt.org/quick/new.html.
[4]Martin, Bergee, et al., *Influences on collegiate students' decision to become a music educator.* (2001) http://menc.org/networks/rnc/Bergee-Report.html.
Education Career Alternatives Program http://ecapteach.com/.
[5]Houston Independent School District Alternative Certification Program. http://dept.houstonisd.org/acp//applicant/acp4a.htm; National Teacher Recruitment Clearinghouse. http://www.recruitingteachers.org/doe.html; Region Service Center Teacher Preparation Program. http://www.esc11.net/depart/edprep/default.htm; State Board for Educator Certification in Texas. http://www.sbec.state.tx.us/certinfo/certinfo.htm; Texas

Education Agency. http://www.tea.state.tx.us/; and Texas Music Education Association. http://www.tmea.org.

[6]Tim, Wendel, (October 26, 2001). Healing Harmonies. *USA Weekend.* http://www. usaweekend.com/01_issues/011028/011028harmonies.html.

19

ALTERNATIVE ROUTES TO TEACHER CERTIFICATION IN MICHIGAN

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Alternative routes to teacher certification and licensure became part of the national agenda during the education reform movement of the early 1980s. The uncertainties of a changing world economy and unexpected competition from other countries—especially Japan and West Germany—focused the nation's attention on education as training for a competitive workforce. A series of national reports blamed the "educational bureaucracy" for a "rising tide of mediocrity," and the selection and preparation of teachers was targeted as a particular area of concern. Attention focused on *(a)* a critical shortage of qualified teachers, especially in mathematics and the sciences; *(b)* a perceived problem with the preparation and qualifications of certified teachers; and *(c)* the roadblocks that licensure imposed on retired and mid-career business, government, and industry professionals who wished to teach in K-12 schools.

In response, state departments of education developed alterative routes to supplement traditional plans for pursuing teacher certification and licensure. While the traditional route to certification remains the most prevalent model, high-need school districts and subject areas now have alternative ways to recruit, train, and retain K-12 teachers.

The state of Michigan supports the four typical routes toward certification in use across the United States. In the following paragraphs, I will describe each of these licensure programs and discuss some of the problems and challenges these various systems present to music teacher preparation institutions.

Traditional Routes to Certification and Licensure

Primary Endorsement. The majority of teachers still follow the time-honored path of completing a baccalaureate degree at an institution authorized to recommend licensure to the state department of education. These degree programs fall into three categories: *(a)* professional degrees from a college or department of education (the predominant model for elementary classroom teachers); *(b)* a bachelor of arts degree with additional certification coursework (the model for most secondary subject matter teachers); and *(c)* a specialized teacher preparation program within a subject-area department (e.g., music education).

Supplementary Endorsement. Almost all states also allow teachers who earn a primary endorsement to pursue additional endorsements in other subject areas. These additional endorsements generally require the equivalent of a minor in the content area. In Michigan, additional endorsements are earned by following a planned program of at least eighteen hours at an approved teacher training institution. It is common, for example, for students to complete a degree program

20

in English with certification and use a minor in history to meet requirements for another endorsement to teach high school history. General education teachers also commonly seek supplementary endorsements in early childhood education, bilingual education, and middle school or elementary certification. Because of the subject matters' demands, however, it is unusual for a teacher without a music degree to qualify for endorsement in music.

Three features of contemporary state licensure programs have changed the nature of teacher preparation programs and made alternative certification programs practical. First, most states (as well as accreditation agencies such as NCATE and NASM) no longer specify coursework. Rather they require certain experiences and competencies. To earn certification authority, institutions are required to demonstrate that specific skills and competencies are learned and demonstrated, but specific courses are not required. Second, provisional or entry-level licensure requires not only an endorsement from an approved teacher training institution, but also a state-approved competency test. Many states use the PRAXIS tests of subject area knowledge and basic principles of teaching and learning. Others—including Michigan—use tests developed by the state Department of Education. Third, licensure is provisional and time-limited. Initial endorsement in Michigan is valid for three years of teaching, during which the teacher must complete eighteen additional hours of college coursework and provide evidence of successful teaching performance.

These three contemporary certification provisions make it possible to (a) provide specialized or intensive teacher training outside the traditional teacher preparation curriculum; (b) certify mastery of basic subject area and pedagogical knowledge and skills for all entry-level teaching candidates, regardless of the structure of their preparation program; and (c) ensure that all entry-level teachers secure advanced professional training during the early stages of their careers.

Non-Traditional Routes to Certification and Licensure

Emergency Certification. Probably the most problematic form of licensure is emergency certification. This form of teacher authorization is used primarily in rural, inner-city, or disadvantaged schools that cannot attract enough certified teachers or in high-need or difficult-to-fill subject areas, such as math, science, art, and music. Emergency certification is also requested to address unexpected vacancies and special enrollment exigencies. Michigan specifies:

> In emergency situations and on recommendation of the superintendent of a local or intermediate school district, the state board may issue a permit for a candidate with reasonable qualifications if a candidate who meets the requirements for obtaining a substitute permit or a full-year permit is not available and if failure to authorize this emergency permit will deprive children of an education. The permit shall be issued for a specific period of time under emergency circumstances. A labor dispute is not an emergency circumstance.[1]

Alternative-Route Certification. Alternative-route certification programs were designed to make it easier for government and private sector professionals and

21

subject area experts to become licensed K-12 teachers. The Michigan Department of Education defines its alternative certification model as follows:

> Michigan's Alternative Routes to Teacher Certification program is defined as a system through which individuals who: (a) possess an earned bachelor's degree from an accredited postsecondary institution; and (b) have a major or a graduate degree in the field of specialization in which he or she will teach, may become certified to teach to address local/regional teacher shortages (1) in specific grade levels, (2) in subject areas for geographic settings, and (3) in order to expand the pool of minority and underrepresented teachers candidates to promote diversity of culture and gender; and will become certified by the successful completion of required coursework and supervised practical experience offered under conditions which vary from the traditional state approved teacher preparation program. Alternative routes may also be used to enable currently certified teachers to acquire additional endorsements in areas of critical needs.[2]

The State Department of Education emphasizes that alternative certification

> does not lead to an "alternative license." It does not result in lower standards for entry into the profession, nor does it enable untrained or inadequately trained individuals to engage in classroom practice.[3]

The Michigan model for alternative-route certification is characterized by these features:

1. The program is designed to address critical needs and shortages, which are identified by individual schools and verified by the teachers union.
2. Individual alternative-route programs are collaborations between a school district, an approved teacher education institution, the State Board of Education, and the teachers' union.
3. The alternate-route program is designed by the district and university and approved by the State Board of Education. An approved program is authorized for a maximum of two years.
4. Candidates must hold a baccalaureate in an appropriate major and complete twenty additional semester hours of education coursework, plus three to six hours of coursework in teaching reading. Candidates without teaching experience must complete appropriate initial pedagogy coursework, as well as subject area coursework if necessary to meet competency requirements.
5. The candidate must complete a mentored and supervised internship, pass all general and subject-specific tests required for provisional certification, and agree to remain employed by the school district for one year following completion of the program.

Michigan's alternative route program is guided by principles set forth in 1989 by the American Association of Colleges for Teacher Education.[4] They stress that "alternative routes to certification [should be] distinguished from traditional routes only in the target audience, the training design, and the length of training, not in program content, rigor, or expected outcomes." Furthermore,

the alternative route should not "result in lower standards for entry into the profession, nor . . . enable untrained or inadequately trained individuals to engage in the practice of classroom teaching." The program should not "supplant nor drain resources from traditional routes," and "a candidate prepared by an alternative route program [should] achieve the same standards in basic skills, subject matter, and pedagogy as those required of teachers in a traditional teacher preparation program."

Conclusions

National trends in alternative teacher certification have raised concern among professional educators, especially subject matter specialists in music and other fields. The primary questions include:

1. Do teachers prepared through alternative routes possess the same knowledge, skills, and attitudes developed in teachers who complete traditional teacher education programs?
2. Do alternative-route programs attract less committed candidates or those less qualified musically?
3. Does the expediency of alternative-route certification conflict in principle with the higher standards, increased length and scope, and gate-keeping imposed on teacher education institutions by accrediting and regulatory agencies?
4. Do alternative-route programs have the potential to affect the vigor or viability of traditional music education programs by drawing away majors and saddling four-year programs with a disproportionate share of high-cost, low-efficiency courses?

Michigan seems to have solved many of these issues by making programs site-specific and time-limited, rather than generic and open-ended; maintaining consistent and verifiable standards for initial certification; and basing the program on the needs of schools and students, rather than those of the candidates. Nevertheless, alternative-route programs in other states can and do serve as expediencies that diminish the quality of teacher education and jeopardize the stability of traditional music education degree programs. Monitoring developments in teacher certification and claiming a voice in the policymaking process will place new demands on music education faculty and music administrators. The consequences of ignoring these trends are serious and the tighter budgets that are affecting both undergraduate music programs and K-12 education will only make it more important for music administrators and education policy-makers address these issues effectively.

Endnotes

[1]Michigan Department of Education. (2001). *Teacher Certification Rules: State Board of Education Teacher Certification Code* (Lansing, Michigan: Michigan Department of Education 2001), 1.

[2]*Model Process and Standards for Michigan's Alternative Routes to Teacher Certification.* (n.d.) Retrieved November 3, 2001, from http://www.state.mi.us/MDE/off/ppc/AltEdCertModel.htm.

[3]Ibid.

[4]Cited in *Model Process and Standards,* note 2 above.

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24

ALTERNATIVE CERTIFICATION: THREAT OR OPPORTUNITY?

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Background

In Utah, as in other states, there has existed for many years a curious paradox regarding teaching. On one hand, there are teaching positions that cannot be filled, while on the other hand, universities and colleges have been unable to recruit a sufficient number of teacher education candidates to fill those positions. According to the latest state teacher criticality list, 80 percent of subject areas are facing a critical shortage.

As we all know, the difficulty in attracting teacher education candidates is due to a number of factors. Two of the most glaring are the misperception that no jobs are available, and, possibly more importantly, the relatively low salaries paid to teachers, particularly at the entry level. A third factor in the field of music is the reality that a Music Education degree is often a five-year program of study, while many other non-teaching programs require only four years of post-high-school education. Still a fourth factor that is peculiar to Utah is the reality that many of the students tend to get married and begin having families during their college years. It's not unusual for a married couple to have one or more children prior to graduation. This, combined with the relatively low salaries for entering teachers, discourages these students, particularly the men, from pursuing a degree in music or in any other teaching field, opting instead for a more lucrative profession to support what is likely to be a larger-than-average family.

In most schools in Utah, music education students take the normal four-year degree in music, which includes the various methods classes in music teaching. Additionally there is a requirement for a substantial amount of course work in the colleges or schools of education. Our particular program at Weber State University is structured to allow the students to complete their music requirements within four years. However, the college of education tacks on an additional thirty semester hours of course work, including, of course, the semester of student teaching.

The Beginning of the Program

During the school year 1998-99, the state of Utah implemented a program called Alternative Preparation for Teaching (APT) to provide options other than the traditional route for teacher licensing. The state issues two different licenses, a provisional Level 1 Basic License that is good for three years, and a Level 2 Standard License that must be renewed every five years.

Alternative certification in Utah includes three different paths: currently licensed secondary teachers changing fields or adding an additional subject endorsement, people from other professions moving into the teaching field, and

elementary school teachers picking up a specialized (Fine Arts or Music) endorsement. The alternative certification programs are currently being revised but the final revisions have yet to be approved. In the next few minutes, I will discuss the current programs and give a brief synopsis of the proposed revisions to those programs.

1. Dr. C. Emily Feistritzer, President of the National Center for Education Information in Washington, DC defined the following as components of really effective alternative certification programs:

- A strong academic course work component.
- Field-based programs, meaning that individuals get into classrooms early in their training.
- Teacher candidates work with a qualified mentor teacher.
- Candidates usually go through their program in cohorts, not as isolated individuals.
- Most of these programs are collaborative efforts among state departments of education whose responsibility it is to license teachers, colleges, and universities that historically have had the responsibility for educating and training teachers, and school districts that actually hire teachers.

2. The Utah State Office of Education (USOE) program guidelines, which were approved in December of 2000, are very similar with the exception of the fourth point. The USOE program is individual rather than group oriented.

- An individual applying for the APT program must:
  Hold at least a baccalaureate degree from an accredited institution of higher education with a major or minor in music;
  Comply with all non-academic licensing specifications of the state of Utah such as a background check;
  Have at least five years of full-time experience related to the proposed teaching area of music.
- The program is administered by a Consortium consisting of the candidate, a mentor teacher, a school district representative, and a college of education representative. The Consortium is chaired by the school district representative.
- Following approval of the Consortium's written program plan, the Utah State Office of Education will issue the candidate a Level 1 Basic License. This license authorizes the candidate to teach in the endorsement areas as listed on the license, under the supervision of a mentor teacher, for a period of three years. The candidate must teach full-time for three years. Part-time teaching is not permitted.
- The candidate is supervised throughout the three-year preparation period by a licensed teacher qualified as a mentor teacher in the participating district.

At the completion of the three-year period, the candidate must have completed the academic competency and course work as stipulated in the written program plan, as well as any other preparations required by the consortium.

During the three years, salary and benefits are determined by the school district. All course costs and fees are the responsibility of the candidate.

3. To receive a Consortium recommendation for a Level 2 Standard License, a candidate must have:

- Completed three years of full-time supervised teaching and any pre-service or other requirements stipulated by the Consortium;
- Academic preparation of demonstrated competency that meets the requirements for secondary teacher licensure;
- Met other requirements for the Level 2 License as stipulated by the Utah State Board of Education;
- Completed an evaluation; and
- Received a recommendation signed by all members of the Consortium.

Adding Endorsements

A teacher with a current elementary or secondary license who wants to add an endorsement to teach music at the secondary level must provide evidence of training in the appropriate areas of music for the level and specialization for which they are applying.

This training includes basic proficiency in music theory, sight singing, concepts of musical style and history, fundamentals of conducting, and participation in appropriate performing organizations. Additional areas are required depending on the applicant's area of music specialization. Unfortunately there are no established criteria to determine what basic proficiency is.

Teachers who have a Utah license with an elementary area of concentration may apply for a Level I Curriculum Endorsement in art, music, dance, or theatre at the elementary level. These candidates must complete eighteen semester hours of course work. Since the program is competency based, a candidate has the option of demonstrating competency through field experience in collaboration with a mentor assigned by the USOE.

Teachers who have a Utah arts teaching credential may apply for a Level II Specialist Endorsement in art, music, dance, or theatre at the elementary level. The holder of this endorsement is qualified to provide in-depth instruction of the Utah Fine Arts Core Curriculum, to serve as a resource teacher, and to become a mentor and in-service presenter. As with the Level I endorsement, this one is competency based and may be satisfied as above.

Attrition and Retention

According to information provided to me by Michael Cena, Chair of the Teacher Education Department at WSU, national attrition rate of new teachers is about 33 percent every year. While the percentage in Utah is somewhat less, it is still considerable.

In one seminar at the recent Utah Governor's Conference, it was pointed out that the less time a person spends in preparation to become a teacher—that is to say, the less prepared a teacher is in his or her field—the shorter the time that person will stay with teaching. Therefore it is imperative that alternative

certification programs provide a solid, viable, and complete education in the field, as well as providing appropriate pedagogical training. If an alternative program becomes a method of licensure without sufficient training, the purpose of the program is defeated.

The New Program

The Utah State Office of Education (USOE) recently appointed an ad hoc committee to review the APT procedures. Earlier this month this committee submitted a proposal to the Teacher Education Board. While the USOE was unwilling to give me the actual content of the plan, since it has yet to be approved, they did give me a synopsis of the program. It seems to offer more options for certification or additional endorsements.

There will be two Alternative Routes to Licensure (ARL), and three Alternative Routes to Endorsement (ARE). These will take the place of the current Alternative Preparation for Teaching.

In order to pursue either route to the ARL a candidate must be employed by a Utah school district or an accredited Utah school and must hold a bachelor's degree from an accredited institution.

The first route is agreement-driven. The agreement is developed and approved by the Utah State Office of Education, a Utah institution of higher education with an approved licensure program, and a Utah school district. The second route is competency-based. It is managed by the USOE in conjunction with a Utah school district. Candidates must demonstrate competence by successfully completing state-approved content and pedagogical exams required for the specific teaching license. Candidates must also demonstrate competence in classroom skills and dispositions as affirmed by the school district in which the candidate is employed.

Current license holders in the Utah education system may opt for one of three routes for obtaining additional teaching endorsements. Each route requires the candidate to demonstrate competence in both areas of content knowledge and content-pedagogical knowledge based on NCATE or USOE standards.

The first route is a USOE State-Approved Endorsement Plan, or SAEP. In order to received an endorsement, a candidate must be assessed and recommended by an appropriate USOE curriculum specialist.

The second route is competency-based. Candidates must demonstrate competence by successfully completing state-approved content and pedagogical exams required for the specific endorsement.

The third route is a district-sponsored endorsement program. The district program must be reviewed and approved by the USOE and must meet the NCATE/USOE program standards. Candidates must successfully complete the district-sponsored, state-approved program.

The University View

All of the universities in the state of Utah have defined procedures for addressing the needs of those people applying to take courses to satisfy one of

the APT programs. At Weber State, all requests are decided on a case-by-case basis, and the various major departments work closely with the College of Education in determining what course requirements are needed for each individual.

Closing

Something has to be done to alleviate the continuing shortage of teachers in the school systems throughout the state of Utah. Alternative certification may offer us a way to reduce the problem over the next several years. However, these programs are contingent upon organization and action occuring in a timely manner. According to a USOE official, there are approximately 1,500 non-licensed teachers in the Utah public schools waiting for the paperwork to be completed that will allow them into the current APT program. This program seems to be stumbling over itself as it is bogged down in administrative confusion. I suppose we can only wait and see if the USOE will be able to catch up and truly make alternative certification a promise for the future.

ALTERNATIVE CERTIFICATION: THREAT OR OPPORTUNITY?

MARY DAVE BLACKMAN
East Tennessee State University

In Tennessee, the State Office of Education has been required to limit the number of credits for an add-on endorsement, defined as the addition of a new field to an existing teaching certificate. In music education, this limit is thirty credit hours, none of which can have required prerequisites. This was the genesis of our session on alternative certification.

As you might imagine, music faculty at colleges and universities considered this particular alternative certification a threat: How could we possibly prepare someone to teach *music* in a 30-credit hour program?

As panel members discussed the issues, we found that most of us had the same basic definition for "alternative certification": a way to certify people who already had at least a bachelor's degree in the subject matter. As the Tennessee model clearly demonstrates, that definition is not comprehensive enough to cover the options currently available. The National Center for Education Information defines alternative teacher certification as "every avenue to becoming licensed to teach, from emergency certification to very sophisticated and well-designed programs that address the professional preparation needs of ... individuals who already have at least a baccalaureate degree and considerable life experience."[1] Forty-two states are implementing or already have in place alternatives to the traditional college teacher preparation program. Only four states are not even considering alternatives. (If you live in one of those states, you either want to pay close attention in case it happens later, or you can just go back to sleep!). Obviously, the alternative certification "movement" is a significant one.

So, what is driving this interest in alternative certification? Most often, it is a teacher shortage. In the early 1980s, the National Center for Education Statistics projected that, by 1992, there would be one-third more positions available than new teachers.[2] That projection of a shortage was inaccurate, primarily because the figures were based on the idea that any new positions would require newly trained individuals. What was not taken into account was the number of individuals already certified to teach who, for one reason or another, had not yet entered the profession. The number of qualified teachers in the workforce was actually sufficient to meet the needs of most school districts. More recent federal government projections suggest that there will be 23 percent more jobs in secondary education and 12 percent more in elementary education in 2008 than there were in 1998. Again, this does not mean that we will necessarily be short of teachers.

Each year, the American Association for Employment in Education reports teacher shortages by region and by teaching field.[3] The 1999 figures (the most recent available) show what you might expect: There is a shortage of teachers in special education and bilingual education; math and science teachers are

somewhat in demand, with physics teachers being the greatest need among the sciences. Some alternative certification programs specifically address these particular needs. For example, the state of Washington recently approved grants and scholarships for three groups: currently employed para-educators (a more sophisticated version of what used to be called "teachers' aides") who want to teach special education or ESL; currently employed classified staff who want to teach in underfilled subject or geographic areas; and people with a bachelor's degree and five years' work experience who want to teach in a subject shortage area *other* than special education or ESL.

Are there shortages in music? Apparently, yes. In 1999, the American Association for Employment in Education identified four regions with some shortage in instrumental music teachers: the Northwest, the West, the Rocky Mountain states, and the Great Plains/Midwest. The Northwest, Rocky Mountain, and Great Plains regions also had a slight shortage of vocal music teachers, and the South Central region was reported to have a considerable shortage of vocal music teachers. These shortages, of course, are based on regional data, which does not clearly show "pockets" of need, such as inner-city school districts. In 1999-2000 in Washington, D.C., where public schools are mostly minority, inner-city schools, music was a Designated Teacher Shortage Area; this is probably not a surprise to you. What *may* surprise you is that even the smaller major cities are experiencing shortages: school districts in Nashville and Memphis, Tennessee, report that they have a particular need for music educators, especially in choral music. Some entire states have been declared teacher shortage areas for music, including Kentucky, Maryland, Oklahoma, and Washington.

The need for teachers in specific geographic areas drives some alternative certification programs. The shortage areas are not just in major cities, either; it is also difficult to find teachers for rural schools, especially those that are far removed from a major metropolitan area. Many education majors want to teach in the same town or county that they call home, and there simply aren't enough of them who come from those small, isolated communities.

Another major impetus for alternative certification is the need for qualified minority teachers, especially in schools with large minority populations. Some programs have been designed to address this need very specifically. For example, California State University-Fullerton's Teacher Track Project targets minority high school students and bilingual instructional aides in school districts with large minority populations. The participants are para-educators who may attend school part-time; classes are offered at night, on weekends, and in the summer to facilitate progress and retention. The program is a partnership between the university, community colleges, and school districts. Students receive preparation for the California Basic Education Skills Test in addition to courses needed for certification.

Regardless of the factors that drive alternative certification, there certain characteristics mark high-quality programs.

31

- They are designed to meet specific needs, such as the demand for teachers in a geographic area or subject area.
- They are tailored to meet the needs of individuals.
- They are job-specific: they recruit candidates for specific positions and place them in the classroom early for on-the-job training.
- Mentor teachers are involved, and the candidates work in cohorts rather than in isolation.

Finally, the programs are collaborations between state departments of education, teacher education colleges, and school districts.

So, who are the people who enter these programs? Many have college degrees, but not in education, and they usually have work experience outside education. They are older than the typical college student, they are more likely to be people of color, and they are more likely to be men. They also tend to stay in teaching more often than do traditional teacher education graduates, probably because they have made a conscious decision to teach and because they have had the support of faculty, mentors and peers during their preparation for certification.[4]

Alternative certification programs offer an opportunity to improve the quality of those who would find a way to teach anyway. We all know of schools where noncertified personnel are teaching because no one else is available. It would be far better to encourage alternative certification in its most positive form than to face large numbers of teachers with nothing more than a bachelor's degree in *something* along with emergency certification. While we in music education may not approve of or even choose to participate in some of the alternatives, like Tennessee's thirty-hour plan, interesting and positive things are happening.

We have prepared a Web site with links to certification requirements for most of the states, as well as to useful pages from educational and governmental agencies. The URL for this site is http://www.etsu.edu/music/faculty/nasm.htm

Endnotes

[1]C. E. Feistritzer, "Alternative Teacher Certification—An Overview," http://www. ncei.com?Alt-Teacher-Cert.htm.
[2]National Center for Education Information.
[3]American Association for Employment in Education, *1999 Teacher Supply and Demand in the United States* (Columbus, Ohio, AAEE, 2001).
[4]National Center for Education Information, "Alternative Routes to Teaching Esclate in Just the Last Two Years," news release (February 2000), http://www.ncei.com/ NR020300.htm.

REHEARSALS, ACCOMPANIMENT, AND SCHEDULING: WHAT CAN NEW TECHNOLOGY DO?

TIMOTHY HESTER
University of Houston

I'm excited to be here to talk to you about a technological project that I have been working on for the past three years. It is an invaluable tool for scheduling and training musicians that I have named Rehearsalnet.

Rehearsalnet

Rehearsalnet was inspired, in part, by my father, who was a university instructor and principal flutist of a major symphony orchestra. At the beginning of each semester, he had to schedule his teaching in a way that would accommodate his changing symphony schedule. This would mean getting together all of his students' schedules and arranging their lesson times in a fashion that would give each student a different lesson time for each day of the week, so that if he taught on Mondays, then there would be a certain line-up of students, one totally different than the line-up for Tuesdays, and so on. Needless to say, this was a nightmarish task for him (especially when a student might call up with a schedule change of some sort) and, being the patriotic ex-navy man that he was, coupled with his high blood pressure, he could come up with some extremely creative expletives!

During my years in graduate school, I made many cassette tapes of accompaniments for my father so that he could become familiar with the piano part. I became quite proficient at making accompaniment tapes and eventually made a tape of Takemitsu's flute and orchestra piece, "I Hear the Water Dreaming," which I reduced from the orchestral score. Flutist Paula Robison used this tape to prepare for a Carnegie Hall appearance with the Indianapolis Symphony. She told me that the conductor, John Nelson, agreed with her that this tape saved an enormous amount of expensive rehearsal time.

Three years ago, I was charged with a three-pronged task at the University of Houston: to create a Keyboard Collaborative Arts Area, to coordinate the scheduling of all accompanists with vocal and instrumental soloists, and finally,

to develop an effective use of Yamaha Disklavier technology in our school. At the outset, I immediately encountered these problems:

- I didn't know what a Disklavier was, much less how to use one. In fact, it took me several weeks to be able to spell it correctly!
- There weren't enough pianists to cover all of the needs of the soloists. (I believe that there were about 60 pianists and 270 soloists), and of these pianists, there were no collaborative arts majors.
- Even with the number of pianists we had, their skill levels were so varied that it was hard to match repertoire. (Most of the undergraduates were challenged to play standard literature) I remember having one of my own freshmen struggle through his three-part invention in a lesson and then ask if I could help him with his new accompaniment—"Mr. Hester, can you help me with the second movement of this song?" That "song" was the Sonata for Violin and Piano by Cesar Franck!
- Schedule information was submitted to me late and often without crucial data, like a name or whether it referred to a pianist or instrumentalist!
- There was no existing list of additional outside support of professional accompanists, beyond staff help, to step in and play in special situations, such as visiting guest artist masterclasses, or simply to play for voice auditions or the like.
- And, when inevitable schedule changes would occur, I (who also was lucky enough to have the high blood pressure gene passed onto me) would gnaw off parts of my desk. Although that did wonders for my fiber intake, the school's furniture budget went through the roof!

Early that semester, I traveled to Dallas to play a trio concert with a cellist and clarinetist. The cellist that I was supposed to stay with had a cat and because of my severe allergies, I opted to stay in a hotel. Well, that first night, I brought all of the university scheduling stuff with me, and I just about had a breakdown because I couldn't seem to get anything to fit. I saw no end to the task—it was a veritable myth of Sisyphus! If it hadn't been for that rather large bottle of wine I had opened, I probably would have never sat down to fantasize and sketch out a database that could serve all of my needs. I felt like Rossini with his drawer full of rotten apples that he would sniff for compositional inspiration! Ever since that night in Dallas, two things have happened; one, I have discovered the value of Excedrin for nursing a hangover, and two, we have been moving forward with developing this Rehearsalnet software.

The goals for this internet-based system have been to

- Create a consistent method of data input;
- Create a way to search pianists' schedules quickly according to academic level while also keeping track of their accompanying loads;
- Create a way to deal with special requests; have a communication system that enables efficient contact between all parties involved;

- Create a tool that produces lists to send out into the surrounding community to find possible employment opportunities for the students;
- And finally, to link this system with a library of down loadable MIDI files.

Since being granted a "release of the invention back to the inventor" by our university's Intellectual Property/Research Department, I have been helping to bring this software to life in Rehearsalnet. I now offer ideas to Rehearsalnet's lead programmer and project manager of the entire system, Willis Miller. Willis, who is here today, is the "genius" who has actually built this system of mountain-ous computer code and made countless adjustments, at my suggestion, to tailor this software to the specific needs of a music department. The Rehearsalnet system has proven invaluable for the University and has turned a five-person job into a job for two! So, now, I only have to be schizophrenic as opposed to developing more multiple personalities. Fortunately, I'm already quite schizo-phrenic, so it comes quite naturally!

I am delighted to have the opportunity of introducing the existing capabilities of the Rehearsalnet Scheduler and MIDI Library at this time.

Now, as my semester begins, I log on to http://www.rehearsalnet.com as an administrator; I enter my user name and password, which takes me into the administrative menu; and I select the mass–e-mail button and send out "welcome back" memos and accompanying policies to faculty and students. This reminds all returning users to begin to enter their new schedule information and update their contact data.

I also inform faculty members about Rehearsalnet registration for all new students. These new students use a special code that funnels their information into the correct sector of the database so that they are not confused with students from any other schools that may be subscribing to this global system. When new students log in, they select the appropriate option (soloist or accompanist) and then are guided to a personal information form on which they enter data such as e-mail address, phone number, scholarship status, large ensemble status, teacher's name, and repertoire preference.

After checking over this information (most of which, by the way, is only seen by the administrator; the phone and e-mail can be heard and seen by everybody), students submit the form and are shown a blank schedule form that is easy to fill out. They click on one of the green boxes on this blank page and then select from several options on a drop-down list, such as "in class," "teaching privately," "in studio class," and so on. The data input mechanism allows for length of time and multiple days, so that in three clicks, for example, a student can enter "in class" from 9 to 2 on Monday, Wednesday, and Friday. This entire process should take no longer than five minutes to complete. This information can be updated at any time by the student or the administrator. The student can also view or print a schedule showing more detail.

After the registration phase is completed, I can access everybody's schedules and make assignments. I click on the Accompanist Scheduling button on the administrative menu and am shown a list of all piano students on the left of the

35

screen and a search mechanism in the center of the screen. I can select a day, time, length of time needed and academic level, and then search everybody's schedules. Within two seconds, I have a list of people available at that time. I then click on their name, view their schedule, and make the assignment by clicking on the time needed. This prompts another drop-down list of all soloists (if there is a little "x" to the left of name, it means that an accompanist has already been assigned). When I click on the desired soloist, it links the two, then automatically updates the pianist's accompanying load and brings up a screen of e-mailable contact notices to the teacher, soloist, and pianist. These list pertinent details and also reminds them that they can access all details on their own personal Rehearsalnet account by logging in as a returning user with their individual user name and password.

When the teachers access their accounts, they can view their students' accompanist's information in two convenient ways. They can either access a quick listing of their students and their accompanists that includes all contact data; or they can see a printable list that could be posted on their doors or bulletin boards. Both of these forms have e-mail addresses that, when clicked on, automatically open up an e-mail notice to facilitate contact.

Students see similar listings. If a student has a particularly difficult sonata that would require a more advanced player, more than one pianist can be assigned if an advanced student pianist is not available, it might be necessary to assign either a staff pianist or outside professional accompanist to cover a certain piece. Rehearsalnet also lists these pianists' schedules which are available to everyone on the system. On their schedules, the only options that they can enter are "available, not available, or occasionally available." By hovering the mouse cursor over a particular time slot, a quick-reference bubble pops up, showing the name of the person this staff pianist is accompanying.

Inevitably, schedule changes occur, especially over the first couple of weeks of a semester. When teachers change their teaching schedule, they click on one of the colored boxes and it shows a drop-down list of their own students. When they select a student or make a change of any kind, it automatically notifies the administrator, who can check to make sure that the accompanist assigned is not only free at that time, but also confirm that the time is convenient.

After the bulk of assignments have been made, there is a period of time when music gets transferred from person to person, and everyone begins to study their music. During this period, they also plan to try to get together for an initial reading of the music—to size up the enemy! This seemingly simple process of getting together can be extremely difficult to coordinate, especially when larger chamber works are involved. Everyone in the system has access to the Rehearsal Organizer, which overlays selected members' schedules to show common free times and also displays what each person is doing at any given time by placing the mouse cursor over a particular time slot. As you can see, the number in each box indicates the number of people who are free. This can be extremely useful

in determining times for meetings, studio classes, supplemental sectional rehearsals for the school orchestra or wind ensemble, or composers who need to find performers for their newly written works.

During the early stage of learning music, the pianists typically bear quite a burden because they have to prepare their own solo material as well. Especially in the case of the younger undergraduates, this can be very stressful. As a supplemental tool, the Rehearsalnet MIDI library enables both soloists and accompanists to prepare their music before their first rehearsal together. The MIDI library offers a multitude of classical music MIDI-files consisting of instrumental and vocal accompaniments as well as solo piano literature. These files may be played on computers with appropriate sound cards and also on the Yamaha Disklavier. Today we are fortunate to have a Disklavier here to help me demonstrate the educational value of the MIDI files. It has been provided courtesy of Mike Bates, the National Campus Relations Director of the Yamaha Corporation.

The library is searchable in several ways. A specific search can be done by entering any known information about the desired piece. If the piece is not in the library, an order can be placed by selecting the "request" button on the left of the screen.

Browsing capabilities enable the student to search either by composer name, title, or instrument. When a particular work is located, the student can find out more detailed information about the MIDI files by clicking on "more information."

Each work in this on-line catalog contains a series of rehearsal tracks to help students master the various challenges that the score presents. Some tracks have assigned metronomic settings and others, in this case called "no-tick," are played with rubato and include wood-block cues here and there to help coordinate ensemble. These wood-block cues are different for the pianist and the soloist because they are inserted at moments where the flow of the music is controlled by one or the other. Hearing the piano accompaniment helps the instrumentalists learn their music; and pianists who are trying to learn their parts have access to only the solo line to practice hearing and playing along with the "virtual" soloist. This trains them to see the entire score and become familiar with its pitch and rhythm. These files are not designed to replace human interaction; they are conceived as a practice tool (somewhat like a batting cage is to a baseball player) to help refine collaborative skills. The advantage of practicing these with a Disklavier is that the sound of the piano is acoustic, and tempo and key changes are available. If a particular tempo is not available, then the student can request it.

In order to demonstrate a portion of the first movement of the Ibert Flute Concerto, the principal flutist of the Dallas Opera, Helen Blackburn, has graciously offered to play for us. She will first tune to the pitch "a" on the first track and then try the preparatory track. This track gives the student a simple listen-through with a metronomic tick so that the student soloists or pianists can watch the score to get to know what is going on. They can also play along, if they like, to discover inefficiencies that they may not realize are happening when playing by themselves. They can quickly review any section by the touch of a

button. Also, there are several options for speed, which come in handy if the student has no access to a Disklavier (on which speed can be changed by dialing a knob) and is practicing at home with a computer.

We have about nine Disklaviers in the practice rooms in our school, and none of them have speakers attached. Budget constraints are a frustrating fact of life. Being an eternal optimist, I hope, one day, to have many with speakers attached, but for now the students have no access to a MIDI "flute" sound; so I have included a special track which enables either soloist or pianist to have access to the other part. I sequenced the flute part onto the piano in a very high register so that the pianist can hear the flute part. Even though it is not in the correct register, it still serves the educational purpose of developing the connection between piano part and solo part. It also does not interfere with the piano part. By pressing either the "left" or "right" button, one of the parts will be muted, enabling either soloist or pianist to get good work done in preparing their part.

After the preparatory work has been done, the flute student can begin to work on a higher level without the aid of a MIDI flute sound. The next track contains the piano part under tempo. This tempo can be developed until it is at the printed metronomic marking, without the aid of a steady tick. In the following track, Helen will only hear wood-block cues, which are necessary to show her where she has control of the flow of the music. The same procedure is available for the pianist. I will now play a snippet of the track, which has a different set of wood-block cues to help me learn where I control the flow of the music.

After all of these tracks are studied at the student's convenience, when the soloist and accompanist finally get together for their first rehearsal, they can rehearse on a different level. They will never have to ask "what do you have there?" or "can we do this really under tempo so that I can hear what's going on?" They can work on a unified interpretation, unencumbered by lack of preparation and positively supported by the Rehearsalnet experience.

Helen, thank you so much for taking the time to come here and share your great talent with us!

The Rehearser Cart

In demonstrating the next MIDI file, I would like to introduce the Rehearser cart. This device is nothing more than a high-qualityYamaha MS-20 speaker and a DSR-1 Playback device housed on a souped-up dolly. Our students lovingly refer to it as "the slice of cheese." These are kept in our music library and are available for two-hour checkout periods. The students can roll them into their practice rooms or take them to their lessons in order to work with the files. They can come in handy when an accompanist calls in sick. Because of the large wooden structure, the sound is actually quite good and resonant, and the large size additionally serves the purpose of being a deterrent to theft. These carts cost much less than an acoustic instrument. Although they lacks the true sound of the piano, you will hear that the MIDI equivalent is quite good. My goal at our school is to use these carts as an inexpensive way to start the integration of

Disklavier technology into our program. Hopefully, over time, our budget will gradually allow us to purchase of more Disklavier Grands with speakers attached.

The Francaix Divertimento is an extremely difficult chamber work for bassoon and strings. A graduate student came to me upset because he couldn't get anyone to rehearse the piano reduction with him. He wanted to practice exactly in time, with no rubato. So—I simply sequenced in part by part under tempo and then increased the tempo. He was so happy that he had something to hear while practicing his part. Here is a snippet of one of the movements—the student can practice with or without the metronomic tick. Also, the advantage of using the MIDI piano sound is that it is always in tune!

Vocalist Preparation

I would like to demonstrate an approach to vocal song preparation that I have found to be helpful in aiding vocalists. I think that keyboard skill is an important facet of vocalists' training—the piano can help them learn to hear their pitches. But a vocalist who struggles with playing the piano has too much to think about when trying to play the part on the piano. Negative habits can grow and become firmly entrenched in the fabric of such a vocalist's understanding of the piece; like crabgrass, it is virtually impossible to erase this friction of understanding and concentration. In a basic sense, learning how to phrase a melody depends on text and rhythm; but an equally important aspect is understanding the melody as it relates to the bass line and harmony. Most vocalists do not have the keyboard skills to be able to accompany themselves, and if they did, they would find it difficult to think about things like tone production, diction, and subtext while trying to play the piano part. I firmly believe that all vocalists should have good keyboard skills. These skills should be practiced and developed so that vocalists can teach and learn their music; but, in many cases, underdeveloped skills do more to harm than help.

Initially, the vocalist might want to practice playing the vocal line on the piano while hearing the accompaniment. The second track of this song, "Il mio bel foco quella fiamma," by Benedetto Marcello, will help them practice this. It is strictly metronomic.

As singers begin to vocalize the melody, they can easily transpose the music by turning a knob on the Disklavier. Pianists can become familiar with their part by practicing it at a slow speed, something that would be difficult with a vocalist.

Because the playing levels differ greatly from player to player, the speed of the file can be increased or decreased by turning this knob. When the pianist feels a confident level of command with the music, playing with the next track can test manipulation of forward and backward flow. This file was sequenced with rubato, so certain passages have that unstable feeling of spontaneous and not necessarily predictable music making, one that we strive to gain the ability to cope with in a manner completely masked from audience detection.

When I auditioned to become a graduate student at one of the major conservatories, I took an accompanying test. I went before a committee and sightread a

song with a vocalist who, unbeknownst to me, had been told to sing with overt rubato and purposefully skip a measure at one point in the song! Because of my training, when she skipped, I went right with her. She was so surprised that it messed her up! The committee members were smiling—it made me feel great that I could follow her with "velcro-esque" sticktuitiveness! So, in practicing with these files, the *effort* involved in trying to stay with the solo line is precisely what develops the skill to follow well.

As a university professor and concertizing pianist, I am acutely aware of energy management and have first-hand experience of juggling many pieces, peaking them for performance dates while maintaining a full teaching load. My motto has always been: "The more you do, the more you **can** do." Rehearsalnet has helped me streamline my administrative duties and also enabled me to teach more effectively. I assign my freshman and sophomore Keyboard Collaborative Techniques class to learn their piano accompaniments with MIDI files that I have engineered to be used as skill-enhancing tools. The files with the subtle, unexpected rubati train these young pianists to adjust quickly and watch the solo part as well as their own. They no longer rely on an unyielding Gilbraltar-esque beat, but will become attuned to the slight deviations in tempo presented by the soloist. I am constantly telling them to put on their knuckleballer's mitt so that they can catch phrases with different spins. Their hand must stay close to the keys to eliminate excess motion and enable reaction time to be most direct and efficient. They learn to practice keeping one ear open for the sound of the solo line. Rehearsalnet offers them access to this skill development, 24/7.

Administration of the System

I would like to describe a few more features of the administrative side of the system. I can't tell you how many phone calls I receive from people in our community who are in need of musicians to play for weddings, musicals, solo and ensemble auditions, religious functions, hospital lobby concerts, nursing home entertainment, background music at cocktail parties, and so on. The Custom List Creator enables me to field all of these requests and compile custom lists by selecting the party type (meaning pianist, soloist, or outside professional accompanist); deciding whether I want the list to be filtered according to schedule availability; and then clicking on individual names from the search result on the left hand side of the monitor. This produces a nifty list that I easily e-mail to the party involved. The list of suggested people to contact contains only names, party types, e-mail addresses and phone numbers. The Custom List Creator serves our students as a source for outside professional experience and financial gain. It serves our outside professional accompanists as an extra employment incentive as a result of being a Rehearsalnet member. It also serves our community and helps prove that our university can be an integral part of the cultural needs of our city.

The Room Manager feature assists in identifying space for rehearsals, classes, and lessons. This lists all the rooms in our school, and it can be filtered by room

number, name, or capacity. When a new room is added, there are fields for name, number, capacity, and resources. The search mechanism enables the administrator to find all rooms that fit certain specific criteria, such as whether the room has a computer projector, grand piano, sound system, and so on. All information entered can be edited at any time.

The Room Manager ties into the Rehearsalnet Calendar, an extremely helpful tool that enables the school's room scheduling to operate efficiently. Whether it is a recurring class three times a week, a single visiting lecture, an outside group recital performance, masterclass series, or chamber rehearsal, any event can be scheduled through *eternity* by entering the information into the add-event button. The form requests essential information about the event, along with information concerning contact data for Rehearsalnet members or nonmembers. When the event is added to the calendar, the little icon next to the time of the event opens up a window that lists all contact data of persons involved, whether it be the instructor of the course or the manager of a visiting solo artist. The monthly calendar can also be shown in a "list" view. The search mechanism at the top of the screen allows lists to be generated for each space so that a schedule of a particular room's events can be listed wherever necessary. The need for this calendar arose when our office kept complaining that its existing previous software constantly froze and locked up.

In conclusion, I consider it an honor to share my experience about scheduling issues and technological aspects of musical collaborative training. I deeply appreciate the help of Samuel Hope and Chira Kirkland and the support of David Tomatz. At this point, I would be delighted to try to entertain questions or comments.

Question and Answer Segment

Q: So this scheduling system is available for subscription?
A: Yes.

Q: What is the cost factor?
A: A subscription runs $1,000 per academic year.

Q: Is it possible to access the site for a demonstration of the scheduler?
A: If you go to http://www.rehearsalnet.com/w2/administration and then type in "demouser" for the user name and "demopass" for the password, you will gain access to a "virtual" administrative menu. You will see "fake" people entered in the Personnel Manager. Feel free to click on anything and manipulate data. If you would like to try to enter someone as a Rehearsalnet member yourself, then go to http://www.rehearsalnet.com/w2 and click on scheduler login, then enter the word "demo" where it asks for a school ID in the blue box, and then enter any user name and password you please—this will show you the various

options that a Rehearsalnet registrant would see. Remember, these are purely demo names and numbers, so some of them may be incomplete.

Q: What about the library?

A: Rehearsalnet will have public access to the library on February 1st, 2002. The library is still in its infancy and I am making all of the files at this point. The cost for these files varies; for example, the Ibert Flute Concerto would run about $30. Considering the fact that a student could download this and use it for the rest of his life, that's not bad. A single song from the *Italian 24 Art Song* book might be $15; and, we will package the entire book for additional charge.

Q: How many MIDI files are in there right now?

A: As I said, the library is in its infancy; right now there are about one hundred pieces in there. It has taken a long time for me to come to understand the most effective way to put these pieces together. Every time I work on a piece, I discover something new about the process. So, after three years of trial and error, I have found a specific process of producing a master file that I feel enables the most effective way to educate using this technology. If I were just to play them from beginning to end, I could have any number of them in there right now; but I have carefully studied where to put the different sets of wood-block cues. These cues help students line up their part with the other part. It is not so critical that they absolutely line up with the sound of the tick; I am a great believer in practicing with a metronome on the offbeat, so that the student has to define, control, and present the main beats freely. As long as they get to the next beat in time, they can place the beat wherever they want. The important thing is that they must be aware of where the tick is.

Q: Are the tempos in these files variable?

A: Yes. The Disklavier can adjust the tempo to 50 percent slower and 20 percent faster. Also, you will see in the readme file that many of these movements have three or four different tempi sequenced in, so that the student "has" to do all of them (the teacher can assign all of the files).

Q: How would you bill for this?

A: We have the Verisign Credit Card system. This was formerly CyberCash. Before downloading a selection, the credit card number is entered; once the transaction takes place, the files are e-mailed to the customer's e-mail address. The files are in a "zip" format, so at the purchasing point, there are links to sites that install "un-zipping" software onto the desktop so that the MIDI files can be accessed. It is a very simple process. The subscriptions would be arranged individual with an interested school by regular mail in the form of checks or money orders.

Q: This whole thing resides on a server somewhere? Is it at your university's server? Or is the software something that you buy and install on your computer?

A: It doesn't reside at our university's server. Initially we had it based at a small company, but we quickly found that this company lacked the technical support that we needed. Now we have it based at Interland, which is in California. They have thousands of clients and we have experienced no problems whatsoever. So, to be clear, the system is not connected to our university.

Q: What sort of intellectual property agreement do you have with your university's Research Department?
A: They released this project to me after a year of presentations and marketing studies. The arrangement is that if Rehearsalnet makes a profit, the university will get 10 percent.

Q: Back to the files for a moment, are they compatible with Roland and other systems?
A: I'm not sure about the Roland; but I have made these files in the most simple standard MIDI format possible. They are just pitch and rhythm; no fancy bells or whistles or special additional software that you have to purchase in order to open the files (aside from the standard "un-zipping" free software.

Q: Is this PC and MAC compatible?
A: Yes, it is cross-platform. This took a long time to test, and now we are confident that MACs can use the system easily. Some of the pages look slightly different when used on, for example, Netscape as opposed to Internet Explorer, but the functionality is there.

Q: Another question I have concerning the room scheduling. Is this networkable? Could more than one person have access?
A: Yes. There would be any number of shared or separate administrative login passwords that would enable access to the Room Manager and Calendar. So it can be customized very easily to suit your needs. In our school, the theatre manager and main office scheduling staff member have separate login names.

Q: A follow-up on that, so, there could be access for viewing only versus editable access?
A: Yes, that's correct.

Q: Can individual students subscribe to the library?
A: Yes. They would have a login name and their credit card information on file. Another advantage to subscribing is that they are notified when new works are uploaded into the system for their particular instrument.

Q: Are there any copyright issues here?
A: Yes. That's one of the reasons why we need to charge for these files (so that we can afford the licensing). We are in the process of obtaining licensing from

ASCAP and The Harry Fox Agency prior to our anticipated 1 February 2002 opening date for the library. Because I believe the most useful aspect of this type of technology would be for new compositions and music composed within the last seventy-five years, it is absolutely necessary to have the proper licensing to be able to sell these files.

Q: How do you facilitate getting the students to spend the five minutes to enter their schedule information into the system?
A: This is the third year that I have used it, and I must say that the students find out very quickly that if they do not enter their information, they do not get an assigned accompanist—so, it behooves them to comply.

Q: Tell us about the faculty and how they have accepted this technology.
A: I would say that 90 percent of the applied faculty have used Rehearsalnet. The remaining 10 percent are faculty members, some of them older—who do not use computers. For example, Fredell Lack, our beloved violin professor, does not use computers; yet I went ahead and entered all of her students into the system so that they can benefit from the advantages of the system. I then printed out a nice, clean list and put it in her box, so that she had a hard copy of contact information.

Q: Would it be possible for you to compare Rehearsalnet with other MIDI file companies?
A: I suppose that the only thing I could say is that I am coming to this from the perspective of a university professor and concertizing pianist who knows these pieces and has played these pieces. I know where musicians usually breathe, change their bow or make rubato. I guess when a customer is downloading a file, in a sense they are purchasing my knowledge. I cannot speak to what other companies do, but I have talked to many musicians who have compared us with others—virtually everyone has said that they appreciated our personalized, carefully constructed files. Educationally, I know that our simple pitch and rhythm concept is direct and effective. Other companies offer software which "follows" the musician. That's a fun toy, but educationally, I feel that the files should be guiding students, not chasing or catching them. Please remember that these files are for the first stages of study; they are not intended to replace human interaction. The first stage of study of any piece is the most critical stage; I have seen these files help students a tremendously. And, coupled with the care and support of our applied faculty, we have seen truly exciting things happen. The great thing about our applied faculty is that they are willing to work with all levels of students in a positive way. They love the idea of two talented freshmen discovering a piece together and of teaching them the true art of collaboration in an organic way. In this sense, it is much better to have two students benefiting from each other's determination to master a great work than to have a professional accompanist in the studio to catch all the foibles in tempo flow or memory glitches that

a student may have. Of course, professional pianists serve a great purpose in being there for overly demanding repertoire; or perhaps when a student may be working on a work which would demand greater skill than the student might possess at that time.

Q: Is there something a little uncomfortable artistically about the idea of singer's downloading pieces with only your rubati?
A: Yes, I am certainly not the god of music! But, please remember that these are only for initial training. The temporal aspect of the art of music will always prevail. I can always play a piece several different ways, if a particular vocalist needed more than one interpretation. Obviously, in learning a piece, there will be a point at which the vocalist will not need to practice with a MIDI file. But, it is nice to know that a vocalist has had to test his or her ability to manipulate flow to fit with a certain interpretation. It seems that musicians have to do this all the time, especially symphonic musicians. They have to play musically within the confines of a conductor's beat.

Q: What about the Rehearser carts? How much do they cost?
A: They are $2,000. This includes the DSR-1 playback device and a MS-20 speaker.

Q: Are you planning to train acolytes to help produce these files?
A: Yes, I suppose I'll have to shop for special robes! No, seriously—I plan to teach a course in Disklavier Technology, once I feel that I have really mastered everything about this machine. Yamaha has been unbelievably supportive in sending people like George Litterst to help me get a handle on this machine. I suppose that there may be a point, if the demand is there, where I might not be able to keep up with the requests and Rehearsalnet will need to hire additional consultants to help make the files.

THEORY PEDAGOGY: CURRENT TRENDS, NEW IDEAS

SPARKING THE CONNECTIONS BETWEEN THEORY KNOWLEDGE, EAR-TRAINING, AND THE DAILY LIVES OF MUSICIANS: AN APPROPRIATE ROLE FOR TECHNOLOGY

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My remarks are intended to spawn discussion and, I hope some longer-term thinking about the ongoing situation with musicianship training in our institutions. This presentation will be in two parts. Part 1 will present several observations that seem pervasive in our various schools. In part 2, I will demonstrate how very inexpensive, easily mastered technology can provide meaningful—*musically based* activities for our students.

For more than thirty years, I have either taught the equivalent of freshman and sophomore theory or, perhaps more revealingly, a graduate "cobweb-removal" class in theory for entering graduate students, therefore seeing first-hand what is *really* retained and used by our students. Additionally, with my wife and co-author, Sally Faulconer, Professor of Oboe at the University of Oklahoma, I have conducted many technology clinics throughout the United States and elsewhere, for post-secondary faculty groups, administrators, and music educators in the field. Also, I have had the privilege of being involved with the publication of JMTP since its inception. During these activities several "truths" consistently emerge about the state of our musicianship[1] generally and the role of technology in the development of musicianship. It seems appropriate here to share some statements, or recurring truths, that I have found to be pertinent to the topic of basic musicianship, especially as it relates to the daily musical lives of both students and professionals. After listing these observations, I will briefly discuss how these comments seem to be lumped in a couple of categories and demonstrate how simple applications of inexpensive technology could be used to spark the connections between theory knowledge, ear-training, and the daily lives of musicians.

Observed "Truths"

1. Musicianship training is *not* just for the theory classes—it must be identified, and regularly addressed, as a mission of the whole music unit.

2. Thus, the importance of the entire faculty modeling *their* use of musician-ship can not be overemphasized. Almost without exception, the best musicianship students come from studios where the applied instructor "walks the walk" in terms of applying a comprehensive view of musical instruction—not just learning to play or sing the notes.

3. Many classroom assignments in ear-training lack direct applications to the real-life activities of professional musicians and educators.

4. Whatever the musical pursuit—whether recording producer, conductor, or general music teacher in elementary school—a lack of facility with applicable music theory knowledge *is reflected* in the performance of professional duties. Why is it then that many of our graduates brag about "never using any of that stuff we had to do in theory class." Is it their fault, or ours?

5. If we don't train their minds, ear-training will be of little use.

6. Most students will keep their theory knowledge in separate boxes if we let them.

7. A corollary to item 6 is that much theory knowledge is "imparted" outside the context of real music—or especially from the perspective of the student—outside the realm of useful reality.

8. A corollary to item 7 is that many computer programs lack systematic contextual reference of theory concepts to real music—thus, exacerbating item 6.

9. As professors with a thorough understanding of music, we find it easy to abstract principles that make sense only to those who already under-stand them. Most textbooks are written after exhaustive investigation of music. Yet many times the principles are presented *in reverse* to our students—first the facts, then, if time permits, the music.

10. Developing practical applications of skills learned in musicianship classes is certainly possible, but the connections need to be made proactively through activities like composition and arranging—this means the students need to get "their hands dirty" with the creative process of music.

11. Related to item 10, many students who have finished freshman and sophomore theory lack basic functional skills with their theory knowl-edge. They are analogous to my advising students who are often required to take foreign language. After two years of French, they lack the skill to communicate in French. They can conjugate verbs (at least for a brief testing period), diagram sentences, and regurgitate facts about the literature well enough to pass "French IV," but they openly admit an inability to carry on a conversation with a French-speaking person.

12. There isn't one "right way" to hear music. Yet, many ear-training activities would lead a student to believe otherwise. It is important to take students from where they are and lead them to an increased sensitivity of what we think is important.

13. Recording is woefully underused as an aid to developing musicianship—both in the theory classroom *and* in the applied studio. While there are many fascinating educational applications for the newest digital recording software, many of us don't use the cassette decks in our offices and classrooms to the extent that we could.

14. While there are pockets of great success, nationally, technology is not consistently used to help in the development of basic musicianship skills—especially with activities using examples from music literature.

15. Striving to acquire ever-newer technology probably hampers the development of meaningful applications of existing technology—this seems especially true in the development of materials for musicianship training.

16. Buying more technological equipment has little to do with the meaningful implementation of the equipment—or the implementation of technology generally.

17. Regarding the use of technology, most faculties divide into three groups—a small, very active group that seeks the latest applications of technology and implements them effectively, a somewhat larger group that actively wishes they were implementing more technology, and a large group that basically does e-mail and *some* online investigation.

18. There are usually not enough proactive administrative incentives for using technology. It is generally piled on top of other duties.

When I have reviewed these truths over the years, they seem to fall into two categories. Items 1 to 12 highlight many of the pitfalls of musicianship training and point out the importance of making musicianship skill development a meaningful part of the whole in our institutions. Items 13 to 18 address the current state of technology implementation, and foster—for me at least—some suggestions for how technology can help the situations described in 1 to 12.

In Part 2, practical—music-based—activities using a MIDI workstation were demonstrated. While each of the sequences demonstrated were created by the presenter, the following website was given as a source for more than 14,320 classical music files by 1,117 composers: www.classicalarchives.com. Several websites contain classical sequences, but in my experience this one has a more consistent quality than others. The following list of sequences was presented and a brief description of the educational application discussed.

1. Mozart, Wolfgang: *Rondo Alla Turca*. Used for harmonic awareness in a piano piece. The sequence is played (with tempo reduced) and students are asked to find the root of the chords by adding a bass part in real time.

2. Saint-Saens, Camille: *Danse Macabre*. Used for harmonic awareness in an orchestral piece. Several thematic areas of the piece were demonstrated with bass parts omitted, allowing students to replace the omitted parts (which comprise the roots of the harmonies).

3. American Folk Song: "Mama Don't 'Low." Used for harmonic awareness in bluegrass arrangement of a traditional song.

4. Saint-Saens, Camille: *Danse Macabre.* Used to demonstrate change of mode. Several thematic areas were demonstrated in Aeolian mode (rather than Phrygian as written).

5. Saint-Saens, Camille: *Danse Macabre.* Used to demonstrate "rushing" in performance. This example is to encourage ear-training examples that relate to performance problems.

6. Saint-Saens, Camille: *Danse Macabre.* Used to demonstrate inconsistent articulation.

7. Gauntlett, Henry: Hymn # 595. Used to demonstrate different tunings of chord members within a simple choral style.

8. Beethoven, Ludwig: Sonata, Op. 13, III, Rondo. Used to demonstrate the importance of modulation. Examples were played with altered transitions so as to not modulate, thus showing the aural importance of the piece as written.

In conclusion, practical exercises that challenge one's aural perception can be created using relatively low-tech equipment. The good news is that it is also relatively inexpensive. The key ingredient is the human element. Administrators should consider finding creative ways to reward faculty for accomplishment in applying technology to their *teaching* and to their artistry generally.

At the University of Oklahoma, we are in our third year of what we call Summer Faculty Technology Fellowships. This program provides summer stipends on a competitive basis for faculty proposing projects to utilize technology in their teaching and creative activity. We have had voice faculty proposals to develop applications of overtone spectrum analyses of student voice quality, proposals to develop real-time performance experience with video taped conductor "anomalies" (created with a combination of MIDI and video synchronization), and several website development projects, to name only a few.

In my many years of observing and promoting the creative application of technology to our various important activities, I have one all-important observation to share. It is as follows:

• If we do not include faculty incentive—mostly involving providing faculty release time or summer stipend—we have little hope of comprehensive implementation of technology in our music units. Handing faculty members a new gadget and expecting that to equate with meaningful implementation works less than one-third of the time, in my experience.

In short, meaningful application of technology is not the same as buying equipment. In fact, our suggestion is to spend only approximately 60 percent of the available resources for equipment! Then, spend about 15-20 percent on software and ongoing upgrades. This leaves 20-25 percent *for the humans!*

Endnote

[1]For the purposes of this discussion a combination of theory knowledge and ear-training as applied to an overall understanding of the creation and performance of music will be referred to as "musicianship."

GOALS, CORE ISSUES, AND SUGGESTIONS FOR THE FUTURE IN MUSIC THEORY PEDAGOGY

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Goals

Goals for music theory are often presented as a list of traditional broad areas of knowledge, such as understanding the following topics:

a) principles of basic pitch languages (modality, functional tonality, extended tonality, and atonality);
b) interaction of vertical and horizontal forces;
c) interplay of consonance and dissonance;
d) large-scale structure;
e) evolution of style;
f) how to internalize sound (i.e., the inner hearing of musical patterns from notation and *vice versa*);
g) how tension and stability are controlled, if at all;
h) relationships of pitch to non-pitch elements; and so on.

A much stronger statement of goals, however, can be constructed—one that is not so information oriented. Music theory cannot actually be taught, in my opinion, but it can be learned. You might say it cannot be taught, but it can be caught. This is accomplished, not by being handed the finished product of some-one else's thought and work, but rather through designing an environment for hearing, creating, imagining, discussing, feeling, and thinking about music. Such environments will guide students gradually and spontaneously to formulate, on their own, an authentic understanding of **how** and **why** music works. If music theory is the study of the sense-making process we use to hear and imagine sounds, then the goal of musicianship training is to sharpen this process. Music theory, then, serves the same purpose for the development of a musician that a visit to the optometrist serves for someone about to attend an art museum.

The insights gained from the study of music theory make possible a kind of response or attitude toward experience rather than representing some body of knowledge that is carried in a data bank or a book. Theory training is about changing habits, beliefs, and values. In this sense, it is like being able to ride a bicycle—the art of balance and instinctual adjustment—rather than knowing why a bicycle is rideable, which is the job of physics. Some would make the distinction here between *declarative* knowledge (something that can be displayed through written or spoken language: for example, that Bach was born in 1685) and *procedural* knowledge (something that can only be displayed by "doing": for example, musicianship). In other words, you cannot prove that you are musical through a paper-and-pencil test.

All of this happens—or does not—within the context of stockpiling the mind and ears with actual musical works and experiences. The resulting storehouse of encoded memories, conceptual and perceptual tracings, and critical faculties, in turn, becomes the mental filtering system through which all musical activity takes place: composing, performing, listening, and teaching. Musicianship training supplies the opportunity to build this kind of filtering system and to make it dynamic and vigorous. In short, music theory study is *intuition enrichment*— enrichment that refines the aural imagination and sensitizes the cognitive ear.

Musicianship is actually an elusive and slippery concept, as difficult to grasp as a wet bar of soap in the shower. Musical literacy is just as problematic. It could mean the ability to read music in the sense of understanding notation. Or it could mean reading music directly onto an instrument, or performance skill in the sense of interpretational ability, or the ability to connect notation with sound. But what about cultures with only oral traditions? Do we mean to say that musicality cannot be exhibited without the presence of black lines and dots on white paper? Literacy could also refer to more intellectual skills such as having historical perspective, analytical techniques, or speaking the jargon of one's peers. Or what about the aesthetic aspect? Perhaps we should just say that it means the ability to listen with comprehension. But again, we seem then to exclude those cultures for which a concert-hall experience is not the highest priority of their art. Perhaps the only term even more unpindownable is the word "music" itself, where several dozen different definitions have been proposed over the years. So when we talk with someone about developing musicianship or literacy, it is worth spending some time to reach a common understanding of what is meant.

The urge—powerful because it makes our work easier—to teach theory in a box-like compartment should be vigorously resisted. Of prime importance in the overall university setting is the responsibility of the theory teacher (and the whole music faculty) to make connections between the content of a theory program and the entire range of a student's other musical experiences, such as performance, audience response, and teaching preparation, so that all of these activities, including classroom instruction, applied lessons, ensembles, rehearsals, and concert attendance, are mutually reinforcing. Musicianship building is a team effort, a shared enterprise, involving the entire faculty and all the departments. Like a drop of ink in a glass of water, music theory should infuse and permeate all aspects of a college music curriculum.

Core Issues

Core issues are so foundational that they will always be involved in designing curriculums; they have shaped programs already for many years and will probably continue to color choices well into the foreseeable future. These issues can be posed as perennial questions that need to be revisited periodically by teachers and administrators and can best be understood and presented as conceptual pairings. And while it is beyond the scope of this brief paper to explore fully

the "pros and cons" of the various teaching approaches and philosophies that are implied by the pairings, the issues themselves can at least be identified as crucial defining aspects of all theory programs, whether by design or accident. I am, then, simply raising the appropriate questions, not offering answers.

One such core issue is "Integration versus Separation of Ear Training." This involves how to relate written theory to aural skills—whether to combine both topics into a single course or whether to place each subject on a separate track, possibly with separate grades or even separate instructors. As is true with all the other pairings to follow, a case can be made for either option.

Another set of choices is "Comprehensive Musicianship versus Isolated Courses." Here the question is whether to mix subjects such as harmony; counterpoint, music literature, music history, form and analysis, and perhaps, in radical versions of this model, even orchestration, conducting, performance studies, and ensemble rehearsals all together into one gigantic class, sometimes team taught by a group of faculty—or whether to offer the more traditional separate course of study for each individual subject.

A third category is "Historical versus Non-Stylistic Approaches." Here, two related issues are involved. First, should a theory curriculum that compares historical style periods make use of a chronological or nonchronological ordering? And second, should the differences among style periods even be stressed in the first place or should more universal principles—ones applicable to all music— be taught instead? There is considerable debate in the pedagogical community over whether similarities or differences are more important when comparing pieces, cultures, or historical eras.

Another pairing is "Concepts versus Skills." A distinction can be made between curriculums that stress speculation and those that highlight the application of knowledge or practical musicianship. The question is "Should we feature reading, discussing, analyzing, and critical thinking or should we feature the 'doing' of things such as singing, recognizing, transposing, harmonizing, composing, performing, conducting, and arranging?"

Finally, the issue of "Breadth versus Depth" is one of the most vexing to solve. Should we teach a restricted repertoire of concepts and literature in great detail or should we cover many different things at the risk of superficiality? And this question leads to the related problem of "Inclusion versus Exclusion"— specifically of the music we decide to study. How many different cultures, for example, are enough to convey the richness and diversity of our art?

Not all of my pairings involve "either/or" choices. In some cases, contrasting approaches can be amalgamated or can be made mutually compatible and reinforcing. In other cases, tradeoffs will be involved. A single best method for teaching music theory does not exist. Most programs are a compromise among many possible approaches. In emphasizing one aspect over another, something will necessarily be slighted or omitted. Good teaching, then, to a large extent, consists of recognizing the strengths and weaknesses—the values and limitations—of a wide variety of approaches and of being able to blend the greatest number of

desirable features while compensating for inevitable deficiencies. In examining all of the competing possibilities and tradeoffs, what is required is awareness of what is lost as well as what is gained when pedagogical choices are made.

Suggestions for the Future

My third broad heading includes suggestions for the future—things we could be doing more of, things we could be doing better, and things we currently don't seem to be doing at all but might want to consider. Certain orientations are found within music theory and within the yet larger domains of higher education or society that I would like to see imbue undergraduate music classes, both theory and otherwise. I don't mean that these newer subjects should swamp the regular content but rather that they be folded gracefully into the natural habits of music study. In many cases, a particular viewpoint could be presented as an aside or as an alternative way of thinking or hearing. Rarely is much extra time required to incorporate this wider range of options for understanding, problem solving, or candid reflection. It's just a matter of remembering to do it.

Such supplemental possibilities might include more emphases on the emotive or expressive qualities of music or on psychological manipulations such as suspense, surprise, drama, wit, poignancy, and fulfillment or denial of expectation. One way to understand music theory is to say that its main purpose is to answer the question: "Why does this composition move me?" We shouldn't be embarrassed to identify examples of profound beauty or wonderment or even to puzzle out the "why" of such instances. These discoveries need not be overly subjective if supported by tangible and relevant evidence from the score and if a convincing argument is marshaled for an individual understanding, which can, in turn, be compared with other choices. Undergraduate theory too often unnecessarily restricts itself to the nuts and bolts of music—pasting labels on events—at the expense of attending to listener response. I think the two can be combined.

Such an approach implies considerably more writing or debating than is commonly found today. "Writing Across the Curriculum" is the buzz phrase for describing this educational vogue but it has not (yet) become a widespread practice in music theory. I don't mean library research papers should be assigned but, rather, that simple practice in persuasion, even of just paragraph length, can be required. Or at least appropriate controversies can be identified for class discussion if not written down on paper. Making a reasoned case for a way of hearing or understanding musical function—learning how to be cogent and articulate or how to refute another view—is a skill that resonates far beyond the classroom or even beyond the given subject. Heated, but informed, debate is not only a valid educational enterprise, but it's exciting too.

Even such a mundane and seemingly fixed activity as aural skills has much room for improvement and expansion. A much more encompassing agenda and comprehensive set of goals ought to be imagined and a stronger connection to current research in music perception and cognition could be made. First on the list of problems is our current fetish with pitch, although more recently some

53

increased interest in rhythmic pedagogy is appearing on the horizon. But beyond that, more creative materials need to be developed for the following: exploring various tuning systems; timbral comparisons; judgments about performance nuances and subtleties (phrasing, articulation, inflection, tempo, rubato, attack and decay, dynamics, and vibrato); comparisons of differing interpretations of the same piece; musical texture and density (weight and transparency, not just melodic relationships); hypermeter; spatial distributions; imaging exercises; body language movement coordinated with sound; and so on.

Even the study of harmony, to pick another everyday topic, could be streamlined. Not more than a year is required, in my opinion, to cover the basics of diatonic and chromatic common-practice harmony, yet this subject is dragged out for over two years at many schools. Most textbooks and courses get bogged down in inconsequential details such as exploring, for example, every possible irregular resolution of seventh chords or fussing overly much about the geographical distinctions of augmented-sixth chords rather than the features these chords share. An enormous weakness of new graduate students, as measured on entrance exams, is the inability to identify the prevailing key of a given passage when it does not match the key signature. Perhaps we should devote more time to the study of tonality (i.e., the functional principles that govern pitch attractions) rather than just to harmony—the study of chords and roman numerals, which, after all, are only of value if you already know the key center, in the first place, from other kinds of clues).

Another topic that has not yet sufficiently infiltrated our teaching involves the relationship of analysis and performance. The subject often falls through the cracks as theory teachers assume it is being covered by the applied studio teacher and *vice versa*. It is also a more complicated problem than most realize. No convincing overall theoretical scaffolding has yet been assembled to demonstrate exactly the nature of this relationship. Most of the research tries, often unsuccessfully, to connect analytical insight with interpretational implication and is often delivered as a set of specific and sometimes contrived performance directions— a recipe. It is not so easy, though, to map theoretical discoveries directly onto a blueprint for performance or to explain the often undervalued but powerful role of intuition. A recipe cannot dictate how to play music for the same reason that one cannot learn to dance by following footprints painted on the floor. At best, analysis provides the performer with options but not a prescription. But, nevertheless, I think more could be done. It is certainly a potent way to get out of the box by demonstrating theoretical relevancy to other parts of a student's training.

At a more rarified level, the philosophies of structuralism, deconstruction, postmodernism, and now post-postmodernism have been applied to music study. It is way beyond the scope of this paper to enter into the murky and contentious disputations on these subjects but I mention them briefly as options for study, perhaps for more sophisticated undergraduate classes. Pluralism in thought (as well as in repertoires) now seems to rule. The possibility of multiple realities, not just one, or of different kinds of truth, some of which may be social inventions,

54

not eternal verities, could at least be mentioned simply to provoke thought, if not final answers, or as a way to learn how to ask better questions, which is the ultimate theoretical pursuit. Undergraduates should at least know of the existence of gender studies; controversies about the canon; multiculturalism; reception theories; music as a social, political, and ethical concern; ontology; competing value systems; changing performance traditions; multiple authenticities; and music as text; and they should know that similar concerns are pursued in other fields too (literature, art, philosophy, anthropology, comparative religions, linguistics, and psychology).

Other innovative possibilities in theory teaching emanate from the technological revolution: computer-assisted instruction; electronic keyboard labs; computer-composition studios; MIDI; notation software; on-line courses; distance learning; e-mail; e-books; e-journals; CD-ROMs; CD recordings; and DVDs. There is an urge for each new trend to overstate its benefits with an ensuing bandwagon effect—that is until hype is overcome by reality. As far back as the 1950s, television was hailed as the savior of education, and during the '60s and '70s, teaching machines and programmed instruction were similarly viewed as panaceas. I remember when tape labs and ear-training software were supposed to replace aural-skills classes. Then we heard about computer literacy and cultural literacy. Now it's the Web, the Internet, and even Internet2, which can transport a violin lesson thousands of miles between teacher and student with an eerily crystalline picture and sound.

Many technological and pedagogical advances of past eras have taken a respectable place on the academic menu—after all, the piano is technology too. But many others have vanished. Perhaps it's best to adopt an attitude of healthy skepticism toward all announced cure-alls for curricula, textbooks, methodologies, technologies, and ideologies. Time will tell what works best and how to integrate the new with the old. Currently, I do not recommend that either more or less attention necessarily be given to electronic equipment. I would, however, like to see smarter use made of technology, which sometimes in the past has been used for trivial purposes or has merely provided an alternative rather than an improved delivery system for teaching—for example, using computers as fancy electronic workbooks for fundamentals or using CAI for mindless drill-and-repetition exercises independently of the priceless diagnosis of student errors, which only human intervention can properly provide.

Finally, a resource for improving theory teaching that should not be overlooked is the advancement of our own musicianship through self-development. Not all the available aids for progress are "out there" in a conference presentation like this, in a journal article, a piece of machinery, a computer disc, the latest textbook, a curricular fad, a teaching gimmick, a pilot study, a methods class, advice from a colleague, or a pedagogy workshop, although each of these, of course, can be helpful at the right time. Enlarging and continuously renewing our interior life through developing a rich experiential stockpile of sensation and

contemplation is crucial too. And this is a lifetime project—one perhaps that is better furthered by ardent listening than by sterile book learning.

I am reminded of a question raised in philosopher Robert Pirsig's classic book, *Zen and the Art of Motorcycle Maintenance*, about how to paint a perfect picture. His answer: "First, make yourself perfect and then just paint naturally." In a similar vein I might paraphrase by asking "How does one become an ideal theory teacher?" First, make yourself musical and then just teach naturally.

MUSIC BUSINESS PROGRAMS: CONTENT AND ACHIEVEMENT

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The music industry is a multibillion-dollar global business entity. It is diverse and highly complex in activities and organization, and it requires educated personnel with intensive, specialized knowledge, skills, and training. Universities, colleges, and other educational institutions have developed programs in both the business and technology of music to prepare students for careers in this exciting, challenging, and rewarding industry.

In 1964 the first music business program began at the University of Miami under the tutelage of Alfred Reed who, at the time, was writing band music for Hanson Publications. He, along with Dean Bill Lee, designed a curriculum to prepare musicians to enter the music-publishing field. Ten years later, music business programs had been established at Belmont University in Nashville, Georgia State University in Atlanta, and Middle Tennessee State University in Murfreesboro.

In the late 1970s, many more college and university music business programs were established. The National Academy of Recording Arts and Sciences (NARAS) formed the NARAS Institute in an attempt to accredit these programs. The institute's concern was that many of these programs were being designed and administered by academics with little or no music business experience.

The Music and Entertainment Industry Educators Association (MEIEA) was organized in 1979 to bring together educators and the leaders of the music and entertainment industry in order to more successfully prepare students for careers in these fields. The association's goal was to provide a marketplace for ideas, strategies, and original concepts in education to meet the professional challenges of the changing music industry. MEIEA's membership now includes 64 educational institutions, 250 faculty members, and over 550 students. The organization is headquartered at the Music Business Program at Loyola University New Orleans and can be reached at meiea.org.

Current Music Business Programs

Currently, over 80 colleges and universities offer degree programs for music business students. Additionally, numerous community and technical colleges have programs in music business. The types and number of baccalaureate degree programs listed by NASM and MEIEA include

- Bachelor of Music with Elective Studies in Business (24)
- Bachelor of Music with Emphasis in Music Business/Music Industry (7)
- Bachelor of Arts (26)
- Bachelor of Science (22)
- Bachelor of Fine Arts (1)

The majority of these programs are located in music departments with a few in business, journalism, and communications.

Areas for Discussion

In reviewing current baccalaureate degree programs in music business, five issues for discussion emerged.

Curricular Design

The curricular design and course offerings in most programs combine either a music major with a business minor or a business major with music minor. Very few programs actually offer more than one or two courses in music business. Normally, the majority of course work includes traditional music courses (for example, theory, history, applied study, and ensembles) combined with business courses (for example, marketing, finance, economics, accounting, and management). The result is that students are rarely presented with experiences in the music industry. An analogy to other music programs could be the music education curriculum. We would never approve of a music education graduate only having coursework in traditional music courses combined only with general education courses. We require these students to have a sequential curriculum of music education courses. The same should be required of music business students. A sequential curriculum of music business coursework must be required.

Faculty Qualifications

Using the music education analogy once again, it would be difficult to imagine faculty members who teach music education courses having had no prior experience in teaching school music. In fact, NASM standards state,

> Music education methods courses and field work must be taught or supervised by the institution's music education faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain close contact with such schools.[1]

58

(NASM *2001-2002 Handbook*, Section VIII.J.3.d.(1), page 96). However, the same cannot be said regarding faculty qualifications in music business programs. Many music business faculty members have academic credentials in music but little experience in the music industry, or they have experience as a music business entrepreneur with little academic training in music. NASM standards for music business faculty qualifications recognizes this issue by stating, "It is preferred that faculty members assigned to specialized courses in arts administration or music business have practical field experience in the areas covered by the course."[2] However, the key difference between both statements is in the word "preferred" versus "must."

Rank and Tenure Issues

The diversity of professional and academic qualifications among music business faculty members has also created confusion for department and college rank and tenure committees. A few of the questions being asked include: What is the terminal degree for a music business faculty member? (The presenters do not know of any specific doctoral degrees in music business.) Is experience in the music industry given the same weight as professional performance experience for our applied faculty members? What journals are available to music business faculty for scholarly publications? Is it reasonable to expect music business faculty to publish or are there other areas for their scholarly activities? These issues are not unlike those addressed by music schools in the 1970s when jazz studies programs were being added to the curriculum.

Internships/Service Learning

A very important component of any successful music business program is the ability for students to participate in service learning and internship experiences throughout their course of study. NASM standards state, " Internships, or equivalent experience, in the area of program specialization are recommended for all combination degree programs."[3] While service learning placements in music education are available in most communities, placements in the music industry are sometimes much more difficult to find. These experiences are simply not available to music business students throughout their academic careers based on the location of many of the programs.

Accreditation Issues

NASM guidelines for music business programs have been developed in conjunction with AACSB The International Association for Management Education (NASM *2001-2002 Handbook*, Appendix I.E., pages 188-192). These guidelines outline basic requirements for separate professional degrees in music or business administration and degree programs involving the cooperation of business schools and music schools. The standards for accreditation of baccalaureate programs, which imply the development of professional preparation in both fields,

such as the Bachelor of Arts in Music Merchandising and the Bachelor of Science in Music Business, have created some confusion among administrators in music and business alike.

Recommendations and Future Directions

Music Business Core

Specialized courses taught by industry professionals should be at the core of a well-rounded music business program. One possible sequence of music business course might include:

- (100-level) *Music Business Forum*
  Weekly seminars with guest speakers and discussion of current music business topics.
- (100-level) *Introduction to Music Business*
  A systematic look at career options in the music industry and how they are related
- (100-level) *Music Publishing, Copyright and Contracts*
  A study of the legal environment within the music industry.
- (200-level) *Music Technology*
  Study of music techniques and technological innovations
- (200-level) *Introduction to Audio Recording and Live Sound Production*
  An introduction to audio recording and live sound production.
- (200-level) *Music Marketing and Promotion*
  Principles and application of marketing and promotion of products within the music industry.
- (200-level) *Music Merchandising & Salesmanship*
  A study of the music products including manufacturing, distribution, wholesale, retail, and direct mail.
- (300-level) *Music Management and Concert Production*
  A study of concert production issues including promotion, sponsorship, settlement, and financial and legal issues.
- (300-level) *Digital Audio Production*
  A study of digital audio production including recording techniques and computer applications.
- (400-level) *Multimedia Production*
  A study of multimedia production techniques including information technology production, the Internet, and delivery methods.
- (400-level) *Music Business Entrepreneurship*
  How to successfully start businesses within the music industry.
- (400-level) *Music Business Senior Seminar*
  How to successfully enter a career path in the music industry.
- (400-level) *Internship*
  Three-month full-time work experience in a chosen area of the industry.

Program Accountability

We must develop curricular integrity within our music business programs. As mentioned earlier, we would never allow students to become music educators without having a sequential curriculum of music education coursework. Simply taking courses in music and education does not qualify one to become a music educator. The assimilation of music and education must take place in a specific music education curriculum. The same must be said regarding music business. Simply taking courses in music and business independently does not qualify one to enter the music industry. There must be a sequential curriculum of music business coursework that includes service learning and internship opportunities throughout the program of study.

This is also true regarding the qualifications of music business faculty members. We must assign only those faculty members who have professional experience in the music industry to teach music business courses—not simply those faculty members who have music training and an interest in music business, or music industry entrepreneurs with little or no training in music.

"Cash Cow" Syndrome

Interest among prospective students in music business study is high. We must guard against the temptation to establish music business programs simply as a means to increase enrollments in our music programs. We need to reassess curricular offerings constantly in light of student interest and demand, but we should never establish music business programs simply as a low-cost means to increase enrollments. This only leads to music and business programs, not music business programs.

Future Directions

We recommend that NASM consider establishing criteria in music business, similar to that in music education or music therapy, for music business degrees. Maybe we should consider the establishment of a Bachelor of Music Business degree with a specific curricular structure, program content, essential competencies, experiences, and opportunities. Future degree planning could also include the master of music business and doctorate in music business to help meet the credentialing necessary for music business faculty members.

Endnotes

[1]National Association of Schools of Music, *2001-2002 Handbook* (Reston, Virginia: NASM, 2001): section VIII.J.3.d(1); p. 96.
[2]Ibid., Appendix 1.E., Section VI.8; p. 192.
[3]Ibid, pp. 188-192.

MANAGEMENT BASICS: FACULTY LOADS

FACULTY WORKLOAD: CURRENT PRACTICE AND FUTURE DIRECTIONS

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If this topic had been on the agenda of a conference ten years ago, the title in the program would possible have read "Faculty Teaching Loads." It was assumed that the primary focus of the faculty was teaching, and that any activity beyond the classroom or studio was somehow attached to that teaching. Today we speak of "Faculty Workload," a clear indication of the recognition that faculty responsibilities exist beyond simply teaching. It is common today to speak of faculty workload as based on the three pillars of teaching, research, and service, and we in the arts must be ever vigilant that the phrase *creative activity* is always uttered in the same breath as research.

Accounting for the teaching component in the faculty workload is made easy by the mathematical use of ratios and values, although there is great variety in how these ratios and values are applied from institution to institution and even within a single institution. The accounting for research and creative activity and service to the institution, community, and profession is more difficult. Some institutions merely indicate that these activities should be reported. Others have developed detailed systems of accounting that place differing values on an article in a juried, as opposed to a nonjuried publications; that differentiate between singing at the Met and at the local Methodist church; and that value serving a professional organization in a leadership capacity at a different level than staffing a registration desk. Creative activity and service are part of the work of the faculty, but how they factor into the faculty workload is often unclear.

"Faculty Workload" as a topic at conference in the future will almost certainly be listed as "Faculty Productivity." This is not to suggest that account-ability will become the primary measurement of workload in the future, but the evidence is clear that measurement of workload will increasingly include scrutiny of the product that results from the workload.

The following comments will address how current faculty workload practices evolved, present an analysis of current practice, anticipate future factors that will affect faculty workload, and consider how music administrators may work within existing faculty workload structures to represent effectively the uniqueness of music faculty workloads as they plan for the future.

62

Background

Although commentary on faculty productivity has been published for several decades, the current dialog has its roots in the late 1980s, when faltering economies and growing unemployment put pressures on states to provide increased services with reduced resources. Taxes increased, salaries did not, and taxpayers were unhappy.

Concurrently, costs of higher education rose faster than the consumer Price Index as tuition increases were imposed to cover increased costs such as fringe benefits, new technology, additional staff, and expanded student services. Because the personnel budget is usually the largest line in an institutional budget, legislators became interested in faculty productivity in state-sponsored institutions and this interest spilled over into the independent school sector as well.

Critics of higher education were legion: the business community was critical of quality and productivity; legislators viewed higher education as unaccountable; and the public saw higher education as an unaffordable path to improved employment. The higher education community was hard put to communicate the scope of what it actually provided, and a variety of workload studies were launched in the 1990s.

With the development of new music units and merges of existing conservatories with collegiate institutions, the arts disciplines were relative newcomers to the higher education productivity scene. The same issues that had developed between the discursive process of the established disciplines and the nondiscursive logic and symbolism of music were reflected in how such instruction translated appropriately into faculty workload, particularly when the instruction in the music unit was based on a conservatory model. The studies of the 1990s struggled with differing workload expectations for traditional disciplines as compared to arts disciplines.

Study Results

The results of the studies of the 1990s varied according to focus, but in general demonstrated that teachers work over forty to fifty hours per week and that teaching time occupying the largest, although diminishing, percentage of that time. Most studies were focused on the three traditional areas of teaching, research, and service. Measurement of the research and service components rarely extended beyond the mere reporting of such activities; measurement of teaching was usually considered in terms of credits generated or time spent in the classroom. The arts community was concerned that creative activity was rarely included in the definition of research.

Current Practice

Although the studies of the 1990s identified several challenges for the future, our current reality, the assumption that learning occurs primarily in the classroom, although increasing challenged, is still the foundation of faculty load determination.

Current workload practices in music units vary widely. The additional pages in this year's HEADS questionnaires will provide valuable information about our workloads. The following information reflects a sampling from a cross-section of units in our membership.

Specific terminology regarding faculty workload varies greatly. Some institutions speak of courses per term; others use "faculty load" terminology. Some institutions measure faculty workload by the contact hour. Among these institutions, some differentiate between lecture and laboratory instruction. Perhaps the most universal measure within music units is a 3:2 ratio for applied music instruction as related to lecture instruction.

The variety in music workload designations is great. Ensemble practices vary from institution to institution based on performance commitments, size of group, travel expectations, and fundraising requirements. In some settings, workload credit is awarded for supervision of theses and dissertations; in others it is an understood condition of graduate faculty status. Supervising a student recital bears load credit in some institutions; in others it is part of the applied work for the semester. Some institutions offer load credit or released time for advising and administrative duties; others do not.

Even greater variety exists in the validation of service and research or creative activity. In some institutions theses activities are merely reported. In other settings, an allotment of the total workload is designated for service and creative activity, with point values assigned for various types and levels of experiences. The service and research/creative activity component of faculty workload sometimes overlaps with faculty evaluation and promotion policies. Finding standard practice related to faculty workload is a very elusive goal.

Managing the Workload of the Future

The workload studies of the 1990s, as a source of techniques for managing the workload of the future, increasingly brought focus to productivity, and words such as accountability, assessment, and outcomes are now linked to workload. Interest in faculty workload has moved beyond the individual university setting to state and national levels as governmental and regulatory agencies evidence eagerness to influence workload issues.

Perhaps the most extreme attempt to address workload issues was the federal government act which authorized the creation, in every state, of State Postsecondary Review Entities. Commonly called SPRE's, these agencies varied widely in intensity. Originally charged with investigating loan defaults, SPREs began tracking student persistence, post-graduation placement data, and a host of other items, such as faculty credentials and activity, program length, admissions practices, and even grading practices. Clearly the SPREs had not heard of the "starving artist" syndrome. Any head of a music unit with a music theatre degree had to be particularly troubled by one SPRE requirement—the need to demonstrate the relationship between potential earning power and the tuition charged to obtain the appropriate credential for that profession. Fortunately for all of us, the SPRE

64

requirements were rescinded and were gradually replaced by more moderate performance measures.

A current national effort to scrutinize the productivity of faculty workload is now playing out on our campuses as the U.S. Department of Education moves to use scores from Praxis examinations to assign institution-wide performance ratings. Praxis examinations are not widely administered ... yet ... but the current score samples are being used to measure faculty workload outcomes and assign rankings to entire institutions.

Two positive factors have emerged from current discussions of the productivity of faculty workload, factors that will serve us well in the future.

First, there is growing recognition that the influence of the specific discipline is central to the development of appropriate workload and productivity policies. As heads of music units we are in a position to develop, within the larger context of our institutions, what music faculty should accomplish. On a national level, NASM is uniquely positioned to influence this effort.

Second, the door has opened to broader consideration of what constitutes scholarship, and that definition has increasingly included creative activity as well as research.

Recommendations for Music Units

Recommendations from music units regarding faculty workload fall into four general categories—tradition, reality, documentation, and communication.

The first recommendation is to work within influences of *tradition*. When working with faculty workload, heads of music units must recognize that higher education is mired in long-standing and diverse traditions and belief systems. Music brings its own unique elements into the mixture, and the fit is not always comfortable. Success in integrating the discipline of music into existing institution-wide faulty workload policies lies in the ability, first, to respond to those elements of workload common to all disciplines and, second to communicate effectively the unique aspects of the work of music faculty. The music unit must take advantage of every element of flexibility offered by institutional workload policy to adapt it to the needs of the music unit.

The second recommendation is to recognize the *reality* that current concerns about faculty productivity are serious and that changes may be needed. Investigating the need for change is often the first step. If change is indicated, the wise music unit head will become informed about the prevailing indicators for measuring faculty workload.

The third recommendation is related to *documentation*. It may not be necessary to change current procedures for assigning faculty workload. What may be missing is documentation of what the workload produces.

The key to documentation in many instances will lie with our alumni. Alumni, if nurtured with regular contact, will become eloquent spokespersons for the effective results of efficient and caring teaching and serve to dispel myths that faculty members do not value teaching or ignore the needs of students. Alumni

information is useful in responding to questions about artistic and vocational success. Alumni are an important resource of information for conducting employer satisfaction surveys.

Documentation of faculty activity is important in responding to the appropriate inclusion of research, creative, and service activities as components of faculty workload, and it will effectively dispel myths that faculty members do not work hard enough.

The final recommendation is to recognize that *communication* about faculty workload and the results produced is a powerful force in dispelling misunderstandings about what the faculty actually does. Everything that has been documented should be communicated in appropriate media to the campus community and beyond, but particularly to administrators and regulative agencies that are interested in the outcomes of faculty workload.

Within the campus community, the music unit head can encourage the concept of "strength in numbers" by collaborative efforts with departments with similar issues in communicating about appropriate workload. Even departments that normally have limited collegial conversation will collaborate on a topic of mutual interest.

As a personal communicative device, the music unit head could develop the habit of interrupting every sentence that contains the word "research" by inserting the phrase "and creative activity." The objective is to keep these two endeavors juxtaposed in the minds of all, and you can apologize for the interruption later.

Since the credibility of a "prophet-from-a-foreign-land" often exceeds that of the head of a local unit, the NASM publication, *The Work of the Music Faculty*[1] contains information in a readily available and detailed document of support. This document, when shared with faculty, will communicate additional areas of appropriate activity. When shared with members of rank and tenure committees, or with other members of the administrative structure, this document will provide authorative information and credibility.

Conclusion

In Conclusion, it is safe to assume that existing systems of measuring faculty workload will continue. It is also safe to assume that the results of faculty workload will increasingly be factored into the measurement systems, and the focus will shift from what was taught to what was learned.

Fortunately, much is already being learned in our music units. It may be that our efforts need only to be directed to documenting and communicating the fine results already being archived. On the other hand, it may be necessary to respond to expectations and challenges related to faculty workload by examining our student outcomes. We may need to realign where we assign faculty effort. In either case, the process of examining faculty workload, in all of it facets, will be an absorbing process.

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OPEN FORUM: HISTORICALLY BLACK COLLEGES AND UNIVERSITIES

HISTORICALLY BLACK COLLEGES AND UNIVERSITIES

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How Do We Justify Our Faculty Load, Teaching Assignments, and Performances in Order To Meet Tenure and Promotion Requirements?

Over the years, music budgets have been the subject of much discussion between music units and the administration. Granted, the music departments in colleges and universities are one of the most expensive units in an institution.

I can recall quite vividly as a young pupil in the public schools of Columbus, Georgia, and also as a novice teacher in Alabama, how meager the funds were in support of music programs, and how indifferent the administration was. At that time, school administrators had to be convinced beyond a shadow of doubt the role that music played and plays in the life of a child physically, socially, intellectually, and emotionally. The buzz word was then and is now *funding* or *budget cuts*. A lack of these resources has been a key player and the music specialist has had to reckon with it at the expense of depriving children of a most important academic component in their lives.

How Do We Justify and Communicate Our Needs to the Administration?

First, we as music executives must somehow work toward ensuring that administrators develop an understanding of the full range of needs in a music unit regarding staffing loads, teaching assignments, and performance. We as music executives must work to dispel their notion that because one's area of concentration is Theory or Instrumental Conducting one can teach everything in the curriculum, including Music Technology. Also, administrators need to be aware how applied lessons are calculated for the proper credit hour(s) as outlined in the NASM Handbook. When assigning teaching loads, this will be helpful in making equitable teaching assignments as nearly as possible.

Annual evaluations on each faculty member assess performance in the class-room. These are made by the students, peer review committee, and the chair of the department. In my state, and perhaps others as well, whenever there is a budget shortfall, music programs are the first to be cut.

68

At my university, though, we have nearly seventy majors. It doesn't matter if only thirty are available when the need comes for a choir accompanist or an assistant for the band; we are often told that we do not have enough majors. This type of response, in my opinion, reflects a lack of appreciation and respect for the arts.

The normal teaching load is twelve hours, yet small classes are always challenged, though they are characteristic of major areas like Music, Math, Chemistry, Physics, and Art. The Music Department suffers continuously because of the many unjustified reasons for a lack of adequate support for the faculty and curriculum.

Performing groups such as the band and choir are sometimes in conflict because of preferential treatment, or what is perceived to be preferential treatment. Of course, this impacts negatively on what should be a healthy educational environment of professionals. Consequently, peer evaluations are questionable, and chair evaluations may be questionable. Student evaluations may very well be the most reliable.

I looked closely at three universities in preparing this report. I discovered that the mission of each institution was very similar and should be strongly considered in assessing and understanding the needs of the Departments of Music.

JUSTIFYING THE NEED FOR FINANCIAL SUPPORT OF RECRUITMENT PROGRAMS AND SCHOLARSHIPS WITH LIMITED BUDGETS

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The Department of Music must establish precisely what kind of music department it is and then recruit accordingly. It is important to both the prospective student and the music unit that the unit uses integrity in recruiting appropriate students. A large view concerning marketing and recruitment can promote more than the student population. Vigorous marketing and recruitment may act as instruments to promote instructional endeavors in a positive manner.

This presentation is to aid those who serve in a music leadership role and are responsible for ensuring that a successful recruitment program is in operation. It is also designed to help to justify the need for additional financial support. Because of low budgets, we must continue to justify our existence. Among the concerns that need to be considered are:

1. What kind of impression does the music unit wish to make?
2. How can that impression be produced?
3. How can possible recruits be identified?
4. How can a school obtain the most exposure for its music program with the least expense?
5. How can a program's quality be matched with marketing and recruitment efforts?
6. What means can be used in the marketing program?
7. How can the administration be convinced to allocate an appropriate recruitment budget?

Recruitment is very important to the success of any music unit. Without steady recruitment of academically qualified students, the planned music program is endangered. Recruitment involves the program itself and the program's constituencies as key ingredients in the marketing process. Two directives are important. The music unit must have a high-quality product, and the unit must be dedicated to service. These are very important; without them the recruitment program will be a failure.

An effective marketing and recruitment program must develop what it says it is developing. Excellent instruction must be delivered at all levels, and students must find acceptance in the marketplace. This includes job placement or admission to graduate school.

The value of a well-defined and well-organized recruitment program will be reflected in the degree of understanding and support that it generates for the university or college among its various constituencies. The willingness of the

administration and public to support a music program with well-qualified students, with an appropriate budget, and with favorable word-of-mouth publicity is almost directly proportional to (1) the quality and types of service that the music program provides the profession and community, and (2) the extent to which the administration and public know and understand the mission of the program. A well-constructed recruiting design provides the university music program with a framework for effective presentation of to its many constituents.[1]

The marketing plan serves as a working document to exercise the administrator's insight, vision, and practicality by organizing the information involved in marketing a college or university music program and putting it into a framework that provides individual bits of information with a meaningful context.

The Office of Marketing and Recruitment serves as the official undergraduate marketing and recruitment arm of Jackson State University. The unit's purpose is to maintain an effective and efficient undergraduate student marketing and recruitment program. Additionally, the Office of Marketing and Recruitment is responsible for attracting an adequate number of academically qualified prospective students to initiate inquiry to the university, convincing every inquiring student to apply, and persuading every applicant to meet admissions standards and enroll.

Congruent with the stated purpose and mission of the university, the Office of Marketing and Recruitment coordinates, facilitates, and oversees activities associated with the following:

1. *Student Recruitment Program*—This ongoing recruitment program was designed to identify and attract students from a diverse ethnic and geographical background to enroll at an urban university in the state's only urban area.

2. *Enrollment Marketing Program*—All facets of this program are designed to "sell" Jackson State University (JSU), its history, physical facilities, location, academic offerings, scholarships, research, student services, extracurricula activities, and as stated in the university's mission, it serves as a blueprint for the preparation of prospective JSU students to contribute to the social, cultural, and economic development of the state, nation, and world.

3. *Tiger Pride Connection Student Organization*—This student support group was organized and developed to train and utilize capable students to identify, recruit, and mentor prospective students.

I summarize below several of our most successful recruitment activities:

1. Campus activities including planning auditions, organizing performances by music faculty or ensembles, hosting contests and festivals, and inviting middle school and high school bands and choirs to perform on campus

71

2. Faculty participation, including faculty recruitment, workshops, master classes, concerts, tours, relationships with school music teachers, adjudication, clinics, festivals, and conference visibility
3. Phone calls and personal letters to prospective students
4. Recommendations by music students at the institution, tours by ensembles
5. Positive public relations including success of graduates, student satisfaction, assistance of alumni chapters, and contact with public and private teachers
6. Other methods, including scholarships, CDs, media, and web page.

As indicated, the Department of Music at Jackson State University pursues a number of different avenues for the purpose of student recruitment. All of these avenues are pursued with the goal of bringing in high-caliber students who will make a positive contribution to the different facets of the program and who will later represent the unit as outstanding alumni in various areas of the music profession.

More specifically, these initiatives are carried out in the following ways. The most basic means for initial recruitment efforts is to maintain an ongoing relationship with the music teachers at high schools within the university's service area. The instrumental and choral directors in the area are well acquainted with the JSU music program and faculty, and many of them are themselves JSU alumni.

Members of the music faculty make periodic visits to the schools and compile lists of prospective students, along with relevant information. When students are contacted, an audition date is arranged, and the student is also given complete information regarding financial aid, admissions procedures, and availability of music scholarships.

The music unit also takes an active part in the High School/Community College Day activities that are sponsored on campus by the university Office of Marketing and Recruitment. Performing ensembles from the department visit schools and churches in various communities and make contacts with prospective students through this means as well. The marching band performs at Christmas parades and M. L. King Celebration Parades. The unit also mounts some of its own events, such as the Annual Norris National Piano Festival, Trumpet Workshop, Bass Extravaganza, JSU Song Festival, and Annual Church Music Workshop of America, which are designed to bring in talented student pianists, vocalists, and instrumentalists from throughout the state as well as from other states. Students are given a valuable performance outlet and also gain an initial exposure to the university in general and to the music unit in particular.

Comprehensive materials are published by the university and the Department of Music. In addition to other publications, the music unit publishes an attractive newsletter, *Encore,* twice a year. This newsletter contains information about the departmental faculty, students, and alumni. It is mailed to music alumni, university alumni chapter presidents, and music teachers as well as to member institutions of NASM. The newsletter and an attractive calendar are distributed throughout the campus and to area public and private schools.

The department is also producing a music web site within the overall web site of the university. The site contains both information and graphics about the music program, as well as a complete faculty directory including links for e-mail. Through this resource, the unit considerably expands its outreach efforts and brings itself to the attention of sectors of the public not previously aware of its activities. The music unit also advertises in the programs of the Mississippi High School Activities Association State Band Festival, the Mississippi Music Teachers Association, the Mississippi Music Educators Association, and other state and national programs. Our cooperative program with the Mississippi Symphony Orchestra enhances our community involvement.

Jackson State University's Department of Music has always maintained an excellent reputation in regard to community involvement and articulation with other schools. In addition, individual faculty members have been heavily involved in the community through the following types of public performances: recitals, clinics, competition adjudicating, and lecture demonstrations. All these initiatives help to justify the need for financial support of recruitment programs and scholarships. We must sell our program to the administration.

The issue of cutbacks in school music programs is presently one of the most perplexing dilemmas ever faced by music educators. It is a national problem that affects school districts of all sizes in all parts of the country. The problem stems from a taxpayer revolt, coupled with the unwillingness of many state legislatures to fund education adequately. When these two conditions exist, something in the school curriculum has to go, and it is usually the arts. While this primarily applies to the public schools, the same process is now affecting colleges and universities in most states. This includes funds to support scholarships, travel, and faculty salary increases.

In closing, I would be negligent if I did not strive to motivate every music executive to be proactive in conveying to your marketing and recruitment office the importance of establishing a congenial and mutually advantageous music marketing program. Both areas must be involved in carrying out this important task. Also, you or members of your faculty should volunteer to go on general university recruiting trips. You should also invite a marketing and recruitment staff person to accompany members of your unit on concert tours and other recruiting trips. Finally, you should continue to be proactive in recommending budget increases for scholarships and other recruitment activities as we strive to recruit the best students available for our individual music programs.

Endnote

[1]Shirley Howell, *Developing a Marketing Plan* (Reston, Virginia: *NASM Proceedings, 1991*), p. 71.

NEW DIMENSIONS: INNOVATIVE IDEAS FOR THE UNDERGRADUATE CURRICULUM

RECONSIDERING THE GOALS FOR THE UNDERGRADUATE MUSIC HISTORY CURRICULUM

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We all know the problem, put so succinctly in the announcement for this session: "Knowledge is expanding but time is not." As I put it in a recent article in *The College Music Society Newsletter*, "The most significant issue for teachers of undergraduate music history and literature courses is that there is far more music history and literature than there used to be."[1] We may still try to cover all of Western music history from chant to chance in a one-or two-year sequence, but now we have available to us:

- more music and better recordings for almost every period;
- far more information about major and minor figures, patronage, and social roles of music;
- music by women composers; and
- music from regions previously slighted, such as Spain, Latin America, the United States, Eastern Europe before Glinka; and Britain after Handel.

We also now want to cover music in traditions that are clearly "Western" but were formerly excluded from such courses, including popular music, jazz, musicals, and film music.

There is so much more we want to cover, but no more time to do it in. On top of that, our students are now less prepared than they used to be; less thoroughly schooled in European history and American history; less familiar with the music of past centuries; less well acquainted with the core classical composers; even in many cases less accustomed to reading, listening, and writing. How do we do more with these students than we did with the better prepared students of three and four decades ago?

The answer, of course, is that we cannot do more. Indeed, past a certain point, the more we try to do, the less we accomplish, as our students simply become overburdened. We must decide what we want most to do, and do that as well as we can.

We serve at least two populations. On the one hand is the undergraduate music major, whether pursuing a professional degree like a Bachelor of Music

or Bachelor of Music Education or a liberal arts degree like a B.A. On the other hand is the student in the music in general studies course.

I think the solution for the latter is far easier than that for the former. It depends on our goal for the particular course at hand. An instructor for a course whose main goal is teaching students to listen well and to understand the elements of music can draw from as wide a range of musical traditions as he or she wishes. Instructors are wise to do so, for the variety of music available now offers a wide range of listening experiences that help to illustrate and teach the elements of music and how to listen. Indeed, the audio-print independent study course I helped to design over a decade ago for the Corporation for Public Broadcasting included non-Western music and jazz as well as classical music, and I would include even more variety now.[2]

The solution for music majors is more difficult, because we have expected that undergraduates will receive a comprehensive training in music history. If it has become impossible for them to learn everything we would like them to know in the time they have, we need to come up with more modest goals.

In my article in *The College Music Society Newsletter*, I suggested these goals for music majors:

1. To have an over-arching outline of music history into which repertoires and pieces can be placed, recognizing that parts of the outline will be more fully fleshed out than others, and some types of music will be much more familiar and easy to assimilate into that narrative than others.
2. To know three or more broad periods of repertories well.
3. To have the skills necessary to educate oneself about other periods and repertoires to the same level. This means having many of the skills a music historian uses and an awareness of historical problems. A graduate from our program should be able to take any piece of music from anywhere and find out its historical context, with a little digging.[3]

If this becomes our goal, combining a broad outline view of musical history with greater depth in some areas and facility in the skills necessary to teach oneself in other areas, it seems to me that there are three possible levels at which we can work to retool our curricula and ourselves to suit this new goal:

1. We can change the curriculum, abandoning the traditional survey over two or more semesters followed in some cases by topic courses, and try new configurations of courses.
2. Without changing the courses, we can change the material we include, getting away from the idea that we have to ''cover'' each period in detail and thinking instead of a series of cases studies arranged like pears on a chronological string.
3. Whether we make the above changes or not, we can change the historical paradigm, moving away from a disembodied history of musical style and

75

focusing instead on music (including music styles) as a result of people making choices within constraints of social functions, tradition, taste, and values.

Let me take these up in turn.

For their liberal arts music major, in an environment where the campus required that all majors be achievable in only the junior and senior years after two years of exploration and general studies, the University of Virginia Department of Music moved to a design that required students to sample four musical disciplines and then left the rest to student choice.[4] Majors are required to take one course each in music theory, music history, ethnomusicology, and composition, and then choose the rest of their required credits from electives in those areas. In music history, students can choose courses to fulfill the requirement. Although the courses cover different periods and repertoires, each one is designed to acquaint students with the questions and methods of musicology, serving as a kind of case study in the application of musicology as a discipline to the repertoire under study. Students in this program emerge with a much better sense of how musicologists actually work, and thus they are prepared to investigate other repertoires. But a student who takes no music history electives will graduate without having encountered most of Western music history in class.

Another approach has just been announced by Westminster Choir College in an article in *The College Music Society Newsletter.* The college replaced a one-year survey followed by two period courses (Renaissance/Baroque and Classical/Romantic respectively) with a year-long course in "Music Historiography"; a required course on "Music History Since 1900"; and an elective that might include a period, The Symphony, Women in Music, American Music, or another broad topic. To quote the article's author, Sharon Mirchandani:

> In the Music Historiography sequence, students use a general music history text with anthology and recordings; however, the course is organized around current topics in musicology: (1) History and historiography—types, categories, philo-sophical issues; (2) Periodization, (3) Music notation; (4) Ethnomusicology, (5) Historical authenticity in performance; (6) The function of music; (7) Sacred and secular music; (8) Absolute music, program music, and form; (9) Genius, masterworks, and form; and (10) The Canon, politics, and cultural history.[5]

She points out that the topic on Periodization gives a chance for "an overview of the historical periods of music," and that the remaining topics are "somewhat chronological." For example, music notation is an appropriate topic to consider while discussing chant and early music, historical authenticity is relevant to Renaissance and Baroque music, and absolute and program music is a key issue in the nineteenth century. This covers a lot of historical ground without pretending to be comprehensive. The combination of a general music history text with this series of topics in class could be an interesting compromise between a traditional survey and a methods class.

At the University of Wisconsin in Madison, historian John Barker designed a course called "Music, the Arts, and History" which provided a one-semester

overview of music in Europe and the Americas in relation to history and the other arts. It was in chronological order, but was essentially a series of case studies on topics like architecture, decorative arts, and music at the Cathedral of Notre Dame in Paris in the late twelfth and early thirteenth centuries; music and the arts in Venice in the late sixteenth and early seventeenth centuries; or music, literature, and art and the expression of national identity in eastern Europe in the second half of the nineteenth century. It was a multimedia masterpiece, with slides, transparencies, and music. He taught this course in the History Department, but some music students took it as an elective, and I sat in on it one semester. I wished that every music student would take it as a freshman before taking music history. Following a course like that with a series of period courses from which students could take their pick, plus a senior seminar or topics course, might be an ideal mix of breadth and depth.

These possibilities for changing courses bring me to the next level: not changing the structure of courses, but changing the material we include in each course. Within our existing slots for a survey course, we can change our approach. Instead of thinking that we have to "cover" each period at a similar layer of detail, we can approach history as a series of case studies arranged like pearls on a string. The string is the chronological thread, the pearls the particular pieces or issues we choose to study. In other words, without even changing the description of our courses much, if we simply drop the attempt to be comprehensive and instead approach each era as a collection of interesting potential case studies, only some of which we will deal with, we can offer both an overall framework and some depth. At the same time, we can make clear to our students that they are *not* learning everything they will ever need to know, that there is much more out there they will learn on their own.

In fact, both Westminster Choir College's Music Historiography class and John Barker's "Music, the Arts, and History" could be adapted as particularly interesting slants on a survey class. A creative teacher or team of teachers could simply do this without changing even the course description.

This brings me to the third level: changing the historical paradigm. Most of our existing music history textbooks and music history classes, especially survey classes, present a narrative history whose prevailing paradigm is that of changing musical style, with the music and its style the central protagonists. Such an approach tends to detach music from the people who produce, hear, and pay for it. It can be hard to follow a story whose central character is an abstraction and is constantly changing. And it naturally leads to excluding music that does not fit the narrative of changing styles.

I have been trying in my own teaching over the last ten or fifteen years to adopt a different narrative paradigm: a focus on people making choices within a range of options determined by musical and cultural traditions and by innovations in both music and culture. The pieces of music we study and the musical styles they exemplify are linked to these choices and to the traditions and innovations in music and culture that nurtured them. And the "people making choices"

77

are not just composers, the traditional subject of music history, but also performers, patrons, and listeners, all of whom make contributions to musical life.

For example, composers in the late eighteenth century worked for patrons who offered music as entertainment and expected it to please everyone in the audience on a single hearing. Naturally, composers in this situation sought to synthesize an international style that would appeal instantly and simultaneously to listeners of many nationalities, social ranks, and levels of understanding, from amateur to connoisseur, and they had to write music in a wide variety of genres to meet the needs of their patrons. Hayden was the most successful at this and as a result became the most famous composer of his age. By contrast, nineteenth-century composers had to support themselves in a competitive public market for music. From Chopin to Johann Strauss, from Smetana to Arthur Sullivan, from Stephen Foster to Hugo Wolf, composers succeeded in this market by being specialists, carving out a unique niche. To some extent, this niche was defined by genre: piano works for Chopin, operettas for Sullivan, songs for Foster and Wolf. But it was also defined by a distinctive national or personal style, one that marked a Chopin piano piece, a Smetana tone poem, or a work in almost any genre by Brahms or Tchaikovsky as a unique product. The theme of the late nineteenth century is the splintering of the stylistic tradition as composers and publishers sought to reach new specialized markets.

What does this approach have to do with the problems of cramming all the new information into the same amount of time? First, it would justify including a wide variety of music, rather than trying to describe a single mainstream of stylistic development. An account of the nineteenth century on this basis would have no trouble recognizing that both Schumann and Foster were providing songs for amateurs to sing at home for their own pleasure, that both Wagner and Sullivan were writing works of musical theatre, that each was finding great success within a particular niche of the broad market for music, and thus ultimately that all have a place in a single narrative of music history at the time. This makes inclusion of a wide variety of music not only easy but necessary to prove the point. Of course, one need not explore all of these types of music at equal depth, but this approach provides a way to show students the variety of music in each period and encourage their further exploration.

Second, this approach would make music history easier to learn. The history of musical style tends to a kind of taxonomy in which period styles are like families, regional or national styles like a genus, and individual styles like a species, and the student is expected to learn how to tell one from another and to trace lines of influence. This can be as deadly and confusing as taxonomy in biology class. But if we focus on broad issues of what roles music plays in society and what people valued in it, each individual composer or performer or fact becomes an exemplification of a larger trend. Students can focus on only a few case studies and learn the same point that they would if we looked at dozens of pieces and composers, but they would also know there is always more to learn.

These are just a few ideas for changes at the level of curriculum, of course content, or of the approach we take. The ultimate goal, of course, is not just to reduce the amount we are trying to get across, but to increase our effectiveness by giving our students models for how to learn about and think about music in its historical context, and the tools they need to do it for themselves.

Endnotes

[1]J. Peter Burkholder, "Curricular Ideas for Music History and Literature," *The College Music Society Newsletter* (September 2001): 7.

[2]*Basic Concepts of Music: An Integrated Audio-Print Course,* The Annenberg/CPB Collection (Washington: Corporation for Public Broadcasting, 1990).

[3]Burkholder, note 1 above, 8.

[4]The curriculum was presented at the session "A New Curriculum for Liberal Arts Music Majors," (College Music Society, National Meetings, Fajardo, Puerto Rico, 24 October 1998).

[5]Sharon Mirchandani, "A New Music History Curriculum," *The College Music Society Newsletter,* (November 2001): 8–9.

INNOVATIVE IDEAS FOR THE UNDERGRADUATE CURRICULUM: MUSIC THEORY

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Let us begin, as our point of departure, with the first sentence of this session's abstract: "Knowledge is expanding, but time is not." By "knowledge" we mean not only up-to-date information about music analysis, structure, and history, but we also refer to our expanded view of the competencies required for graduating music students in the twenty-first century. We now expect that graduating seniors will have more than a survey-like understanding of the structure of twentieth-century music (a century now over!). We expect that they will demonstrate some level of competency in music technology and improvisation, in addition to basic skills in harmony, keyboard, sight singing, and dictation. We expect that they will have some experience not only with the canon of Western art music, but also with popular music, rock, and non-Western music. And we want them to have the skills to speak and write about music convincingly and persuasively, so as to be effective advocates for their art.

"Knowledge is expanding, but time is not." Indeed, time is not expanding. In curricular reforms across the country, core requirements in music theory are becoming compressed into fewer semesters so as to make room for other curricular innovations. Time is therefore shrinking for music theory, while knowledge is expanding. How are music theory curricula responding? I will answer this question by identifying a set of challenges and then briefly describing curricular innovations that respond to these challenges, the Eastman School of Music as a case study. These challenges are: 1) time; 2) technology; 3) music beyond the canon; and 4) training effective advocates.

Challenge 1: Time

Several years ago, we moved from a six-semester undergraduate core theory sequence to a five-semester core. We accomplished this by compressing the curriculum on both "ends"—that is, we severely curtailed the music fundamentals review with which the curriculum formerly began, and we compressed the twentieth-century studies with which it ended. We raised the bar in Theory 101 by revising our placement test and adding a music fundamentals course. Since the entire theory curriculum moves faster now, we expect that students will enter with basic knowledge of key signatures, intervals, and chord spelling, and with adequate preparedness for aural skills training. If not, these students take a preparatory course that combines theory rudiments with intensive aural skills practice. We now offer this training in a free-standing one semester course (with "trailer sections" of the remaining courses in the "off" semesters); we are exploring a new design that will combine the rudiments training with Theory 101-102 in an intensive course meeting every day during the first full year, then

mainstreaming these students in the second year. At the other end of the curriculum, we have moved from a full year of twentieth-century theory and analysis to a semester, acknowledging that the old full-year design was a luxury we could not afford when given a mandate to shorten the curriculum by a semester. Rather than sacrifice our commitment to twentieth-century theory and analysis by cutting too much content, we created a unit on music in transition—music that uses octatonicism and other modal materials, for example—that we added to the end of our semester on chromatic harmony. This allows us to make an effective transition into the final semester of study, which starts with atonality and set-theoretic concepts.

Challenge 2: Technology

Our theory department's undergraduate curriculum committee recently set a goal that all students would learn to use a music notation program. We decided to start "small" in the first semester, with the objective that each student would be able to turn in two of their regular Theory 101 homework assignments in a music notation program. To accomplish this, we designed a three-hour technology "module," focusing on basic-level skills and held in two ninety-minute blocks in the evenings. In recompense for the three hours students devote to the technology module, we cancel three of our regularly-scheduled theory classes—not all in a row, but spread out over the term. As it so happens, this is convenient for the instructor: we timed class cancellations to coincide with the national Society for Music Theory meeting, for example, and with the last class before Thanksgiving. How have students taken to this extra requirement of their theory class? Feedback thus far—in our first semester of implementation—has been strongly positive. (Of course, the module instructors are technology gurus and strong proselytizers!) Students are enjoying the time off from the regular routine of theory class, are finding the technology sessions to be fun, and are amazed at how much they can accomplish so quickly. They know that this is a skill they can use for the rest of their lives, and most of them are eager to do more. Our plan is to continue this technology component throughout most of the undergraduate theory core—adding more advanced skills with each semester. Concurrently, many of our theory faculty are beginning to add web components to their courses—forcing a rudimentary knowledge of web browsing. These web components vary from simple on-line syllabi, to downloadable pdf files of homework assignments, to online sound files for dictation practice.

Challenge 3: Music Beyond the Canon

We have moved beyond the era—if there ever was one—when undergraduate core theory training was synonymous with the study of Bach chorales. Most first- and second-year theory courses now incorporate aspects of phrase and formal analysis once relegated to upper-division Form and Analysis courses—thus making these concepts accessible to students earlier in their study and giving

classes more hands-on experience with music in diverse genres and textures. But theory class repertoire, even if it explores more than Bach chorales, is still usually limited to Western art music. There is an important pedagogical reason for this limitation, of course, since repertoire is chosen to complement the topics under study: cadence types, secondary dominants, augmented sixth chords, etc. Our curriculum attempts to break beyond the typical canon in two ways: first by adding full-blown analyses of rock music to our twentieth-century theory course, and second by incorporating non-Western music into a new freshman-year course that is taught by an interdisciplinary team of faculty members. The rock-music study appears near the end of our twentieth-century theory course, in the unit on recent music. In the portion of the course that deals with twentieth-century innovations in timbre and texture, including music by composers such as Stockhausen and Ligeti—the instructor also includes heavy metal rock, particularly works by Metallica (which is a particular interest of his). Other rock pieces are included in the recent-music unit as well, and students are permitted to choose from art- or popular-music repertoire for their final analytical papers. The standards for these papers are high, and even students who choose rock music are expected to engage set-theoretic and other concepts studied in the course.

Undergraduate students' first engagement with non-Western music usually takes place in our new "introduction to music study" course—a first-year Colloquium required of all entering undergraduates. While not strictly part of the theory curriculum, this course is neither music history nor humanities nor performance—it is really a hybrid of all four. First-year students in this large lecture course come together as a community of students new to collegiate music study. They listen to lectures given by speakers on diverse musical topics, then respond to them in small discussion groups and in short papers. Thus they learn to express themselves on musical topics, both verbally and in writing, from this early stage in their studies—and they experience a broad range of musics. Some sample topics from the first two years of this course include: "What We Can Learn from Old-Time Fiddlers," "Introducing the Hindustani Musical Tradition," "Signal Songs of the Underground Railroad," "Uncolo. . .The Food of Life: South African Music and Culture," and "Classical Music and Jazz: Partners in the 21st Century Art Music Scene."

Challenge 4: Training Effective Advocates

We believe that most music students will need some entrepreneurial skills to make their way in music careers today. At the very least, they will need to be able to write and speak effectively on musical topics. Students begin this process in their Colloquium class, but these writing and speaking skills are refined throughout the humanities, history, and theory curriculum. One innovation in the music theory curriculum that addresses this very issue is a new upper-division "capstone" course that we added this year. The theory department was drawn to find a way to make music theory studies relevant to students who are looking toward careers as performers, teachers, or composers—and therefore designed

82

two courses in "applied" music theory. We have taken all the skills that students acquire in the basic theory core and have asked students to apply them in one of two musical ways: either in a style composition course or in an analysis-and-performance course. Students may choose to take one or both, but it is the analysis-performance course that best meets the "arts advocate" challenge. In this class, students choose a work from their own repertoire to study in great depth, applying analytical techniques discussed in class. They use this work as the subject of an analytical paper and a short lecture-recital presentation, given for the class at the end of the semester. In the lecture-recital, students must speak about the ways that musical analysis informs their music making, and they must demonstrate this to the class in a convincing way. We are still in our first semester of this new course, but our plan at present is to choose the best of these final projects and present them in a public recital. Here students will put their communication skills into practice in a broader venue, and they will have experience speaking to audiences from the stage about what makes music "work" for them.

In closing, I return to where we began: "knowledge is expanding." That's good news. We are not the administrators of a static curriculum or proponents of a corpus of unchanging musical works. We are part of a living and breathing discipline that changes with time. It is up to us, and to our faculty colleagues, to meet the challenges outlined on this panel today to prepare our students for musical careers tomorrow.

NEW DIRECTIONS FOR ETHNOMUSICOLOGY IN U.S. TERTIARY INSTITUTIONS

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This essay speaks to the general theme of the undergraduate music curriculum and ethnomusicology within it. Given the "administrative culture" of the NASM membership, I first present a general framework, describing recent developments in ethnomusicology and world music. Then I offer a specific case for possible adaptation to existing music courses.

New directions for ethnomusicology sometimes present changes and sometimes return to previous ideas. They are, however, always new in relation to the present student and faculty populations at any moment. Appropriate to the panel topic, my comments will emphasize the pedagogical rather than the research domain. As a former music department chair, I will attempt to address the concerns and interests of administrators.

Ethnomusicology is positioned to respond to and to accommodate the changing social and political conditions of the American present. For example, the interest in the music of West Asia (Middle East) has grown exponentially since the events of September 11 this year. Ethnomusicology occupies a critical position: it is able to respond quickly to such situations on the campus and in the larger resident community, the population that hosts each institution. The field is able to make sound examples and background information available for almost any music. Music's importance often is related to the general perception that it constitutes a useful "window" to understanding a culture or a society.

Changes in related fields may be a catalyst for change in ethnomusicology. The field is redefining itself vis-à-vis developments in music education and historical musicology. The increased activity by music educators in world music (discussed below) now embraces content initially considered to be the purview of ethnomusicology; colleagues in education have produced useful ethnographically oriented studies.[1] The emergence of "new musicology"[2] challenges one of ethnomusicology's primary claims for distinctiveness—that it is the single field that studies music in terms of its cultural context.[3] Of course, influences have been mutual; current music education and music history have drawn materials from ethnomusicology, as reflected in the instances just cited. While ethnomusicologists continue to view themselves as distinctive,[4] there the criteria of contrast has been revised vis-à-vis other fields. This brief essay presents six developments that are significant for the undergraduate curriculum. Two relate to course content, a third to academe, a fourth to heritage populations, and the final two to pedagogy.

The first development concerns content. It involves the eventual emergence of two domains in the "study of non-Western musics": world music and ethnomusicology. The two terms differ in use and agency.

84

In regards to use, the term *world music* generally denotes an instructional category. It has two principal venues: the survey lecture course and the performance ensemble. The world music lecture course is generally ethnographic, that is, a descriptive exposition of selected musics including genres, musical styles, instruments, and settings or occasions. Thus, publications such as *the Garland Encyclopedia of World Music* (2000) and *World Music: The Rough Guide* or sound/visual anthologies such as *The Smithsonian Folkways World Music Collection* and *The JVC Video Anthology of World Music and Dance* are representative content expositions.[5] Textbooks also use the phrase or one of its variants, such as *Excursions in World Musics* and *Worlds of Music.*[6] Significantly the field of education also uses the term, for example, *World Musics in Education.*[7]

World Music is also increasingly used to denote performance instruction and presentation of non-Western elitist genres that are as wide-ranging as Javanese *gamelan*, Middle-Eastern ensembles, and Ashanti court drumming. Notably, a performance component exists at least in one university independent of either world music lecture courses or an ethnomusicology curriculum: West Virginia University (Morgantown) has a flourishing Center of World Performance.

In terms of agency, world music is no longer exclusively tied to ethnomusicology or stewarded by ethnomusicologists. A number of individuals from music education have been involved, including Patricia Sheehan, William Anderson, Teresa Volk, and Anthony Palmer. There has also been a significant shift in teachers of performance ensembles. In the initial decades of world music performance (when grant monies were more plentiful), ensemble teachers tended to be native master-teachers, including Robert Ayitee from Ghana (University of California: Los Angeles) and F. X. Widaryanto from Java at the University of Illinois. At present a significant number of Americans, not all ethnomusicologists, are teaching world music ensembles. American ethnomusicologists include Scott Marcus (University of California: Santa Barbara) for Middle Eastern music, David Locke (Tufts) for African music, and David Harnish (Bowling Green State University) for Balinese *gamelan*. Among the non-ethnomusicologist Americans, notable are the late Donald Funes (California State University-San Marcos) for Bolivian music and Philip Faini (West Virginia University) for Ghanaian drumming.

A second development also concerns subject matter—the appropriation of world musics by the commercial music industry. In the domain of instruction, Peter Manuel's *Popular Musics of the Non-Western World: An Introductory Survey* is signal.[8] Initially ethnomusicologists focused upon older, "traditional" genres rather than popular or commercial ones. However, globalization and the world-wide concern for cultural property rights has expanded the focus.

Issues of cultural property that have shown up on the "ethnomusicological doorstep," are exemplified by commercial sampling of field recordings. The 1992 CD *Deep Forest*[9] is one case in point. Two French producers, using Deep Forest as their group name, incorporated sampled Solomon Island music from the UNESCO ethnomusicology series for the track "Sweet Lullaby." They

erroneously identified the sampled source as Pygmy from Africa rather than Solomon Islanders from Melanesia. It became a hit in World Music (a European commercial category for fusions of pop and "ethnic" musical elements that is unrelated to the American academic usage of the term as discussed above). However, they did not obtain permission from the ethnomusicologist-collector or from the Solomon Island performers. A number of provocative articles document not only how ethnomusicology was unwittingly drawn into the controversy of commercial music and cultural exploitation but also the ways in which ethnomusicological issues of representation, appropriation, and iconicity come into play.[10] A second case has reached the litigation stage: the 1993 composition by Enigma, "Return to Innocence" from its CD *Cross of Changes,* which sampled singing from the aboriginal Ami people of Taiwan without permission from or royalties to the performers, who are still living.[11]

A third development is the increasing institutionalization of ethnomusicology within American tertiary education. Statistics from the College Music Society database are the basis for this claim. In 2000, 906 ethnomusicology/world music faculty were reported in American institutions. This number compares with the 3,624 historical musicologists currently reported. The present figure represents a 208 percent increase for ethnomusicologists in universities and colleges from twenty years ago (435 in 1980) and a 153 percent increase from ten years ago (592 in 1990). The growth in number of ethnomusicologists is even more encouraging when compared with historical musicologist numbers at tertiary institutions for the same years: 3,378 in 1980 and 3,991 in 1990.

However, ethnomusicology is not yet a "full sibling" in the institutional family of the academy. Notably, neither ethnomusicology nor world music is cited or alluded to in the NASM "Competencies common to all professional baccalaureate degrees in music. . . ."[12] In a recently distributed NASM alumni questionnaire, no categories of response were provided for lecture or performance classes in world music/ethnomusicology. Regarding greater institutionalization for the field within academe, clearly there is still work to be done.

A fourth development concerns attention given to the heritage students, that is, students identified by ethnic background. Using African materials for African-American students was an early acknowledgement of heritage populations, followed by similar concerns about Hispanic music in relation to an expanding Latino population. More recently Asian-Americans have gained significance; Asian music is receiving more attention as response to a burgeoning Asian-American identity. Of collateral interest is the emergence of music groups self-identified as Asian-American, notably *taiko* drumming ensembles such as San Francisco Taiko Dojo and Sanseiyonseikai (Minneapolis) and jazz/rock performers such as The Far East Side Band, Hiroshima, Jon Jang, and Fred Ho.

Although not exclusive to ethnomusicology, two pedagogical developments are promising for the field—asynchronous learning and service learning.

Asynchronous learning comprises the fifth development in this discussion. It has potential for sharing resources among institutions. Clearly, each department

cannot have a full range of world music or ethnomusicological resources within its resident faculty. In other cases, a department may not have an ethnomusicologist on faculty at all, although it recognises the NASM declaration that "students have opportunities through performance and academic studies to work with music of diverse cultural sources. . . ."[13] Electronic delivery of modules of a course or for an entire course has great potential for ethnomusicology (or for any area of music that is highly particularised or specialized). One such course, "Music Cultures of the World" has been developed by Florida State University as an on-line course and taught for the past five years.[14] Other ethnomusicology programs are developing such internet offerings.

A sixth and final development arises from a growing concern, especially for land grant institutions, to include in the educational experience a relationship with the surrounding, nonuniversity population—to be engaged with the community.[15] An acknowledgement of the location in which an institution operates has emerged. World music and ethnomusicology provide ready linkages between academy and community, especially for ethnic enclaves and culturally-linked populations. One opportunity for engagement, and therefore mutual benefit, is service learning.

Service learning courses provide a direct link between "gown and town." Students conduct projects within the community as one component of a class. For example, University of Hawai'i students in the Hawaiian music ensemble work for a semester with a senior citizen center teaching songs, and our upper division world music students (not all music majors) conduct oral music histories with emigrant groups or with former plantation workers. Service learning provides an additional catalyst for in-depth learning. In interacting with people in the community—especially those who are tradition bearers—students may find increased relevance for their formal studies and greater motivation to understand and retain at a higher level of specificity. At present CSU-Northridge includes service learning projects as part of its world music classes. Its organizer, Ricardo Alviso, reports significant pedagogical and community benefits.[15]

These six developments have implications for ethnomusicology and its value for the undergraduate music major curriculum. This first section has briefly outlined some current issues and concerns of the field. Against this background, the second section presents one specific application, a course that combines the content of world music, the content of Western music history, analytical approaches of ethnomusicology, and analytical approaches of (Western) music theory.

The course "Sound Organization in World Cultures" (identified as MUS 472) addresses the "nuts and bolts" of music as sound. It is a biennial offering at the University of Hawai'i. The senior level course and is open to all music majors. The Spring 2000 class consisted of students from the areas of theory, composition, performance, education, and history as well as ethnomusicology. The majority were undergraduates, although the course is also open to graduate students.

Excerpts from the spring 2000 syllabus describe intent, content, and approaches:

> The course regards music as sound organisation and as musical process from various points of view, both -etic and -emic. It examines (and to some degree critiques) domains of metatheory, theory, praxis and practice. Thus, it differs from classes which focus upon a specific culture, social context, music-making, or the interaction of musical product and process.
>
> Mus 472 is comparative and cross-genre, drawing upon an array of musical cultures and traditions for illustration and examination. Five music cultures comprise a central core—Polynesian Hawai'i, South Asian India, East Asian Japan, West African Ghana, and West European Germany/Austria. Additional material is drawn from such traditions as Tibet, Korea, China, Mongolia, the Philippines, Java, Bali, Thailand, West Africa, Central Africa, Tahiti, Samoa, Aotearoa [New Zealand Maori], Australia, Egypt, Persia, Bulgaria, Mexico, Argentina and the vernacular U.S. Useful is a world music background commensurate with MUS 107 or 407 [single-semester surveys] and a familiarity with staff notation.

Musical skills include aural analysis, written analysis, transcription, and score reading. Activities include assigned listening outside of class, readings, individual consultations, biweekly worksheets, a team project with class presentation, three quizzes, and a take-home final examination.

Notable features include:

1. The repertories integrate Western elitist (''classical'') as well as commercial and folk genres with those normally associated with world music.
2. The class handles musical features already familiar to the music major, such as time, texture, melody, form, timbre, and so on through comparison. For example, how does quadratic meter (multiples of four) function in Javanese *gamelan*, Japanese *gagaku*, and Viennese Period symphonic repertories? Or, how does structural form and performance form differ in the North Indian Hindustani *gat*, the jazz rendition of a 32-bar ballad, and the national anthem of the former Hawaiian Kingdom, ''Hawai'i Pono'i''? How is additive meter exploited in the Middle Eastern *taqsim*, the German *zwiefacher*, and Sondheim's ''Another hundred people'' from *Company*?
3. The class also examines various notation systems, including staff notation, to determine which features are actually and unequivocally transmitted through graphic means, which are generally but not specifically communicated, and which are not addressed at all. The ''musica ficta'' aspects of Japanese *koto* notation differ from those of the jazz lead sheet or those of George Crumb's score, *Ancient Voices of Children*.
4. The range of musical examples is wide, as the appendix indicates. Thus the student comes away with not only new ways of thinking about components of music, but also with a signficantly broadened personal soundscape.
5. The array of musical examples can validate the student's musical experience of his personal life as well as his university persona. For the University

of Hawai'i, the significant number of Hawaiian examples and the inclusion of Beethoven's *Ninth Symphony* are part of that validation. Incidentally, I used the Bernstein 1989 Berlin performance in which he substitutes the word "Freiheit" for the "Freude" of the original text.[17] This presents an opportunity to touch upon ethnomusicological issues of change, historical context, and authority. The range of repertories can be readily adapted to specific locales and student backgrounds as well as to instructor expertise or predisposition. For example, if the course were taught at Beloit College (Wisconsin), increased African-American and German folk repertory would more appropriately reflect the surrounding resident communities, as would pan-Mexican *mariachi* repertory and Chumash Indian material for California's Cal-Poly San Luis Obispo.

6. The repertory selected includes performers and genres that are part of current student and community cultural life. For example, the Japanese pop group Shang-shang Typhoon was due to appear in Honolulu in Spring 2000, which prompted its inclusion in the 32-bar ballad "playlist." The American opera *Showboat* had been recently presented by a community theatre group; selections were part of the section on structural markers and ornamentation. Unanticipated but useful to the course, two students had been musicians for the production. Inclusion of *Showboat* further validated their extra-university music activities and was an opportunity for personal insights "from the pit" to be shared with the class.

With reference to the first section of this paper on new directions, the course speaks to new media, issues of musical practice, the inclusion of classical and commercial genres, and attention to heritage students—including those of European American background. In future versions of the course, there would probably be an increased representation of *taqsim* or *awaz* in response to the heightened interest in West Asia. As a model for adaptation in other institutions, the flexibility of musical selections allows for a prompt response to contemporary events, including cultural and political ones. The course is an opportunity to acknowledge and validate life outside academe—the community and the family.

In the wake of 9/11 it is increasingly apparent that the academy cannot hold itself separate from its larger community. For states of affairs similar to the present, ethnomusicology is uniquely positioned to respond and, further, to argue the relevance of music schools, departments, and conservatories. Each new development contains challenges as well as opportunities. "As colleges and universities work through their own transformation, there are still many problems to be solved."[18] Ethnomusicology is critical to these solutions.

Endnotes

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[16]Ricardo J. Alviso, "Service Learning as a Bridge to the Community in Global Music Courses." *Abstracts, Society for Ethnomusicology: The 46th Annual Meeting*. (Ann Arbor, Michigan: University of Michigan Press, 2001), 30.

[17]Ludwid van Beethoven, *Ode to Freedom: Symphony no. 9, op. 125* [compact disc, Leonard Bernstein conducting] (Hamburg: Deutsche Grammophon, 1990).

[18]Terese M. Volk, *Music Education, and Multiculturalism; Foundations and Principles*. New York: Oxford University Press, 1998.

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APPENDIX

Music 472: Sound Examples Master List (edited)

abbreviations: CD = compact disc, CS = custom cassette, CS* = commercial cassette

Introduction	Thailand	"Khamien Sai-yok" Royal Court music CD 6589:5
	Ghana	"Bin kpe" CD 1126:1
Theory, -emic	Hawai'i	"[Four oli styles]" CS Kahiko/various A1,2,3,4
		"Alika" Genoa Keawe CD 1160:1
		"Hi'ilawe" Gabby Pahinui CD 4398:4
Rhythm	Thailand	"Sounds of the surf" Bangkok Coll Arts CD 6589:1
	Hawai'i	"Kunihi ka mauna" Maiki CD 2106:2
	Austria	"Teufl du dürer" Johann Murg CD Steirisch aufg'spielt :8
	Japan	"Etenraku" CD 436:1
	Java	Original Javanese Mus CD 3778
	Korea	"Ajaeng sanjo" CD Kor Trad Mus I :3
Timbre, vocal	Hawai'i	"Punalu'u" Sam Bernard CS Music...Hawn Rainbow B2
	Tahiti	"Himene tarava" Mus of Polynesia(I) CD 5094:8
	Japan	"Funabenkei" CS Mus 470 Japan A4 [also UH PHNO 8574]
	Germany	"Es gibt kein Bier auf Hawaii" CD Die Farbe der Liebe :23
	Korea	"Pansori: Simch'ongga" CD Korean Trad Mus I:7
	Tibet	"Choe ikhyong Setab..." Tibetan Buddhism CD 3302:1
	Ivory Coast	"Geekesi (wicked mask)" Afrique CD 4522.5:3
	Mongolia	"Xoomii vocal solo" The Mongol plateau CD 3791:4
	U.S.	"The Phantom" CD Highlights from Phantom: 5
Timbre, instrumental	Korea	Korea/Coree CD 442
	Austria	All the best from Austria and Switzerland CD 1642
	W. Africa	"Balafon" CD 1126:1
	Brazil	"Berimbau" CD Capoeira, Samba....:3
	Slovenia	"cimabalom" CD Svocnost Slovenskih :3
	China	"Erhu solo" China CD1246:15 [mislabeled as 14]
Melody	Hawai'i	"A Hilo Au" 'Iolani Luahine CS 477F Hawaiian...Kahiko A5
	Korea	"T'aep'yongga in kyemyonjo" CD Korean Trad Mus I :2
	Java	"Manyar Sewu" Original Javanese Mus CD 3778:6
	Ghana	"Lo ben doma" Sounds of West Africa CD 1126:12
		"Ga da yina (funeral)" ibid:12
		"Ahanta chant [Christian]" ibid:6
	Afr Am	"Jesus is on the mainline" Gospel Harmonettes CD* Wade.IV:1
	N. India	"Bhairavi" H. Chaurasia CD Raga Guide.1:10
		"Alhaiya Bilaval" S. Sadolikar-Katkar CD ibid .1 :4
Texture	Europe	"Responsorium et graduale" Nova Schola Gregoriana CD 4990:2
		"Ninth Symphony, 4th mvt" Bernstein, Beethoven CD Ode:4
	Korea	"Sangyongsan" CD Korean Trad Mus.I :5
	Bulgaria	"Gaida/bagpipe trio" Ens. Bulgarian Republic CD 2035:5
	N. India	"Alhaiya Bilaval" S. Sadolikar-Katkar CD Raga Guide.1 :4
	Ghana	"Ahanta chant" Ghana, Ancient Ceremonies CD 1636:7
	Java	"Manyar Sewu" CD 3778:6
	Philpnes	"Natu a kami" (aloha oe) CS Bakong/Cantoras A3
	Afr Am	"Jesus is on the mainline" Gospel Harmonettes CD Wade.IV:1
Clusters	Japan	Etenraku CD 436:1
Drones	N. India	"Bhupali" H. Chaurasia CD Raga Guide.1 :4
Harmony	Hawai'i	"Ekolu mea nui" Hanalei church CS Himeni 97.06 A1
		"Hawai'i pono'i" Kawaiaha'o Church CS Himeni 97.06 A5

91

	Philpnes	"Isang gabi/sarung bangi" CS Kundiman artsongs A5
	German	"In der Nacht" die Paldauer CD Goldene Steiermark :7
Form, general	Korea	"Ajaeng sanjo" CD:3 Kor Trad Mus.I :3
	Afr Am	"Just for a closer walk with Thee" CD Wade.III:13
	Hawai'i	"Ahi Wela" Clyde Kindy Sproat CD 4400:11
	Japan	"Chidori no kyoku" CS Japan A6
		"Etenraku" CS Japan A1
	Austria	"Steirische Harmonicafreuden" Laterndl Trio CD Steirisch :11
		"Steirischer Brauch" Jungen Stoasteirer CD Steirisch :9
Fixed forms	Philippines	"'Ismayling" Balitaw CS Esthetic …Philippine A9
		"Isang gabi/sarung bangi" CS Kundiman artsongs A5
	Japan	"Rokudan no shirabe" CS Demo Japan A8
	Germany	"Krippen Ländler" CS* Altbairisches Adventsingen A7
		"Das Bild der Jesu-Mutter" CD Goldene Steiermark :13
	U.S.	"Can't help lovin' that man" Lonette McKee CD Showboat :5
32 bar ballad	U.S.	"Someone to watch over me" Gershwin (Sinatra) CS 32 Bar B1
		"Can't help lovin' that man" Lonette McKee CD Showboat :5
	Tejano	"Despues de enero" CD Selena mis mejores canciones :6
	Japan	"As time goes by" Shang-shang Typhoon CD 1755:2
	Germany	"Blume von Hawaii" R. Schock, M. Schramm CD Hussar :16
	Hawai'i	"I'll remember you" Don Ho (Kui Lee) CD Pick a hit :5
Structural markers	Japan	"Hyojo Etenraku" CD 436:1
	Tejano	"Vuelve a mi" CD Selena mis mejores canciones :7
	N. India	"Ahir Bhairav " CD 570:1
	Afr Am	"Peace in the valley" Henry Davis Singers CD Wade.IV:12
	Hawai'i	"I'll remember you" Don Ho (Kui Lee) CD Pick a hit :5
	Java	"Tukung" CS* Gending Bonang A1
	U.S.	"Old man river" Michel Bell CD Showboat :4
Ornamentation	U.S.	"Old man river" ibid.
Improvisation	N. India	"Raga Alhaiya Bilaval & Khyal" S. S.-Katkar CD Raga Guide.1 :4
Notation	Japan	"Rokudan no shirabe" CS Demo Jpn Mus A8
	Hawai'i	"Moani ke ala" Kindy Sproat CS* Na Mele Paniolo 2 A1
	U.S.	"¿De dónde vienes, amor, mi niño?" CD Ancient Voices: 4

CULTURAL CONTEXT OF LEADERSHIP

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In the large view of things, our knowledge is embedded in our culture. What we know and how we come to know it are artifacts of culture. A commonly used example is that Eskimos have several words for snow, where we have only one. Eskimos can perceive subtle variations in snow because their cultural language provides them with different tools—different categories than ours.

Language itself is an artifact of culture, and therefore our understanding of anything is highly influenced by the dominant culture that surrounds us. The same is true for our understanding of "leadership." The culture that surrounds us will shape our understanding of leadership.

In the West, our culture is dominated by themes of positivism and individualism. With positivism, we seek to break everything down into its basic parts. We seek to understand how each part interacts with the others. We hope to optimize the functioning of the whole by maximizing the contribution of each part. Our larger goal is to seek mastery over our environment. We seek to understand the rules that work today and that will work tomorrow and into the future. We seek control of our environment, including the behavior of people around us.

In the West, this process has led us to focus on variations in the characteristics of individuals as causes for the performance of others:

<p style="text-align:center">Leader → Follower</p>

In the classic Western model of leadership, the special characteristics of the leader produce the desired changes in the follower. Many studies have been made of the traits of leadership as special knowledge, communication skills, personality styles, even how to dress for success. The unit of Western analysis is the individual. The leader is the focus of our attention.

Other cultures, however, view the same process differently. If some people lead, others in the social system must be led. For some cultures, the community rather than the individual plays the prominent role.

"Eastern" epistemologies differ greatly from those in the West. In Eastern culture, there are many interacting variables. The unit of analysis is human interaction. Here, our attention is on the total context of the community. Instead

of looking at qualities of individuals, we pay attention to the interactions between individuals and interactions of individuals with groups.

In the "Eastern Model" it is the community that interacts with the individual members of the community. Membership in the community compels specific behaviors from the member:

Community → Member

In the last half of the twentieth century, activity theory has emerged from trends in Soviet psychology. Its roots can be traced to the influence of Lev Vygotsky and his student Alexi Leontiev.[1] Contemporary researchers such as Michael Cole and Yuro Engstrom deal with real-world situations, problems, and human activities.

Activity theory is focused on complete systems of human interactions. These systems include social and contextual relationships as well as the tools that people employ in activities. Activity theory is more an approach to thinking about an activity than a precise methodology. In fact, activity theory is an interdisciplinary approach drawing upon fields such as psychology, sociology, and anthropology to inform its observations.

The classic activity system diagram represents a cultural tool that mediates a subject-object relationship.

Subject → Cultural Tool → Object

This diagram appears to be very similar to the traditional Western model. Of importance to activity theory, however, is that interactions between people are made possible by the mediation of cultural tools.

What kinds of tools might a leader employ? A number come to mind: Additional information, incentives, threats, and appeals to logic or morality. All of these cultural tools are expressed through our language system. Language is a cultural tool that enables social interaction.

Here's the activity system again:

Leader → Cultural Tool → Follower

The components of leadership are organized into a system. The activity triangle allows us to consider different possibilities between the leader and the follower. The leader might employ "the community" as the cultural tool. The community itself might be the instrument to evoke a desired change in the subject.

Leader → Community → Follower

The advantages for the leader are obvious. Compare these two approaches:

94

"You do what I want you to do or else I'll. . ."

"The members of the community have agreed on this standard of performance, and you are not meeting their expectations."

Activity theory allows us to focus on the principles that first define the community and then bind its members to socially constructed expectations. Or, do we have it all wrong? What is the cultural tool? Is it the community, or is it the leader?

Community → Leader → Follower

In this view, the community uses the leader as a tool to sustain the community, to keep individuals in line. Common sense actually supports this interpretation. Leaders come and go, but the community continues.

In reality, the relationship between the leader and the group is dynamic. Like the classical optical illusion of the beautiful girl or the witch, leadership is hermaneutic, its relationships are subject to the power of interpretation.

Activity theory allows us to view the complexity of this relationship in greater detail. Take the case where the leader wants to change or influence the community. She utilizes the tools of "Rules" to promote the desired change in the community:

Leader → Rules → Community

Of course, a leader may directly impose rules through authority. But the permanence of those rules would arguably not last beyond the leader herself. Individual "power" becomes an issue in a Western approach to leadership.

Leader → Rules

In an activity model, the leader can work to change the rules by providing appropriate reasons and justifications for change. The rules become grounded in communal principles rather than on the individual whims of the leader. These rules persist and have a long-lasting impact on the community.

In fact, each of these activities interact in a complex system. The creation of rules helps to define the community, which in turn establishes expectations for its members.

The activity theory approach deconstructs relationships within the activity of leadership that would not have been visible from the consideration of leadership traits. Activity theory offers several advantages to our study of leadership. It reveals the hermaneutic of leadership as both initiator of change and facilitator of change. It identifies the professional community as the permanent unit of cultural replication. It reveals the diversity of cultural tools that we employ in human interaction. As leaders, we have more strategies available to us than just personal power or charisma to influence change in others.

A popular book that describes an Eastern approach to leadership is *The Tao of Leadership* by John Heider. I would like to conclude this cross-cultural view of leadership with some selected quotes from his book:

Enlightened leadership is service.
Like water, the leader is yielding.
Learn to lead in a nourishing manner.
You are facilitating another person's process.
Our job is to facilitate process and clarify process.
Be a midwife.

Having briefly examined a cross-cultural view of leadership, I think these quotes clearly illustrate the alternative to Western models of power. Our lesson perhaps is that true power rests not in individual strength but in leverage with others.

Endnotes

[1]A. N. Leont'ev, "The Problem of Activity in Psychology," in *The Concept of Activity in Soviet Psychology*, ed. James V. Wertsch (Armonk, N.Y.: M. E. Sharpe, 1981).
[2]John Heider, *The Tao of Leadership* (Atlanta: Humanics New Age, 1985).

DEVELOPING LEADERSHIP IN MUSIC

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The University of Kansas

I would like to present what I consider to be a few of the things we should do—and should not do—to encourage and identify the next generation of music administrators. First of all, do not try to talk someone into being an administrator! What we should do is provide "points of encouragement" to those faculty members exhibiting the characteristics of a successful leader. When I was in college, I don't remember my friends or me going around saying, "I really want to be a music administrator!" In addition, I did not wake up one morning and decide I was going to go into administration. My decision took years to come to fruition, and it started with my administrators and colleagues planting the idea. Five years before I became an administrator, my chairperson asked me if I had thought about music administration. I remember that particular chairperson taking the time to provide that point of encouragement, and it made a lasting impact.

Another point of encouragement is to assign small administrative responsibilities to those individuals who exhibit potential and increasing those duties if the results are positive. Those individuals who enjoy chairing committees may enjoy the challenges and rewards of administration. On the other hand, it usually becomes apparent very early in committee work if the chair is not comfortable in that particular role.

An additional way to provide a point of encouragement is with an incentive; a title, a reduction in load, or a financial reward to coordinate certain administrative projects. This person will be able to determine if this is a direction he/she wants to pursue. In many cases it is, and it can lead to another career with different yet equal rewards. Providing these points of encouragement is important in the development of music leaders, but before we begin to offer that encouragement, how do we identify those faculty members with the requisite skills and attitude to become good leaders? What is equally important—and perhaps even more important—is identifying these characteristics of leadership. I do not consider my list of characteristics comprehensive. These are simply the ones I have found the most useful and the ones I have observed in successful and respected administrators.

Little of what we do has an immediate impact. Resolving curricular issues takes one semester in a best-case scenario. Raising private funds is rewarding, but much of the time we have a long wait for positive results. About the only things we do that have an immediate impact are resolving faculty and staff issues and student complaints. Those are not at the top of my list of why I got into administration. For many musicians, this delay is difficult to accept. Many of us are used to practicing and achieving immediate results. We work toward a performance with a defined goal. The world of an administrator is much different.

We need an additional phrase tacked on to shared governance any time we mention it. That phrase is—with shared responsibility. Shared governance with

shared responsibility. At one of my previous institutions, a faculty member made this comment in a tenure meeting: "I think we should go ahead and tenure this person, but someone will have to keep tabs on this person's etc., etc., etc." Well, guess who that someone was! Rarely is shared responsibility attached to shared governance. The decision comes from shared governance; the responsibility is ours.

Perhaps one of the most important characteristics in identifying and developing future leaders is the ability to articulate and maintain a vision. The responsibility of an academic leader is to achieve departmental goals. What administrators do is not about winning and losing; it's about keeping our focus on the vision. Working within a system of shared governance, there are times when administrators do not get their way.

Prospective leaders should not have an all-or-nothing mentality. A leader needs to be a person who can accept not always getting his/her way; someone who will not take things personally; someone who will compromise, keeping the big picture—the vision—in mind; and someone who will present alternative ideas. Ego, regardless where it comes from—the administrator or the faculty—will derail a vision. How many times have we seen wonderful plans and visions fail because we got bogged down in minutiae?

"I take my job very seriously, but I don't take myself very seriously." Leaders must have the ability to place things in their proper perspective, and they must have a healthy sense of humor. What we do is not life or death. It's easy to get stressed over many of the things that cross our desk, but if administrators are going to survive—both literally and figuratively—they must be able to put things into perspective.

My final characteristic is summarized brilliantly in an article in the 19 October 2001, issue of *The Chronicle Review,* a publication of *The Chronicle of Higher Education.* The title of the article is "To Thine Own Faculty Be Truthful" by Stanley Fish, Dean of the College of Liberal Arts and Sciences at the University of Illinois at Chicago. He states:

> The golden rule of administration is at once simple and complex, and it comes in three parts. Part one, always tell the truth. Part two, always tell more of the truth than you have to. And part three, always tell the truth before anyone asks you to. He also says that if you give people the truth, the whole truth, and nothing but the truth before they ask for it, you occupy the higher ground and can shape the discussions that follow.

In closing, I got into this business of music administration to make a difference. During my fifteen years as a faculty member in higher education, I remember many times wondering why the chairperson would not deal with a particular situation. I promised myself that if I was in that kind of situation, I would try to do something about it. Several times during the past fifteen years as an administrator, I have had to remind myself to keep that promise when it would have been easier to ignore.

If I had to summarize what to look for in prospective music leaders and how best to develop these interests and careers, I would reduce it to these points: (1)

just because a person is good at something doesn't mean he/she enjoys it, and (2) just because a person enjoys something doesn't mean she/he is good at it. The key is to identify and encourage people who are good at this thing called music administration—and enjoy doing it. When giving advice to prospective music administrators, perhaps we should paraphrase Stanley Fish's title and say, "To Thine Own Self Be Truthful."

CHARACTERISTICS OF MUSIC EXECUTIVES

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Who is leading music units today? And who will lead them in the future? What path did current leaders follow, and how successfully are tomorrow's leaders being prepared?

In order to provide a base of information on these and other issues, a survey was distributed to all current CEOs of degree-granting NASM-accredited institutions. The online survey was completed by 246 individuals. In most responses, aggregate data was representative of the group's responses. Where a measurable difference became evident, the results were analyzed by factors such as gender, age, size of music program, and longevity of the CEO.

1. Who is leading music units today? Demographic characteristics of institutions and individuals

Respondents represented public (58%) and private (41%) institutions, and were most frequently from institutions with enrollments of 0-10,000 (62%). They led units of varying music enrollments: (0-99, 39%; 100-249, 33%; 250-499, 19%; 500-749, 6%; 750 plus, 2%). The respondents were found to be largely male (83%), of an age between 40-60 (81%), and almost totally Caucasian (96%).

2. What was the path to leadership of today's music CEOs?

A large majority of the respondents had served fewer than five years in their current position (58%), and most (73%) had not previously served as a music CEO. Similarly, most (68%) had not previously served as an assistant or associate chair or dean. Again, departures were seen in large units and in female respondents, who were much more likely to report previous positions as assistant or associate executive. Their areas of specialization were varied (performance 45%; music education 30%; music academics 21%: other 35%). The majority (83%) held a doctoral degree, Ph.D., D.M.A., Ed.D, or similarly titled degree.

3. How far into the future can today's leaders continue to fill the need for strong music executives?

A substantial group (37%) of today's leaders anticipate leaving their current position within the next three years. The plans of the total respondent group included the options of returning to faculty (37%); pursuing a new position as music executive (20%); pursuing a position as Dean of Fine Arts or Provost (33%); or other, including the option of retirement (26%). When asked if they aspired to the position of college or university president at any point in their career, 76% responded in the negative.

Today's music leaders decided to pursue an administrative post for a variety of reasons: 78% thought they could make positive changes; 38% were interested in career mobility; 30% has previously desired an administrative position; 24% desired financial gain, and 18% took the position because no one else would do so! (multiple responses allowed) The respondents acknowledged a variety of means through which they had gained structured training in administration (NASM meetings, 82%; workshops in leadership skills, 60%; NASM pre-meeting seminars, 59%; fundraising courses, 35%, strategic planning, 30%; other, 28%; specific workshops in music administration, 28%; and national leadership programs, 10%). Mentors to the group included presidents and provosts (10%), deans and chairs in other fields (29%), music executives (35%), other (8%), and none (15%).

Their measurement of job satisfaction was largely positive (good, 47%; exceptional, 24%; moderate, 24%; poor, 4%), with the need for more time, more staff, or more support funding cited frequently as items that might most improve their level of job satisfaction. Ratings of stress were extremely high, as 73% of respondents rated their stress level as high, moderately high, or unbearable, citing challenges of schedule demands, conflict resolution, and budgetary issues as the primary causes of stress. Work levels were heavy, with 86% reporting that they regularly work 50 or more hours per week. Most executives reported at least a limited ability to pursue their research or creative activities (68%).

4. How effectively are future leaders being trained?

Although many of the respondents listed NASM meetings and pre-meeting workshops as important sources of leadership training, only a few institutions (23%) planned to bring an assistant CEO to this year's NASM meeting (note that this percentage does *not* separate out institutions who have no assistant/ associate position, and therefore would have responded "No" to this question). When asked about leadership training on their campus, 45% responded that practically no structured leadership training opportunities exist on their campus. And the majority ranked the success of the profession in training future leaders as only "Moderate" (53%).

When responses were divided into smaller categories (gender, size of institution, source of funding, longevity of CEO), several notable deviations occurred, as follows:

- In larger music units (500 plus) more executives reported holding a prior position as CEO.
- Women, minorities, younger leaders, and those not holding doctorates were more often found in smaller institutions (less than 500).
- Executives with more than eleven years of experience in the position reported a lower level of stress than those with fewer years of experience.
- Women are more likely to serve as an assistant or associate chair or dean before assuming the CEO position.

101

- The highest levels of job satisfaction were expressed by CEO's in the larger (500 plus) music units.

Conclusions

While acknowledging that conclusions are by nature subject to personal interpretation and bias, I would be reluctant to miss the opportunity to raise a few thoughts and recommendations:

- Many new leaders will be needed in the next five years and beyond; the profession must empower new leaders to function at full capacity in the job with as little transition time as possible.
- At a time when diversity is stressed in faculty and student numbers, virtually no efforts could be identified to encourage a diverse population in leadership. It is time for the profession to accept this challenge.
- Given the immense challenges facing the current and future leadership, it is essential that the profession seek out all opportunities to encourage and train future leaders.
- NASM is acknowledged as a central source of leadership development; attendance by key faculty and assistant administrators would be a strongly positive opportunity for future leaders.

The challenges of the profession will increase throughout the next century. The development of future leaders in music must become an essential part of the activities of current executives, incorporating the goal of providing a fully capable, diverse, multitalented force of new leaders. It is a critical responsibility that must be embraced in formal and informal venues. The benefits of such an investment of time and mentoring will be reaped by music schools and departments for many years in the future.

JOINT MEETING OF REGION FOUR AND SEVEN

THE MUSIC CURRICULUM IN 2020: IS IT TIME FOR A MAJOR OVERHAUL?

JOHN J. DEAL
University of North Carolina at Greensboro

It is indeed a pleasure to participate in this panel and think ahead to the music school of 2020. I am reminded of a quip by Mark Twain that suggests the difficulty of such a task. He said, "Predictions are very difficult to make, especially when they deal with the future." Because my role in this process is to address curriculum, an area that I perhaps foolishly agreed to represent, I am also reminded of the old maxim that changing the curriculum is like moving a graveyard. I particularly enjoyed Jim Undercofler's addition to that claim this morning when he stated that, "even after the bodies are out of the ground, they tend to keep moving around."

Be that as it may, it is perhaps the curriculum of our music schools that most deserves our attention as we look to the future, so I am anxious to present some of my thoughts on this topic. Having just completed three months in a new administrative position, I have devoted a considerable portion of my time to gathering information, probing for details, and assessing the conditions of the School of Music that I now serve. We already have a lovely new music building and a bumper crop of music majors, so I continue to believe that our next job is to determine "where we will go from here." I suspect that we could continue along our current course and be successful for years to come, simply because the program is already strong and things seem to be working reasonably well. On the other hand, I cannot ignore another maxim that states, "If you don't watch where you're going, you will end up where you're headed." This is probably a suitable warning for all of us as we think ahead to the music school of 2020.

As administrators, it is easy to fill our time with tasks that are more enjoyable, more immediate, or more critical than messing about with the curriculum. Development activities, budget issues, matters of faculty relations and morale, and scheduling, for example, often seem more pertinent and perhaps easier to manage than the intricacies of student outcomes and delivery of instruction. Yet, it is important to set aside sufficient time to examine and evaluate the existing curriculum and ask ourselves what we want our students to know and be able to do once they graduate from our programs.

Despite the success of our graduates, I have recently observed that in many regards we are dealing with a music curriculum from the 1950s—a curriculum that has changed only minimally in five decades. Some modifications have transpired, of course, but I submit that these resulted from what I would call "tinkering" and were not the product of a substantive review of desired student outcomes. Often, external forces, including new technologies, trends, and legislatures mandating the completion of degree programs in 120 semester hours, have caused us to tinker with the curriculum. The scenario is familiar to most of us: we want/need to add the course Music 123, so somewhere in the mixture of offerings we have to eliminate another course. After some time, the various components of the faculty develop strong views about what always seems to be cut. Theory faculty members, for example, tends to believe that upper-division theory courses will be cut. Performance faculty members believe that it is a reduction in the credit students get for the same amount of work that they've always done. Similarly, music education faculty members believe it is the methods course that is critical to the success of the graduate.

My point is that the result of this tinkering is the piecemeal curriculum we now have in which the proverbial left hand has little or no apparent connection to the right hand. I believe that this is the current state of affairs. It is no secret that conditions have changed during the last half century (students, social climate, etc.), but the typical music school curriculum has plodded along with little or no substantive adjustment. To illustrate this situation, I submit the following list, which represents only a few of many similar statements I refer to as "disconnects." These are observations made at my current university and also at others I've worked with over the past ten to twelve years. I believe they indicate some of the problems we currently face as we seek to educate future musicians with an unfocused or out-of-date curriculum.

1. Although we seek to educate the individual, the majority of students' music-making experiences are in conductor-led ensembles in which performers have few responsibilities for making intelligent, independent musical decisions.

2. Improvisation is included in the curriculum (minimally) primarily because it is a requirement for NASM accreditation, not because it is a highly refined musical skill expected of those who would claim to be musically proficient.

3. Jazz and Popular Music are offered as electives for the general student body, but they are not included in the curriculum for music majors.

4. Despite my own very successful training in the late '60s, the concept of comprehensive musicianship has become, essentially, a historical artifact; we continue to study theory, history, literature, and performance in isolated, compartmentalized, departmentalized units.

5. The university is filled with students who are plugged into, turned onto, and constantly in the presence of music during their free time, yet we rarely see them in the concert hall.

104

6. We have a K-12 music education system centered on teaching students to sing and/or play band and orchestra instruments, yet only a minority of high school music students continue active music-making after they enroll in a university.

7. Students seldom can describe how they performed a work without including the phrase, "because that's the way my teacher told me to do it."

8. Although the senior recital is highly regarded as a capstone experience, students are rarely expected to prepare it on their own to demonstrate what they have learned in four years.

9. We have to require music majors to attend recitals; I doubt that chemistry majors must be required to spend time in a laboratory.

10. We promote ourselves as a comprehensive music school, but if an applicant's principal instrument is the recorder or the electric guitar, they won't stand a chance of being admitted. We might steer the electric guitar student to Berklee, but the recorder player will be out of luck.

11. We still present music "on a pedestal" in the "concert hall" and have developed elaborate protocols and procedures for doing so, yet the Saturday afternoon musicale at Andrew's house that didn't have a printed program won't earn any student a recital credit (despite the fact that Andrew is an accomplished performer).

12. The study of music theory, ear training/sight singing, and music history ends abruptly after four semesters, particularly as core music study, yet these vitally important aspects of music understanding are among the hallmarks of an educated musician.

13. We can fly anywhere in the world, call almost anywhere on the telephone, and land a man on the moon, but we relegate the study of world musics to a single course, and that's only because NASM requires it, or once did.

In her 1996 keynote address to NASM Libby Larsen described her experiences viewing a traveling exhibit on the history of America that was mounted by the Smithsonian. She noted that:

> . . .only one area of one display panel of all the displays that involved music focused on classical music. The focus of that panel was on the instruments themselves as museum pieces.

She also stated what I believe might be one of the major challenges facing the music school in the future, saying:

> I am suggesting that we now have, alongside the core of classical music education, another core, and that is the *core of produced sound* . . . the future of music education resides in teaching music rigorously and with the highest standards from both the acoustic and produced sound cores.[1]

These statements suggest some of the curricular issues we most certainly face. Indeed, much has changed in our field: repertoire, instruments, students, and modes of instruction. Yet, the music school curriculum has changed very

little with regard to "the big picture." Adlai Stevenson once urged us to ask if "what is, might not be better." That is perhaps the best approach we can take in future curricular initiatives.

As we look toward 2020, I submit that we must view our curriculum through a different lens; we must reassess why and how we do what we do. To be fair, it is too soon to have answers and too early to produce a model for a new and improved curriculum. We must, however, actively consider what it will mean to be musically educated in the twenty-first century and what we must do to lead students to that point. Some excellent initiatives are already underway in NASM schools around the country, some of which we've heard about at this conference. Almost all of these situations have been the result of music executives who started with a clean slate, asked the kinds of questions I listed above, and followed through by restructuring the way they provide learning experiences for students. As music executives, I believe that we must leave the comfort zone and familiarity of the current curriculum to provide appropriate leadership in this arena and better meet the needs of our students. As Ronald Reagan suggested, "The job is ours and the job must be done. If not by us, who? If not now, when?" I am hopeful that my thoughts and observations on this matter will lead to continued and productive discussions among music administrators about what it means to be musically educated and will result in new and effective approaches that can achieve that most important goal.

Endnote

[1]Libby Larson, in National Association of Schools of Music, *Proceedings: The 72nd Annual Meeting* (Reston, Virginia: NASM, 1996), 115–24.

THE SCHOOL OF MUSIC IN THE YEAR 2020

KENNETH FUCHS
University of Oklahoma

As we stand on the edge of the twenty-first century, schools of music face enormous challenges, both in the present and for the future. If we cannot today design the school of music in the year 2020, our role as music executives is to identify issues and develop tangible strategies to address them.

Surely the future is rooted in the present. This is especially true in music, because music is one discipline in which basic skills are related to early brain development, which can take place only in childhood. The students of music in 2020 are necessarily laying their foundations today. We must keep this fact front and center in our minds as we shape music education programs for the future.

The discussion of the future of schools of music is not new: many passionate advocates for change in music education have been discussing these issues at the K-12 level and beyond since at least the mid-1960s. Michael L. Mark provides a brief historical perspective that helps us to understand the scope of the issues before us:

The Tanglewood Symposium of 1967 emerged as a watershed event. It was cosponsored by the MENC in cooperation with the Berkshire Music Center, the Theodore Presser Foundation, and the School of Fine and Applied Arts of Boston University. It was a reaction to The Yale Seminar on Music Education of 1963, which was conducted principally by musicologists, composers, and performers.

The Tanglewood Symposium brought together music educators and representatives of business, industry, and government, and it produced the Tanglewood Declaration, at that time the profession's most important vision statement. The symposium and its resultant declaration were informed by the three monumental catalysts for change during the 1960s: school reform, civil rights, and technology.

In 1974, the National Commission on Instruction published *The School Music Program: Description and Standards*, which came as a recommendation from the Tanglewood Symposium. These standards were a prelude to the *National Standards for Arts Education*, written in response to the congressional mandate set forth in the Goals 2000 Act of 1994.

Vision 2020 emerged in 1999, some three decades after the Tanglewood Symposium, when the MENC and The Florida State University cosponsored the Housewright Symposium on the Future of Music Education.

So, with all of this serious discussion going on, along with the adaptation of national standards for arts education, it is time to ask ourselves several questions: Are we better off now than we were in the 1960s? Do we receive the federal and legislative support, both financial and moral, to implement these standards? Do we have the infrastructure within our legislative and educational institutions to support their implementation? Have we, in fact, adapted our curricula to meet the improvements suggested by the standards, not only for our

107

students, but also for our teachers? How many of us actually see these standards as the way to true educational reform?

In order to get some perspective on the issues surrounding schools of music in 2020, I turned to my professional colleagues of the NAMESU group (National Association of Music Executives at State Universities). NAMESU is a group of fifty people, each representing the flagship institution of one of our fifty states, and we meet once a year to discuss the many challenging issues that face us all. Although we represent public institutions, the cross-section of experience from both the public and private sectors is impressive. I asked my NAMESU colleagues to respond to a survey posted on my Web site. The survey consists of questions in three categories:

Music and Culture: How does society support—or fail to support—music and music education? How should schools of music respond? The second category is curriculum: What should schools of music be teaching in 2020? And the third is technology: Can technology help solve the challenges we face?

Music and Culture

Let's discuss music and culture first: Many of us remember the 1960s as a golden age of music education: not only was education in the post-World War II period a growth industry, but classical music was a real presence in our lives. The rise of FM radio and the 33 LP recording put classical music within easy reach, and the Columbia Record Club spread it to the masses. Leonard Bernstein embodied the musician as culture hero and promoted music through the growing medium of television. President Kennedy recognized the importance of the arts and invited musicians to the White House. Americans cheered when Van Cliburn showed the Russians that an American could play as well as anyone. As for schools of music, many of them were run by larger-than-life role models, along very structured lines, preparing musicians for specific lifetime careers as piano teachers, band directors, organists, and choir directors, to name a few.

Then, in the early 1970s, the oil cartel hijacked the economy and the country experienced double-digit inflation. Funding for music instruction in the public schools suddenly dried up. Economics generally began to drive everything, including schools of music, and not necessarily for the better.

But economics wasn't the whole story. Popular music boomed, while classical music declined. If the number of elderly patrons at concerts today is any indication, we can expect further decline. It is interesting to note, though, that my NAMESU colleagues were fairly evenly divided on the subject: 48 percent expect classical art music to maintain its current audience share, while 44 percent expect it to decline. Perhaps more telling, only 4 percent expect the classical art music audience share to increase.

A more diverse society now cultivates a greater variety of music amid a constant stream of dizzying stimuli—new and unusual sounds, highly resolved interactive visual images, special effects in movies, portable technology, a kind of urgent call to the "higher, faster, louder." Delivery of mass communications

is increasingly by visual means, and the appetite for information has apparently surpassed that for music. Just last week, for example, the *New York Times* reported that National Public Radio stations, which were once the last refuge of jazz and classical music on the airwaves, have adjusted their programs on the basis of market research to replace music with programs of news and information.

Of course, if economics seemed to play a disproportionate role before 9/11, it will now do so even more as the nation seems poised once again on an era of massive deficits.

Amidst all of this, two-thirds of NAMESU survey respondents think the current period of music education is better than any previous period, citing

* high quality of students
* better quality of instruction
* greater diversity of students and types of music available
* better textbooks and teaching aids (particularly high-tech)
* better access to instruments
* more classroom instruments
* more performance opportunities

Not surprisingly, 100 percents of survey respondents expected the cost of music education to increase. In February 2000, the Senate Governmental Affairs Committee held a two-day investigative hearing on the rising cost of college tuition. Senator Joseph Lieberman said,

> Over the past twenty years, tuition has more than doubled at both public and private schools. Yet, subsidies to schools, in the form of state appropriations, as well as aid to students and their families, have failed to keep pace.

He cited a report by the College Board to the effect that "four-year college tuitions increased an average of more than 110 percent over inflation" since the early 1980s, and he expressed concern that, as our higher education finance system relies increasingly on loans rather than grants, students are carrying tremendous debt burdens.

Not surprisingly, 78 percent of NAMESU respondents thought that government should do more to reestablish and directly fund public school arts education programs.

So a crucial question is, what strategies can schools of music follow to cope with economic pressure?

* Well, of course, there is the most draconian—and unimaginative—of all: cutting back. There are limits on how much of this schools of music can do, however, because music is both cumulative and a performing art. The heritage of music cannot be relegated to a museum. The necessity of teaching all acoustic and electronic instruments, and their theoretical and historical extensions, is a serious constraint on cutting back.

But there are many other more imaginative possibilities:

109

- *Advocacy of the importance of music education.* Parents, school administrators, legislators, and private donors all need to be convinced, constantly, through exemplary performance and research. At the University of Oklahoma, we are fortunate that President (and former senator) David L. Boren has frequently expressed his belief that a proper education must minister to the spirit as well as to the mind and that the arts are a vital part of education.
- *Accommodating new elements within existing curricula.* Rather than allowing courses to proliferate, existing courses can be redesigned from within. In some cases, this has happened automatically, as music notation programs, for example, have replaced calligraphy. In other cases, schools will have to rework course content, which will often require real discipline. It has been the custom, for example, to teach music history from its origins and then sequentially move forward. This is backwards, because most students need to know more about recent music than about early origins.
- *Replacing individual instruction with small group instruction.* Clearly, there will be more economic pressure for group instruction, but we must be careful how we implement this because musicians who have experienced the luxury of personal instruction—and the personal bonding that frequently takes place in that setting—will also resist.
- *Increased enrollment.* Here the idea is the opposite of cutting back: to take advantage of economies of scale. Increasing the student-to-teacher ratio in some music courses for both majors and general university students may prove to be a very lucrative strategy.
- *More informal learning.* Some subjects could be taught outside the normal class schedule and during intersessions. Students could be encouraged to teach each other and to learn more on their own. All students need to be prepared for independent, life-long learning.
- *Marketing programs.* One effective tool for marketing schools of music is the CD-ROM. It is less expensive to produce than the traditional four-color view book, can be produced on demand, and can be updated easily. And, of course, in the case of a school of music, hearing is better than seeing.
- *Outreach programs.* Part of our mission is to educate not only our students but also all members of our communities. We must continue to cultivate audiences of the future and engage the interest of potential students immersed in the current media culture. As a result of decreased federal support of educational programs, symphony orchestras, opera companies, museums, chamber music societies, and public and private collegiate music programs must present educational outreach programs to replace missing arts education programs in many public school systems.
- *Increased tuition.* It's hard to say how much more can be placed on students and their families. Senator Lieberman cited a report by the American Council on Education finding that 71 percent of Americans believe

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that "a four-year college education is not affordable for most Americans." Tuition at private institutions has skyrocketed. State schools may want to consider raising in-state tuition, but, of course, these tuitions have been traditionally low, as a matter of policy, to ensure that higher education is available to all. In-state tuitions, by the way, vary widely as a percentage of out-of-state tuition (as little as 19 percent at the University of Colorado, as much as 48 percent at Ohio University, to take two examples). Schools of music must always remain sensitive to the fact that the poorest student may have the greatest musical talent and attempt to provide the best education possible.

- *Increased fund-raising from private sources.* To hear some people talk, you would think musicians are always on the brink of starvation. In actual fact, music, particularly in the entertainment industries, is an important part of the nation's economy. Schools of music need to tap into the fortune that is made in the music business, particularly given the potential increasing dominance of popular music over concert hall music in educational programs. More private donors from these industries should be called upon to support correlating music education programs.

- *Increased scholarship endowments and endowed professorships.* Increasing endowments will help ensure against future economic shocks.

- *Institutional policy.* Large educational institutions tend to treat their constituent schools separately, so that wealthier areas such as schools of law and medicine are well off, while other areas, such as music and journalism, receive little support. Because instruction in music is one of the most expensive of all subject areas, a number of smaller colleges and universities, particularly privately supported institutions that operate on the fiscal margin, may decide to terminate degree study in music. It takes powerful lobbying on the part of music executives to continually enlighten the leadership of the central administration.

- *Full-time versus part-time faculty.* Many institutions have evolved a two-tier system, in which tenured professors conduct research and teach graduate students, and part-time faculty (even graduate students) teach undergraduates. Not surprisingly, part-time faculty are becoming increasingly restless; at some campuses they are receiving personnel benefits and privileges similar to those of full-time tenure-track faculty. Perhaps a better solution is to convert tenure-track positions, as they are vacated, to renewable term appointments so that our resources can remain flexible to the evolving needs of the profession.

- *Forming partnerships.* Relationships with instrument and equipment manufacturers, even with business and civic organizations, can help to offset constraints on capital budgets. Some schools have formed educational programs with professional musical institutions, such as symphony orchestras and opera companies. Partnerships with professional institutions will be viable only if there is cost sharing of program expenses.

111

These are just a few tangible strategies that music executives and schools of music can follow to cope with the economic constraints under which we operate.

Curriculum

This may be the most difficult category of all. Music executives are increasingly faced with policies intended to restrict, not expand, the number of available hours in undergraduate curricula, and there is more and more information to teach! So, what we are really talking about is reimagining undergraduate and graduate curricula.

The following topics should be included in this discussion: theoretical and aural skills; concepts of composition, improvisation, and pedagogy; and what to leave in and what to leave out in the teaching of historical musicology and ethnomusicology. For students pursuing a professional career as a creative artist, educator, performer, or researcher, I would also include arts advocacy and grant-writing skills, individual entrepreneurship, understanding the business of music, and also understanding the issues surrounding sports medicine and the importance of healthy body mechanics and ergonomics.

It is interesting to note that 56 percent of NAMESU respondents thought that in 2020, schools of music will teach less classical art music and more popular music than now. When given a chance to include popular music in the curriculum, however, 78 percent included musical theatre, but only 11 percent included fusion, and a mere 7 percent favored including reggae, rap, and hip-hop; one mentioned country and western.

Technology

In her keynote address to the National Association of Schools of Music in 1996, speaking of the impact technology has had on contemporary music, the composer Libby Larsen said, "We now have, in addition to the core of classical music education, another core, and that is the core of produced sound [and that] we need to develop a rigorous course of study around this core." There are many curricular and economic issues, though, surrounding the study of produced sound and the implementation of technology in music instruction in general.

Technology has undoubtedly increased productivity in the world at large, but the relatively high cost of implementation may offset immediate economies. As far as advancing learning is concerned, technology itself frequently has its own steep learning curves. Some technology, such as Finale and Sibelius notation software, MIDI technology, and the electronic setup that permits group piano instruction, has been widely adopted.

The University of Oklahoma, along with a handful of other institutions, has demonstrated that Internet2 technology, in the form of a musical videoconference, is sufficiently advanced to permit individual applied instruction. This state-of-the-art experience is virtually indistinguishable from traditional one-on-one instruction, and it will become a powerful method of increasing access to—as well as addressing cost factors associated with—both applied and classroom teaching.

Online instruction will eventually bring more students and teachers within reach of one another as well. While all of these technologies are still in the experimental stages, we should assume that they will continue to advance and become more universally available.

Teachers and administrators may be less enthusiastic about new technology than one might think. Only 7 percent of survey respondents think that schools of music in 2020 should offer online complete degree programs in all areas, including performance. Only 15 percent favor teaching online complete degree programs in music history, theory, and education. They are somewhat more enthusiastic about non-degree programs online, with 52 percent favoring that, and 67 percent are for online general education programs. Apparently two-thirds are for online instruction as long as it isn't about music! It may take a generational sea change in both teachers and music executives before technology is fully embraced as a means of teaching.

We live in challenging but also very stimulating times. Although 4 percent of respondents to my survey are pessimistic about prospects for schools of music in 2020 and 19 percent are unsure, a full 78 percent remain optimistic. Since change is inevitable, let's resolve to embrace change and to manage it to our best and most visionary advantage.

In closing, I am reminded of Leonard Bernstein's Charles Eliot Norton · lectures, entitled "The Unanswered Question," which he presented at Harvard University in 1976. In his conclusion, Bernstein summarized the many disparate musical languages that emerged during the twentieth century, and it occurs to me that the "push-pull" tension inherent in the creation of those new sounds of musical communication is relevant to the challenges facing music executives today as we imagine the school of music in the year 2020.

Bernstein wrote,

> I believe that our deepest affective responses to these particular languages are innate ones. . . . And that all particular languages combine into always new idioms. . . . And that ultimately these idioms can merge into a speech universal enough to be accessible to all mankind. . . . And that their expressive distinctions depend ultimately on the dignity and passion of the individual creative voice. . . . And finally, because all these things are true, I believe that Ives' "Unanswered Question" has an answer. I'm no longer quite sure what the question is, but I do know that the answer is *Yes.*

113

TOWARD 2020: COLLABORATIVE PARTNERING

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Every day we face an increasingly different world, one fraught with change and uncertainty; one in which today's coveted trends become tomorrow's discarded antiquities. In this world, qualitative notions of such things as intrinsic artistic value, creative genius, cultural signifiers, and intellectual breadth are seemingly ignored. The mass media no longer seems inclined to promote art music as a valued art form—something that can be defined in terms of its own inherent self-worth and requires nothing else to give it such value. Our culture seems bent on appending music to something else; we use it to define and reference our visual images, we use it to sell our products, we use it to counterbalance the sterility of our offices and malls, and we even use to keep our elevator boredom in check. We are bombarded by a multitude of bland media, often saturating our senses to a level of total distraction, or, worse yet, to a point where we completely filter out what comes in without any attempt to process a meaningful experience. *Is it no wonder that we share concerns about the future of classical music in this country?*

So what does all of this say about our future? I see a clear message here, one that I'm sure we've all been aware of for a long time, and one that we have all been reacting to in one way or another. The message? Change. Hard change. And not necessarily the kind of change inspired by internal desires to enhance what we are and do. This is real change: change brought about by powerful and pervasive external forces. The kind of change that demands we pay attention; and the kind of change that bodes ominously for those who chose to ignore it.

Regardless of whether we populate institutions of higher learning, work for nonprofit regional orchestras, hold a principal chair in a major symphony, or spend our evenings on the smoky stages of local jazz or R&B clubs, we share a common past and we share a common destiny with those outside of our hallowed enclaves. Yet, we all too often fail to realize that connection. We struggle to achieve our common goals, yet we tend all too often to do it alone. We seem to exist in parallel to one another: not so much unaware as simply failing to see the commonality. By working together we stand a much better chance of successfully harnessing change.

The Scenario

I believe that through effective collaboration between institutions of higher learning and the public and private entities that form the most visible vehicles of music dissemination, we are able to build the conceptual infrastructure necessary to keep our art forms alive and vibrant. Perhaps most critical is the need to draw future generations into the magical world of artistic enjoyment that has propelled generations before us. Educating our youth to the values and benefits

to be gained from embracing art music is critical. Yet, who is really responsible? Too many of our K-12 schools are failing to offer the kinds of curricular involvement necessary to sustain such a life-long interest in music. It disturbs me greatly that our institutions of higher learning have to take on the role of educating our youngest children to the wonders of music. It bothers me even more that traditionally non-educationally based organizations, such as public symphonies, need to take on educational roles that many are woefully unprepared for and too financially stressed to be able to undertake. Yet diverse organizations across the country are rising to the challenge and succeeding beyond many expectations. The St. Louis Symphony, for example, became a national model for how institutions can work together to engage children when they took over a ailing community Music School.[1] They now have a wonderful community music school with over eight locations in various parts of St. Louis.[2] Michael Steinberg, author of *The Symphony: A Listener's Guide* (Oxford U. Press) sees it as the main challenge for the classical music community.[3] Charles Olton, of the ASOL, believes that many orchestras are beginning to find new ways to connect to the people upon whom they depend. That's really good news because it has meant they have had to think more broadly about audiences.

Many, if not most, of the problems facing orchestras today mirror those confronting us in the academic arts programs. There are many tangible and intangible ways in which schools of music and symphony orchestras or other independent arts presenters can and do interlink with and impact one another. And I would posit that nurturing the love of fine music in our young children is critical to all of us. It is a shared destiny. The future of our respective programs lies most heavily on this point. And the burden of working to stem the tide of indifference has defaulted to us as well. We have a common problem, we will fight a common fight, why not do it together? Richard Deasy said it well in a March 1998 issue of *Symphony* magazine:

> No teacher can do this work alone. Nor can any institution, be it a school or organization. To meet the expectation of the national standards and the assessment framework requires a coordinated teaching strategy among the school and the cultural organization. . . . Our artistic heritage and future rest on the excellence of both schools and cultural organizations and on their cooperation in helping children learn.[4]

Partnerships

The University of Wisconsin School of Music has embraced the idea of coordination and is working to implement and maintain a number of cooperative learning partnerships, some old and some new. In fact, our confidence in success lies partly in our past collaborative successes. For example, the Wisconsin Youth Symphony Orchestra (WYSO) program was created in 1966 through the insightful and dedicated efforts of Emeritus Professor Marvin Rabin. From its fledgling beginning with eighty students, the organization has grown to five orchestras

115

serving over 350 students from sixty-eight different schools, representing thirty-eight cities and eleven counties throughout the state. Although the program was originally begun by the university, it was in no position to staff and support the growth of such a program. WYSO quickly and early on transformed into autonomous not-for-profit organization with its own board of directors and nearly a half-dozen paid staff members. Yet, the university continues to work to maintain a strong partnership. WYSO supplies the youth symphony program and administrative staff, and we supply the artistic director and rehearsal spaces. Students in the program benefit from the outstanding orchestral experience and we benefit from having them come to campus and feel that they are a part of our school, and they are our most powerful recruiting tool. In the end, we all win.

National String Workshop. The National String Workshop was founded a number of years ago to help facilitate better string teaching in the public schools. Facing a diminishing pool of teachers, many school districts began to engage music generalists in the teaching of string performance. Although, their lack of adequate training led to a succession of near disasters, these polices stayed in place. The National String Workshop offers those teachers the opportunity to spend several weeks each summer developing the skills necessary to ensure a much greater level of success with their respective string programs. And, of course, the better the string playing in the K-12 schools, the better the string playing in our orchestras.

Educational Outreach. Two years ago, we embarked on our newest educational outreach program. The collaboration not only represents a natural melding of our collective strengths, it also allows us to do what would have been very difficult for either organization to undertake on its own. We both recognize the significant need to work with the public schools in helping them to enhance their arts offerings. An institution such as ours has scores of exceptional graduate students who would be very capable of, and interested in, performing for and working with K-3 schoolchildren. What we lack is more critical: time; administrative and supervisory personnel; and, of course, money to support them. Fortunately, the Madison Symphony Orchestra had enough foresight to hire an excellent educational specialist who has the time and ability to work with the K-3 music educators in designing an effective, curriculum-based program, and to administer it, but she *also* lacks money and, believe it or not, musicians. The Madison Symphony Orchestra is not a full-time professional orchestra: their musicians have day jobs. Even if the money were available, the pool of committed players able and willing to participate in daytime programs are few. The solution was simple: we have the ability to recruit outstanding graduate performance students, and the symphony has the ability to use them in a well-executed curriculum-based outreach program. The money? We split the cost fifty-fifty. Everybody wins: the schools benefit from an excellent educational program, the symphony gains four excellent players, we gain four outstanding graduate students, we each save many thousands of dollars, and both organizations get to share in the benefits of a jointly conceived, highly visible public outreach venture.

116

We also engage in an instrument sharing program with several local groups. Most recently, for example, we jointly purchased with WYSO a $30,000 set of tympanis. We paid half, they paid half. On Saturdays they use it and we get it the rest of the week. We all benefit in very tangible ways. We also make our large instrument collection accessible to the Madison Symphony Orchestra, which, for example, gets access to a much needed contrabassoon without spending $30,000, and my faculty and students benefit from playing the instrument with the symphony.

Cultural Districts. Cultural districts are also quickly becoming the next wave of exciting collaborative trends. Hilary Anne Frost-Kumpf, Director of the Community Arts Management Program at the University of Illinois at Springfield, and author of *Cultural Districts: The Arts as a Strategy for Revitalizing Our Cities*[5], gives numerous examples of how such development projects can benefit both big and small communities. According to Frost-Kumpf,

> More than 90 cities in the United States have planned or implemented a cultural district, positioning the arts at the center of urban revitalization. . . . [and they] can be found in communities as small as Riverhead, New York (population 8,814) to New York City (7.3 million).[6]

Just what is the impact of such districts? It is, indeed, a measurable one. Frost-Kumpf points out that the number of events in the Pittsburgh Cultural District increased from 250 in 1986 to 600 in 1994, with audiences doubling to more than one million annually. In its first decade of operation, the district generated $33 million in public investment and $63 million in private and philanthropic funds, which in turn triggered $115 million in commercial activity. Three years after establishing the Tucson Arts District, 26 of the 112 businesses in the arts district were new; 54 percent had increased their sales volume; and 53 percent had made renovations, at an average cost of $105,272 each. Within four years, the retail vacancy rate declined by 50 percent and city sales tax revenues in the arts district increased 11.7 percent compared with a citywide increase of 7.4 percent.

These numbers are not to be sneezed at. It seems clear that there continues to be significant untapped markets for the arts and that creating cultural districts seems to be one strategy with the strong potential for a win-win ending. Clearly, the performing arts can stand to benefit greatly from such plans, and it behooves us all to become as knowledgeable and proactive as we can and to position ourselves as driving forces behind such plans.

The University of Wisconsin, the City of Madison, and the Madison Symphony are becoming very involved in just such a project. Spearheaded by two incredible private gifts totaling $127 million, the city is now creating a city-block-sized facility capable of supporting the space needs for many of the significant public performing arts groups in the city. Initially, the university was pretty much left out of the discussions since we had no vested financial interest. However, the School of Music, in partnership with the University of Wisconsin Arts Institute, decided to spearhead a drive to create a complementary arts district on

117

our campus. Physically, we are located only a short five blocks from the new city facility. By getting involved in city planning processes and in joint city/university planning processes, and by garnering the support of the upper administration of the university, we are poised to succeed. Our goals were initially quite modest: we want to strive for common signage designed to aid in locating performance spaces and parking facilities, we want to implement a university-wide joint box office that can link in with the city's facilities, and we hope to develop strategies on attaining a greater level of joint publicity with other organizations in the city. But most importantly, we want to benefit from the increased attendance and arts awareness that result from these efforts. The actual resulting of this partnering process is a University-driven vision to create an entire arts campus consisting of two city blocks worth of new physical facilities that will work in concert with the city facility to create a comprehensive arts community and coalesce the specific needs of the city and the complementary needs of the university committee. Everyone is potentially a winner.

Conclusions

Of course, I occasionally hear from others in the campus environment that perhaps we are misguided in our efforts to work so hard at promoting public visibility. After all, isn't our mission first and foremost to educate our students? If the university cannot foster arts on the cutting edge (and the resultant loss of audience that often follows), then where else can it happen? They stress that market forces will inevitably drive us towards the middle, and ultimately hamper our true mission: specifically, that we ought to be focused squarely on pushing the threshold, representing and promoting the cutting edge, and that we ought to leave the public to others. Clearly, this *is* part of our mission, but perpetuating an awareness and commitment for our existing art is also critical to our mission. We cannot simply leave it to the commercial forces to effectively promote what we do. We also owe it to our students to train them to function as caring public musicians.

Being publicly visible is also a good political strategy. Presidents, chancellors, provosts, and deans are very aware of their university's presence within their communities. Strong town-gown relationships are essential to the university, and what better way to promote a visible cooperative presence than through collaboration in the arts. We are already visible. By working together, we become visible *and* cooperative, a combination that can garner significant political clout. According to our recently-retired chancellor, David Ward, the arts and athletics *are* the visible faces of the university. The arts on our campus draw more visitors each year than the rest of the university combined, with the exception of athletics. And, our campus arts generate more press coverage than any other campus organization besides athletics. It is clear that our School of Music has much to gain from our collaborative affiliations, but it should also be clear that *both* partners stand to benefit. I encourage any and all of you to explore the potential gains that can derive from partnering. Benefits can be drawn from something so simple as sharing a contrabassoon.

118

Such collaborations can be lucrative as well. As I mentioned earlier, the St. Louis Symphony Orchestra has developed a strong partnership with community music schools. When the symphony began these efforts, annual giving to the symphony blossomed from $3.5 million to $6 million annually, a 70 percent increase.

Where does all of this leave us? Much better off than where we were, I dare say. Art music is an integral part of the fabric that makes up our lives and culture. I will do my best to see that we keep this art form alive for future generations. Only collectively do we gain the strength to hope to make a significant difference. Schools of music and symphonies have long had strong affiliations, and, as we expand into uncharted territory I hope that we will do it together. There is safety and strength in numbers. By partnering as equals, we gain the advantages that will help us to make a difference.

Endnotes

[1]*Christian Science Monitor* (10/11/98).
[2]St. Louis *Post-Dispatch* (11/20/1997).
[3]Michael Steinberg, The Symphony: A Listener's Guide, Oxford University Press (October 1996).
[4]Richard Deasy, *Symphony* (March 1998).
[5]Hilary Anne Frost-Kumpf, *Cultural Districts: The Arts as a Strategy for Revitalizing Our Cities* (Americans for the Arts, 1998).
[6]Hilary Anne Frost-Kumpf, *Cultural Districts: The Arts as a Strategy for Revitalizing Our Cities* (Americans for the Arts, 1998).

MUSIC LEARNING ONLINE: EVALUATING THE PROMISE

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We carry out many kinds of tasks, both instructional and noninstructional, in the course of our activities. In only a few of these, however, does technology-based interaction from remote locations play an active role. In this paper, I will examine the potential uses of distance learning technologies to enhance some of these tasks. After making some general observations, I will describe two projects under development at Indiana University that illustrate two different uses of technology in instruction. I will conclude by discussing some of the issues that must be considered when evaluating possible investments in instructional technologies.

Distance Learning Technologies

The term *distance learning* is very general and encompasses a number of approaches. The traditional (pre-Internet) model involves a student purchasing course materials (such as a textbook, course packet, or a set of tapes), then mailing assignments to an instructor who grades them and provides limited feedback. For a number of reasons, this model is wholly inadequate for most musical activities.

The Internet improves the picture considerably. It provides a number of new options for students to access content and to interact with an instructor and other students. Some of these are listed below. It is worth noting that these technologies are not mutually exclusive—in some cases they may be combined in various ways, depending on the needs of the application.

- Streaming audio and video, in which prerecorded or live media are delivered to a user's computer. In the case of video, the resolution (image size) is quite small, the expense of this technology is relatively modest, and a limited amount of interactivity with individual users is now possible with low-cost web cams.
- Interactive video, in which cameras, microphones, and monitors are installed in two or more locations and interaction can take place. This technology is more expensive than streaming video and requires specialized hardware at both ends. Video quality can vary, but is typically rather

jumpy. Schools with access to Internet 2 or dedicated fiber-optic networks (such as an in-state network connecting college/university and high school campuses) can expect better quality.

- Web-based course management systems, which provide the ability to post syllabi, calendars, assignments, readings and images, and links to web resources. Most also support discussion forums and live chat and provide tools for sharing documents among groups of students. Examples include LearningSpace, Blackboard, or WebCT.

- Web-based delivery of content. Much information can be simply posted online in based HTML format. The user's experience is largely passive, similar to reading a book, but with the possibility of multimedia (graphics, hyperlinks, as well as streaming audio and video). More sophisticated presentations can be made using animation software, such as Shockwave or Flash. If interaction is needed, then a programming environment is required. This might include the use of Java, JavaScript, Director, or Authorware.

Music Activities

Many of the tasks schools of music perform can be transformed, enhanced, or extended through the use of the technologies described above. Our core task, of course, is the direct instruction of our students. Musical instruction occurs in a variety of settings: individual instruction in applied study and composition; the collaborative environments of large and chamber ensembles; classroom-based courses devoted to the development of aural, keyboard, performance, analytic, and historical-compositional skills (i.e., harmony, counterpoint); and more traditionally structured lecture or seminar courses in areas such as history, literature, education, and theory

Computer-based instruction has been used for many years for practice in music rudiments, aural skills and, to a lesser extent, the study of harmony. For the study of specific works of music literature, a number of innovative CD-ROMs were published in the early 1990s with extensive historical and analytical discussions of various compositions. These are local approaches, however, involving locally installed software, and generally used as a supplement to a traditional course—they do not involve distance learning.

The most common use of distance learning technologies is in classes that are most like typical classes in other disciplines—those that make use of readings, research, and discussion. Such courses can take advantage of general-purpose courseware management systems (WebCT, and others mentioned above), which have been developed for use across a wide variety of disciplines. Courses using these technologies can make it easier for teachers looking for professional development opportunities, and they can be useful in reaching the still largely untapped audience of "adult learners"—those wanting to learn something about music but who are not interested in study at the major level. (More on this below).

121

Distance learning involving courses such as music theory, aural skills, and to some extent music history is complicated, however, by special problems found in music: the need to listen to recordings, to view and edit scores, and to work with idiosyncratic character sets, such as figured bass symbols. Much music theory instruction involves skill-building, both compositional and aural. These require a much higher degree of interaction and are supported by the classroom management programs mentioned above. The software simply doesn't exist right now to effectively handle the kinds of music notation required in these classes (Roman numbers, figured bass). Even when music notation files can be submitted to an instructor, the feedback-revision cycle is relatively slow. In short, this approach is not particularly effective in such skill-oriented classes. The Music Fundamentals Online project described below illustrates one approach to distance learning that addresses some of these concerns.

In the area of applied music study, two-way video can be used to do a certain amount of coaching from remote locations. This will never be as satisfactory as live instruction because that often involves physical repositioning of the body (posture, hand position, etc.). Nevertheless, for occasional use, it could be convenient in certain situations. For example, linkages between on- and off-campus multimedia studios would permit master classes between recruits and faculty, which could enhance a school's ability to recruit from a wider geographical area. It could also enable master classes between current students and master teachers across the country or overseas. Auditions conducted from remote locations could be sent to faculty audition committees by video link, rather than by a cassette. A live video exchange involving the Indiana University International Vocal Ensemble and a group in eastern Europe provided a kind of cultural exchange that would otherwise have been impossible (short of planning an overseas trip for the ensemble's many dozen members).

Performance activities are, of course, the hardest to project into a distance learning environment. The special kinds of collaboration involved in chamber music and larger ensembles are virtually impossible to duplicate outside the immediate proximity of one's musical partners. This doesn't mean that some kinds of experimental musical collaboration are not possible using, say, interactive video, but it is safe to assume that such activities will remain the almost exclusive province of our rehearsal halls.

More modest technologies, such as one-way audio and video streaming, can be effective tools. In addition to providing adjuncts for traditional courses, this technology will be a necessary component of any web-based instruction involving music literature. (See the description of the Indiana University Digital Music Library project below). Streaming audio or video can be used for other functions as well. For example, recruiting and admissions could benefit from the delivery of multimedia presentations highlighting our institutions, virtual reality tours of facilities, and streaming audio highlighting ensemble and faculty performances.

Music Fundamentals Online

Music Fundamentals Online (MFO) is a course being developed at Indiana University that is aimed primarily at pre-college music students. It is intended to improve the preparation of incoming music majors for the rigorous music core curriculum. This improved preparation will reduce or eliminate the need to provide remedial instruction in the music rudiments at the college level. Such remediation is currently done either as a separate course or as a substantial chunk taken from the first semester course in the core curriculum. In either case there are either financial or pedagogical costs to both the student and the institution. Requiring students to arrive with a mastery of music rudiments will help ensure that the preparation level of students beginning the core curriculum is more consistent and will make it easier to get to more advanced topics in the curriculum. It will also save us from diverting space and personnel resources to remedial instruction, and it will save the students (and their parents and the state that is underwriting in-state tuition) the cost of paying for that remediation.

MFO is a self-contained course, meaning there is no instructor. It is web-based, so it is available to any student with Internet access. It is modular, so that students need complete only those parts of the course they have not already mastered. It is therefore also self-pacing. Perhaps the most distinctive feature of MFO is its emphasis on active learning. Rather than simply presenting information that the student reads passively, MFO engages the student with animations that illustrate points, and it mixes the presentation of concepts with highly interactive activities. These activities engage students in mastery-based skill-building interactions, in which levels of difficulty are carefully planned and feedback is designed to lead students to understand the cause of their mistakes.

Although informal testing has verified that the approach taken in MFO seems to be highly effective, it has certain limitations. First, it generalizes only in part to topics in the core curriculum itself. Though it could be extended to cover some skills and topics covered in the music theory core, it is not a general-purpose solution. A second limitation is the high development cost associated with this kind of instruction. Seeded with a generous federal grant, it has taken several years to get the course to near completion. In addition, the lack of human interaction may prove to be a stumbling block for some students. It is well documented that students lose motivation when engaged in long-range, self-paced activities, and they also benefit from working together with others. Therefore strategies need to be devised to help students remain on task and to have a sense of "community"—things that are not inherently present in the MFO approach.

At this time, MFO is still under development. It is expected to go online in early spring, 2002. A pair of demonstration lessons is available at the MFO web site: http://theory.music.indiana.edu/mfo/.

Indiana University Digital Music Library

The Indiana University Digital Music Library (DML) project is a major research initiative with broad potential for both on-campus teaching and distance

123

learning. Its goal is to establish a digital library testbed system for music. It is being built on the VARIATIONS project, which delivers high-quality digital audio to computer workstations and classrooms, replacing reserve cassettes and CDs. A multidisciplinary effort, the DML project involves faculty from the university's Bloomington and Indianapolis campuses in the departments of Music, Information Science, Law, and Computer Science, as well as librarians and technologists from the Indiana University Libraries and University IT Services.

Though the project involves multidisciplinary research in areas such as usability, metadata, intellectual property, and networking, its most visible manifestation will be the development of user interface applications for music library and music instruction applications. It is aimed at a variety of user types, including library patrons, students in classes on campus and off, and instructors. During the development process, we are working with a number of satellite sites in the U.S. and abroad (Illinois, Massachusetts, Northwestern, Kings College—London, Loughborough, Oxford, Waseda) to assess both technical and programmatic aspects of the project.

The Indiana University DML will provide integrated access to music in multiple formats (audio, high-resolution score images, encoded scores, and eventually video). It will support delivery of content to a wide range of users over a wide variety of networks (from high-speed Internet 2 down to dial-up modems). Through the Multimedia Music Theory Teaching Project, it will support the creation of classroom presentations and student lessons. These lessons will integrate and synchronize the DML holdings, a music notation editor, form diagrams, and other music visualization techniques and support the ability to pose questions and accept and evaluate answers. The DML will support teaching in both traditional courses and in courses that are perhaps entirely online.

The DML is being implemented in stages, with updates scheduled for release approximately every six months until the end of the project in October 2004. For more information, visit http://dml.indiana.edu/.

Some Issues

It is prudent to proceed intentionally when considering implementing a distance learning approach. In this section, I summarize what I believe to be the major issues to keep in mind.

Reasons to Consider Distance Learning

If the answer to any of the following questions is yes, then it is worth considering a distance learning solution for a new or current program.

- Will it improve access to an existing program? People who cannot participate in a program because of time or geography might be able to, given a distance learning environment.
- Will it help reach new audiences? Distance learning technologies can help reach students who wouldn't know about a program, including those in other parts of the country, international students, and nontraditional students.

124

- Will it improve the effectiveness of an existing task? In some cases, computer-based solutions can improve a task currently done another way.
- Will it generate new income, save cost, or both? The attraction of favorable financial returns is self-evident.

Questions to Ask

To help determine if a distance solution is appropriate and practical, a number of questions need to be considered.

- Is the intended audience, whether new or existing, important to my school's mission? This is a strategic decision no different than that undertaken for any new initiative.
- Will the audience have the required technology? A great idea that cannot be used by the target users because the technical requirements are unrealistic is of no use.
- Is there an existing solution to the problem you are trying to solve? There are so few people working on distance learning problems that it is foolish to duplicate work someone has already done unless you can do it better or in a way that is uniquely suited to your situation.
- Have you accurately assessed the costs versus the benefits? Up-front expenses for technology-based projects can be high. Will the solution be usable long enough, or does it provide a sufficiently valuable result to make it worth the expenditure?
- What help can I get from other units at my institution? Many schools have units already in place to support some kinds of distance learning. Many schools provide courseware management software campus-wide. There may be units that can provide free support for digitizing content. The campus may already have the ability to deliver streaming audio or video, and it may already support two-way video conferencing. Take advantage of campus expertise and technical infrastructure as much as possible.
- Are strategic partnerships possible? A consortium of institutions can sometimes do things more efficiently than one can alone. Partnerships with state educational institutions can yield startup funding for innovative projects.
- Is there sufficient faculty interest to sustain the project? Imposing a solution without having faculty on board simply to support and carry out a project doesn't work.
- Are adequate resources earmarked for development? It is easy to underestimate the costs to get a project going. A realistic assessment is essential.
- Have adequate support and maintenance resources been provided for? Consider the cost of labs, network infrastructure, studio equipment, servers, software, and so on. Also, technology solutions require ongoing support— a realistic assessment and commitment to providing this is essential.
- Is the proposed technology appropriate? Many approaches are available for different circumstances. Make sure the approach chosen will be effective.

- Have intellectual property issues been studied? The legal issues involved in the online use of copyrighted materials for instructional purposes are complex and undergoing continuing refinement. In any solution involving the transmission of copyrighted materials, it is prudent to ask your institution's attorneys to review your plans.

Other Considerations

A murky topic in the area of distance learning is the intellectual property rights of the content itself. Particularly if faculty are developing content (whether instructional or in a recording), there should be agreement on who owns the rights to that content—the developer or the institution.

Developing a distance learning program can be time-consuming. Can you assure the faculty members involved in its development that their efforts will be considered as valuable as their other teaching or research responsibilities?

Resources for Ideas

Many resources are available with ideas for distance learning in music specifically and in general. The proceedings of the annual Technological Directions in Music Learning conference (held in San Antonio each January) are available online (http://music.utsa.edu/tdml/). The Association for Technology in Music Instruction publishes a Technology Directory each year, hosts a conference that meets jointly with the College Music Society, and has an active e-mail discussion list (http://www.music.org/atmi/). Finally, the following book describes approaches to technology-based instruction across a variety of disciplines, formats, and styles: *Teaching with Technology: Seventy-Five Professors from Eight Universities Tell Their Stories*, ed. David G. Brown (Bolton, Massachusetts: Anker, 2000).

Acknowledgments

126

DISTANCE LEARNING IN MUSIC EDUCATION: THE FREDONIA EXPERIMENT

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Models of the New Distance

The Internet has changed so much of our life, including education. One can participate in any kind of course, from anywhere in the world, at any time. Internet-mediated coursework is different, however, from previous examples of distance learning.

Coursework administered by mail, often known as correspondence courses, was a constant part of my childhood. My father took several correspondence courses in electrical engineering and sales technique to further his college education. Full-time working and a growing family did not allow him the luxury of attending regular college classes. The defining characteristic of those courses by mail was *distance*. The student taking the course understood that he could be in a different part of the country and have access to education.
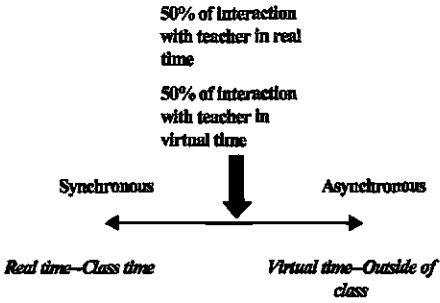
Time, at least in the sense that the teacher sent written materials, the student read the material and submitted assignments—again by mail, and waited until the teacher returned the graded assignments—was understood as a minor variable, but not a defining characteristic. The content of these courses, the *nature of knowledge* probably was not unique when compared to any standard course with a similar topic. Neither of these two aspects of the course—nature of time or knowledge—was considered a unique teaching variable in distance education.

Distance learning mediated by the Internet has changed how we define the word *distance*. Students participating in courses on the Internet are often on the same campus, often meet with the teacher on a regular basis, and often participate in a regularly scheduled class with other students. Rather than reflecting actual geographical distance between teacher and learner, *distance* can now be seen as a metaphor, that describes differences in the nature of time and knowledge involved in class presentation and student learning. More accurately, the nature of time will be described as the dialectical relationship of synchronous and asynchronous time. The nature of knowledge will be described as the dialectical relationship of declarative and procedural knowledge. (Dialectical, in this sense, means that each aspect of a relationship defines the other. Polarities of knowledge or time are not unique, but understood as some percentage of the other.) *Distance* is more accurately defined as relative position between these polarities.
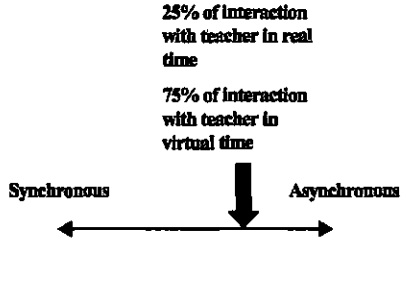
Models of Time

Synchronous time is what we call *real time* or actual class time. Asynchronous time can be understood as virtual time or interactions that happen at different times for the student and the teacher. In the following models and examples, synchronous and asynchronous time is represented as a continuum with different
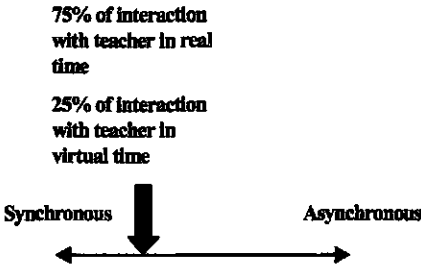
Figure 1

50% of interaction with teacher in real time

50% of interaction with teacher in virtual time

Synchronous   Asynchronous

Real time—Class time   *Virtual time—Outside of class*

Model #1 of Teacher/Student Interaction--Time

Figure 2

25% of interaction with teacher in real time

75% of interaction with teacher in virtual time

Synchronous   Asynchronous

Model #2 of Teacher/Student Interaction--Time

Figure 3

75% of interaction with teacher in real time

25% of interaction with teacher in virtual time

Synchronous   Asynchronous

Model #3 of Teacher/Student Interaction--Time

Figure 4

Synchronous   Asynchronous

Traditional class lecture, demonstration, or group work   *Online discussion, chat, group projects*
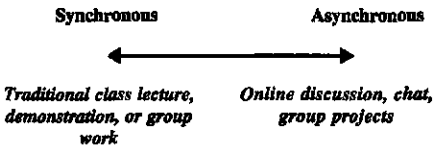
Example #1 of Teacher/Student Interaction—Time

Figure 5

Synchronous   Asynchronous

Mixture of traditional and nontraditional teacher-student interaction
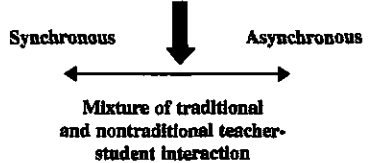
Example #2 of Teacher/Student Interaction—Time

128

types of student/teacher interaction and class examples. (These models and examples will be referenced later as part of the Fredonia Experiments.)

Models of Knowledge

Declarative knowledge is what we call facts, knowledge about, and theories. Procedural knowledge can be understood as real-life, how to do something, or muscle memory. In the following models and examples, declarative and procedural knowledge is represented as a continuum with different types of student/ teacher interaction and class examples. (These models and examples also will be referenced later as part of the Fredonia Experiments.)

Figure 6

Figure 7

Procedural

Doing, How to, Real-life

50% active doing
50% learning about

Facts, Theories,
Knowledge about   Declarative

Model #1–Types of Knowledge

Procedural

25% active doing
75% learning about

Declarative

Model #2–Types of Knowledge

Figure 8

Procedural

75% active doing
25% learning about

Declarative

Model #3–Types of Knowledge

129

Figure 9

Procedural

Active class participation

Internships

Projects/applications

Process

Lecture-information delivery

Discussions of information

Class notes

Product   Declarative

Example#1 of Course Knowledge Activity

Figure 10

Procedural

Mixture of doing and learning about
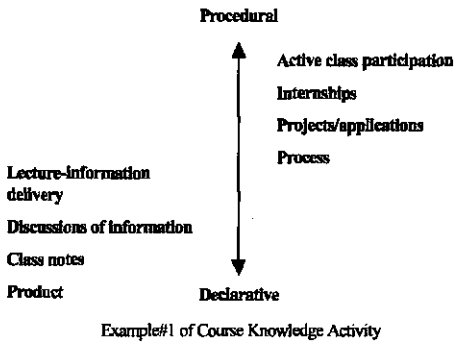
Declarative
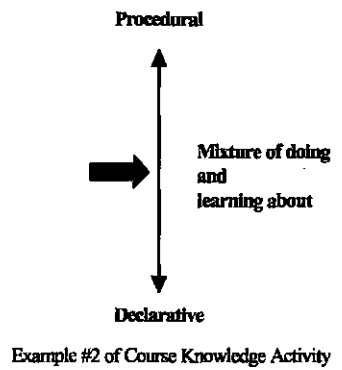
Example #2 of Course Knowledge Activity

Matrix of Time and Knowledge

To better understand the nature of the relationship of time and knowledge in distance education, especially as it relates to class examples in the Fredonia Experiments, I have developed a matrix of time and knowledge.

Figure 11

Procedural

Asynchronous

Synchronous

Declarative

Matrix of Time and Knowledge

130
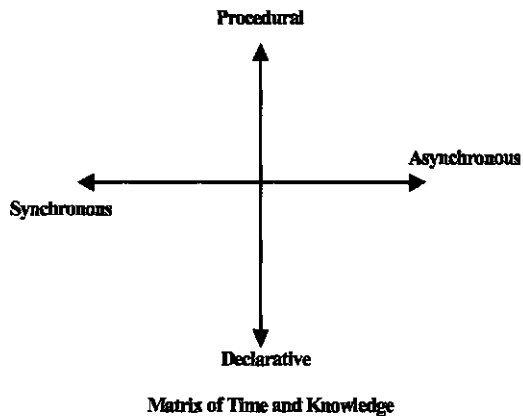
Plotting a point that represents a course on the matrix will describe the nature of time and knowledge of a particular course. For instance, an undergraduate course in music research often relies on declarative knowledge and some involvement researching a topic or replicating an experiment. It usually involves the active interaction of the teacher with the student. Such a course might be different from a graduate music research course that involves active research by the student, with the teacher reading and evaluating written reports and having one-on-one meetings.

Figure 12
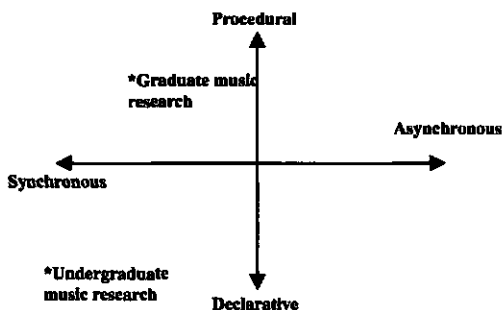
Example #1 of Traditional Music Education Classes

Elementary music methods classes often are procedural in orientation, with active teacher involvement and imitation by students. Lesson plans and video taping occasion teacher interaction in an asynchronous way, but the primary focus is traditionally synchronous. Student teaching supervision by definition involves much more procedural knowledge than declarative, with evaluation by cooperating and supervising teachers in a synchronous manner. The advent of video taping and other forms of recorded assessment signals asynchronous participation by the teacher or supervisor.

Figure 13
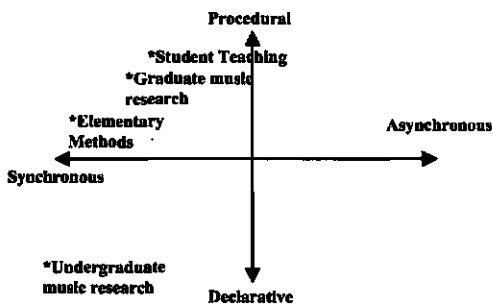
Example #2 of Traditional Music Education Classes

131

Fredonia Experiments

Seven years ago, I began to use the Internet in teaching several classes at Fredonia: undergraduate and graduate music research, elementary methods, music education foundations, and student teaching. I used the Internet in a variety of class formats (see previously described models and examples) and teaching styles to explore the relative strengths and weaknesses of using the Internet as a teaching tool. As is common in such situations, the experimental use of new teaching tools often necessitates a strong sense of adventure, naiveté, and missionary zeal. And like most experiments, not all results were positive.

My first attempts involved total use of the Internet for content delivery and classroom interaction in all classes.

Figure 14

Experiment #1—Internet Music Education Classes
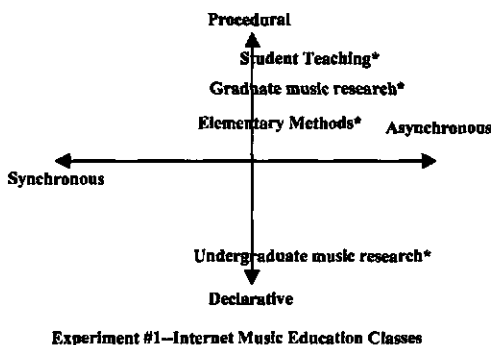
After three years, I concluded that the use of the Internet as a teaching tool had the following positive benefits. It:

- accommodates busy schedules of students
- attracts professionals in other areas desiring certification or graduate work
- involves faculty redistribution of time
- produces greater diversity of students
- generates more thoughtful discussion and reflection by graduates and some undergraduates
- allows more efficient delivery of information

I also noted the following problems:

- lack of immediate interaction and intervention, especially with undergraduates
- procedural activities of making music
- testing and assessment
- lack of student motivation and discipline, especially of undergraduates
- loss of personal contact
- lack of discussion, especially peer-to-peer interaction in undergraduates
- increased faculty time
- high failure rate (20-30 percent in some undergraduate classes)

132

For the next four years I experimented by varying regular classroom contact time and varying the type of knowledge emphasized in a similar manner to the models presented earlier. I had two major goals: increasing discussion and lowering failure rates, especially with undergraduates.

The results of those experiments are as follows:

- The nature of knowledge (procedural and declarative) is more influential on the nature of teacher-student interaction (synchronous and asynchronous) than the reverse.
- Personal teaching style and student learning style are more influential on the success of Internet-facilitated coursework than anything else.
- Graduate students universally love the use of the Internet in coursework, while undergraduate students are mixed in their support.
- Discussion is the least successful undergraduate student behavior for all aspects of the matrix, but especially for asynchronous time.
- Information delivery is the most successful aspect for all aspects of the matrix.
- Teachers learn much more about students in Internet-facilitated coursework, than the reverse.
- Failure rates for undergraduates are strongly influenced by the nature of teacher-student interaction. They are higher for asynchronous and lower for synchronous.

Discussion of Findings

The Internet has changed education; but is that change good? The results of my experiments clearly demonstrate that there is a profound and positive influence when the Internet is used in teaching. Just as clearly demonstrated are problems that appear to be intractable.

Much has been written about independently motivated students who do extremely well with Internet-mediated courses. I found this to be true, especially for graduate students. Undergraduate students who have facility with the written word, are independent, and are otherwise self-motivated do well with any model of Internet course. Less successful are undergraduates who have adopted classroom strategies of noninteraction. Such students find the one-to-one type of instruction (that is, tutorial) and required personal responses to be difficult. They can not "read" or interpret the teacher's intentions unless there is visual and aural involvement in a synchronous environment. These students exhibit a general lack of a "comfort level." Teachers, on the other hand, learn much more about their students than is ever possible in traditional classes due to the quantity and quality of individual and student responses.

Yet, teachers have noted similar problems in traditional classes. What appears unique is that the individual problems are much more obvious in an Internet-mediated course since individual responses are more often required. The extent that an Internet teaching model imitates traditional class approaches seems to parallel traditional class successes and problems.

133

Assessment of coursework is different, stressing teacher guidance rather than direction, student evaluation rather than testing, and making sense of information rather than accumulation of facts. While this is not unique to Internet models of coursework, the Internet does seem to facilitate these outcomes. What does not appear to be as successful is to try to teach over the Internet using traditional teaching strategies. Tangential to this observation is that we must help our students devise strategies of not only finding appropriate information, but also discerning its validity.

Discussion remains a difficult behavior to promote over the Internet. Regardless of the model of teaching interaction and type of knowledge, undergraduate students do not discuss successfully, especially in peer-to-peer discussion. There are successful postings of opinion and of content summaries, but reflective interactions between and among students over the Internet is limited. When there are interactions, the quality of such responses is disappointing. Such observations are counterintuitive: given time to formulate a thoughtful response, asynchronous discussion should include depth of thought, with give-and-take to all responses. Perhaps such a goal for discussion is no more and no less a disappointment in traditional undergraduate classes. Teachers sometimes misjudge the quantity of student talk for quality of student discussion. The Internet, with written and ongoing threads of discussion, helps us quantify discussion in ways we have never used before. Perhaps traditional problems related to discussion are magnified when we use the Internet?

Despite all the problems encountered in these experiments, the successes were numerous. Graduate students demonstrated unusual depth of thought and preparation. Given that many of our graduate students are teaching full-time, Internet mediated courses allow real-life and immediate application of content and discussion of issues. As a teacher I became much more exacting in my assessment, discerning (perhaps for the first time) the difference between quantity and quality of discussion. I also became much more organized in the written content of the courses (especially discussion), since my words had the potential to haunt me for long periods of time. Students' learning styles, habits, personal traits and history, and personal and academic progress were much more obvious. When a teacher knows more about a student, then the chance of improving teaching for that student is multiplied.

Music courses, traditionally procedural and synchronous, have the potential to be successfully presented using the Internet if technology improves speed and clarity of video and if internships are integrated. Improved video will allow us to participate in a student's activities, such as student teaching, in ways that are more efficient and effective. Internships will allow us to integrate and monitor procedural types of knowledge to better utilize special environments and populations. Finally, the Internet will allow greater flexibility in teaching and learning. This potential is the future of distance education in music education.

Links

http://www.yahoo.com/education/distance learning
   Links to a wide variety of distance education resources, research, and information.
http://www.uwex.edu:80/disted/index. html
   Distance education related links including courses, upcoming conferences.
http://www.cde.pus.edu/ACSDE
   Web site for the American Center for the Study of Distance Education at Penn
   State University.
http://www.usdla.org
   United States Distance Learning Association.
http://www.uidaho.edu/evo/distglan.html
   Distance education at a glance.

A COMPARISON OF FACULTY EVALUATION DOCUMENTS AND PROCEDURES

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Most people, both in academia and in the "real world," view the evaluation process as being inherently negative. We tend to think of an approaching evaluation (written or verbal) with fear and anxiety. This is certainly the case for the person being evaluated. No matter how great our self-confidence and resilient our ego, we know we are not perfect and dread having our shortcomings dragged into the daylight. But I suspect that many evaluators also dislike the evaluation process. After all, it is not particularly comfortable to sit in judgment of others.

One of my goals has been to do everything possible to turn this inherently negative process into a positive one. You will note that one of the purposes of annual evaluation cited in the attached synopsis is "to raise faculty morale, build confidence, and reinforce positive performance." Let me describe two steps we have taken to help achieve that purpose.

First, as all of you know, the list of activities submitted by music faculty members on an annual report can be bewildering. There are all sorts of clinics, master classes, workshops, recitals, compositions, arrangements, transcriptions, publications, recordings, and so on. And even within any one of these types of activities, there is a bewildering series of nuances. For example, are all recitals equal? Of course not. There are solo recitals, chamber recitals, shared recitals, and performances with orchestra. Some recitalists develop new repertoire annually; others trot out the same tired recital they have been playing for years. Is the venue more or less significant? Is it a prestigious invited recital or a "swap" recital (for example, "I'll play at your school and you can play at mine" for file-building purposes).

No matter how honestly the evaluator tries to discriminate among these seemingly endless variants, the faculty member frequently believes that the value of the activity was somehow underestimated. It is for this reason that we created our "Greatest Hits" addenda to the annual report. In the areas of professional activities and service, each faculty member attaches a list of what *they* believe to be their five most significant achievements. This puts much of the weight of the evaluation within their control. Now *they* must sift through all of their myriad activities and identify the five that they think are the most impressive.

This not only makes the faculty member feel that he/she is more in control, it also makes the evaluator's job more manageable. When a given list of five activities are all "biggies," it is rather obvious. It is equally obvious when the faculty member runs out of impressive accomplishments after two bullets and is scrounging to make three mountains of the remaining molehills.

Second, I distribute the written evaluation prior to the annual conference. Much of the written evaluation is simply a recitation of the (valid) five accomplishments the faculty member has submitted. When the annual conference begins, I ask if they wish to discuss anything specific from the written evaluation. In nine cases out of ten, the answer is that he/she submitted the relevant activities and that they were properly acknowledged. At that point, I simply lean back and ask, "Well, how's it going?" That launches us into a less formal, tension-free chitchat about all manner of things. The faculty members seem to enjoy this unstructured opportunity to engage in a dialogue with the music executive. And I rather enjoy it too. After all, some faculty members are on your doorstep daily ("Have you got a second?"). Others adopt a lower profile and weeks can go by without running into them. The evaluation conference, largely disengaged from the tension-ridden obligation of detailed discussion of job performance, becomes a great time to reconnect with individuals and find out what's on their minds.

Let me also call your attention to three things to be avoided if at all possible. The first is quantification. Of course, if one of the purposes of the annual evaluation is to create the merit increment rankings, some quantification is inevitable. But we try to hold off any kind of quantification until the last possible step in the process. I suspect that we are tempted to quantify in an attempt to make the evaluation process *seem* to be more objective and scientific, ideally removing questionable human judgments. The problem is that even in quantifying we inevitably exercise subjective judgments. Also, in starting down the road of quantification, we snag a tiger by the tail. Where does it stop? Is a solo recital of new repertoire at a smaller venue (perhaps 41.5 on a 100-point scale) more significant than a repeated chamber recital at a large venue (rating a cool 39.5)? Even in such a case, *someone* must render a judgment. And if we try to legislate that kind of judgment, we end up with such a complex numerical system that the faculty member may as well enter the activities into a computer and let the software create the evaluation.

Second, I strongly advise you to fight against any attempt from upper administration to impose a quota system. Several years ago, our administration decreed that no more than 40 percent of the faculty in any department could be ranked in the top two (of five) categories. For several years, the exact quotas changed (for example, must be 10 percent in lowest category, and so on). This is an inherently invalid process. For one thing, a bell curve (or any other predetermined curve) will not apply to a small sample such as twenty faculty members. Second, if you have been rigorous in your searches, your annual reviews, your third-year reviews, and your tenure reviews, how is it possible that 60 percent of your faculty members are average or below? Finally, if you tried to create a foolproof

137

system for demoralizing faculty, this would be it. Here are people who have been achievers all of their lives. They were the best singers in the church choir; they made the top band at college; they were accepted to graduate school and even earned a doctorate. Now they join your faculty only to be told that they are below average! Fight any such quota system with your last administrative breath.

Finally, beware of change. This may sound odd. But people generally dislike change. The University of Texas at San Antonio has changed the annual evaluation process every year for the last twenty-three years! Someone always has a better idea of how to do it. As a result, those faculty members never know what to expect. It creates a very unstable atmosphere and adds to the tension surrounding the annual evaluation process. With each new dictum from on high, the music department must go back to the drawing board to apply the new system to our unique circumstances.

Now let me share a caveat—what is, in my experience, one of the greatest pitfalls in all of this. In trying to create a more positive aspect to the evaluation process, one is tempted to exercise some very humane psychology. This concerns the inevitable faculty member who is "on the bubble"—the untenured faculty member for whom the jury is still out. He or she may or not make it. In more humane (less litigious) days, one tried to build up such an individual, offering guidance, succor, and encouragement. Thus one might begin the annual evaluation with a recitation of the positive aspects of the job performance. Then one might suggest that there were certain areas in which there were "concerns." These days, that is a very dangerous approach. Be careful about those opening positive comments. The next time you hear them will be when the faculty member's lawyer reads them back to you at the grievance hearing or court trial following denial of tenure! At the very least, keep those potentially damaging positive comments verbal—not written.

Finally, let me share with you my overall view of the evaluation process. First, it is amazing to witness all the angst over a process with so little actual impact. Given the typical range of merit raises these days (often about 2 percent), the result of being ranked, as a "II − " or a "III + " is often less than one dollar per day! Yet we spend tremendous amounts of time, energy, and emotion on perfecting ever more elaborate systems. And I guess my main thought is that the complexity of the system may be of little or no importance. The fact is that if the music faculty trusts the administrator; if they believe him or her to be fair-minded, evenhanded, and prone to reasonable common sense, *any* evaluation system will work just fine. And conversely, if that trust is not present, no system— no matter how elaborate—will work.

OPEN FORUM: THE ORGAN, THE HYMNAL, THE CHOIR—WHAT'S THEIR FUTURE IN CHURCH MUSIC?

CHOIRS IN WORSHIP: PRESENT PRACTICE AND FUTURE DIRECTIONS

MILBURN PRICE
Samford University

"Choirs are culturally irrelevant."[1] So said (James Emery White, writing in the early 1990s about musical implications of the church growth movement, particularly as it impacts worship practices. White noted that a large number of churches had chosen to replace choirs in Sunday morning worship services with what he termed an "ensemble-led" worship experience. In other words, praise teams are "in" and choirs are "out" because "a choir simply isn't a part of the contemporary cultural experience among the unchurched."[2] In fairness, I must note that White did acknowledge that a majority of growing, innovative churches have retained the use of choirs. That caveat notwithstanding, the fact remains that, over the past decade, many churches *have* made substantial changes to the musical content of their worship services, in both style and resources. One of those changes, in a number of churches, has been the elimination of the choir or the markedly obvious lessening of its role in worship.

With this development now a reality in many settings, the question is legitimately raised about the long-range future of choirs in church music ministries. Thus, I have been asked to address this part of the future of church music in our session today. I do not claim special gifts in crystal-ball-gazing. To quote Mark Twain, "I find it very difficult to predict, especially as it relates to the future."

Without offering mystical insight into the future, I would nonetheless like to respond in two ways to the idea that "choirs are culturally irrelevant" in the church in 2001 and beyond. In the first place, the author of that dictum simply doesn't know the full range of American musical culture well. Admittedly, the gurus of the church growth movement take particular notice of the impact of popular culture upon the attitudes and practices of the American public, especially the "twenty-somethings" and "thirty-somethings." And, admittedly, many persons in that segment of our population have, indeed, had their musical tastes strongly influenced by the styles and modes of popular music. However, other cultural influences are to be given their due. Membership in the American Choral Directors Association (ACDA), the principal professional organization for choral conductors in this country, is near an all-time high. Current membership is now

20,149 (as of one week ago), compared to 15,584 ten years ago and 11,001 twenty years ago. That is an increase of over ninety percent in twenty years. Each of these members represents a choral program of some kind: college/ university choir, high school choir, middle school choir, elementary choir, community choir, church choir, professional choir. At regional and state levels of activity within ACDA, there are today more opportunities for choral leadership training and group performance than ever before in American culture. Overall quality of performance standards also have never been higher. If you have attended a divisional or national convention of ACDA, you know what I mean. If you have not attended such an event recently, I encourage you to do so. If you do, you will quickly be assured that, in today's American culture, choirs are not "culturally irrelevant."

But what does this have to do with church choirs? If there are today more choirs than ever in American culture, and if the performance standards of these choirs are, in the aggregate, at a high level, what are the implications of this situation for church music—particularly for church choirs? What are the choristers trained in the high school and college/university choirs supposed to do when they go to church—leave their involvement in and love for choral music at the door?

This leads me to my second response to the notion that "choirs are culturally irrelevant": how can any meaningful aesthetic expression that acknowledges the grace of divine gift be irrelevant? The issue is stewardship in its broadest application—as a concept that implies faithful development and stewardly utilization of *all* of God's gifts, including the gift of music. When those persons come to church whose love for and skill in the choral art have been nurtured in other settings, is there to be no place for them to present their unique "sacrifice of praise" using their vocal giftedness? Is the church's nurture of the musical art in general and the choral art in particular—for centuries inseparable from its worship and other ministries—to be laid down before the altar of popular culture? Is choral music in the church to become the cultural dinosaur of the twenty-first century? I don't think so.

An interesting thing is happening. Some of those new congregations that began as ardent proponents of what is being called "contemporary worship," with its user friendliness and the ubiquitous praise teams and praise bands, have discovered that there are in the congregation some folk who want to sing collaboratively, and not just with congregational singing. And some of those congregations are forming choirs, not for every week, but at least for occasional events. Also, some of the formerly "traditional churches" that abandoned their choirs as they embraced unquestioningly the new ways of doing worship have discovered that they lost something important in the process. Out of that discovery, choirs are being reborn. They may not be singing Bach (either Johann Sebastian or Fred [Bock]) nor Handel nor Britten nor John Ness Beck. . . . But they *are* singing collaboratively . . . and that's a start.

140

So what does the future hold? To be honest, I don't know. But I have spent my professional life motivated, at least in part, by the compelling notion that there is something potentially ennobling, inspiring, and transformative that takes place when a group of people combine their voices, minds, and hearts in the re-creation of a worthwhile piece of choral music. I am not yet ready to lay that conviction aside!

Endnotes

[1]James Emery White, *Opening the Front Door: Worship and Church Growth* (Nashville, Tennessee: Convention Press, 1992), 91.
 [2]Ibid.

OPEN FORUM: RETHINKING CONTENT AND CONTEXT

MUSIC EDUCATION AND THE FUTURE OF THE MUSICAL ACADEMY

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GARRY OWENS
Texas Tech University, Lubbock

At many sessions at this 2001 NASM conference, we have talked about the two crises in music education: the critical shortage in the number of K-12 music teachers we are preparing, and the shortage of new music education professors to teach them. We would like to suggest that this problem is not isolated to music education but, rather, calls into question the role and content of a classical education in music in the musical academy of the future. While there *are* problems in music education, we will have a difficult time taking the bold and innovative steps to remedy these problems until the very place that houses the discipline— the school of music—faces the future at the same time. The solutions apply to everyone.

We believe that the future of schools of music and music education are linked through history and are part of the natural evolution of the American musical academy. As music education became a more prevalent part of K-12 education in the first half of the twentieth century, public education turned to colleges and universities for the ready supply of music teachers. Many schools of music were founded or grew because of the need for K-12 music teachers. As our national experience in teaching and learning music grew, so too did our understanding of the role of music in society and education. The exponential increase in research in music as a cultural and social phenomenon—in the social, psychological, cultural, aesthetic, historical, educational, creative, emotional, educational, recreational, and medicinal/spiritual roles of music in our society—found its roots largely from research in music education. Just as music education has played an important role in the past, we believe it will play a significant role in the future.

Yet, in spite of this heritage, music education today continues to hold an almost secondary position in the American musical academy. Even in those schools where majors in music education make up a majority of students, music education is often viewed with a certain lack of respect on the part of performance and academic colleagues. Music education faculty members are often not viewed

as serious scholars or performers. Performance faculty members resist accepting music education majors into their studios. The battle continues over admissions standards for music educators versus performance students. Music education students are usually given fewer and smaller scholarships than are performance students.

For many reasons, we are not sure that this pattern can continue. A concomitant change is taking place in the role and purpose of all institutions of higher education. A 1999 report of the Kellogg Commission on the future of state and land grant institutions, entitled *Returning to Our Roots: The Engaged Institution*, suggests that three overriding characteristics will define institutions of higher education in the future:

- Refocus institutional organization and mission to respond to the needs of today's students—and tomorrow's—not yesterday's.
- Enrich student experience by bringing both research and engagement into the curriculum and offering practical opportunities to balance pedagogy and philosophy.
- Put critical resources, knowledge, and expertise to work on the problems, facing the communities these institutions serve.[1]

If the findings of the Kellogg Commission are correct (and we all know that our institutions are changing for many reasons), then the future will require a new blending of pedagogy, philosophy, and experience within the academy, so, that new relationships can be established between music schools and the diverse communities that surround them. This *is* fertile ground for music education—and schools of music—in looking at the future. The implications, for *all* students of music regardless of the discipline they study, are significant.

Typically, higher education has developed the same solution to programmatic needs: add more discrete courses to an already bloated curriculum. That industrial—or modernist—paradigm defined institutional capacity by *share of market*. As more and more students were pouring into schools of music between 1950 and 1980, the number of students and the number of specialties, degrees, and programs defined institutional capacity. The growth of K-12 music education is what gave our music schools much of their share of market.

We would like to submit another model for your consideration, one that our two schools have been exploring for the last two years. We believe that in the contemporary school of music in the future, the paradigm is now shifting from *share of market* to *share of mind*. This paradigm goes beyond defining institutional success by the number of credit hours generated, how many courses our students have taken, or the number of degrees we offer. Rather, this new paradigm is beginning to determine how much our students are able to demonstrate that they know *and* how they are able to apply the delivery and understanding of that musical content in different kinds of musical and institutional contexts. How we prepare our students to use their musical minds in new ways will redefine the study and experience of music within the academy. If schools of music are to retain their almost singular position of providing the core of professional performers, teachers, creators, and scholars in music for this country, then a rethinking

TABLE 1. CHANGING THE PARADIGM FOR A SCHOOL OF MUSIC

INDUSTRIAL PARADIGM	INFORMATIONAL PARADIGM
Holding on to structure, content, tradition, and experience	Traditions become springboards; respect for the past, but applications for the future
Preserving musical heritage and Western European cultural traditions, with token amounts of world music	Linking heritage and tradition to diverse musical cultures and experiences both in the school of music *and* across the university and the community
Unidimensional: discrete curriculum, disciplines, and content areas	Multi-dimensional: integrated, multi-disciplinary content applied in multiple contexts
Making and experiencing, recreating, and performing	Understanding, making, experiencing, knowing, creating, improvising, and performing
Place based, course, degree, and credit driven	Place based *and* community related, an interrelationship of content and experiences
Undergraduate and graduate students	A community of musicians, students and consumers, in the school and across the university and the community
Distinct career roles: teacher, scholar, composer, conductor	Music resource specialists with skills that allow them to shift careers, emphasis, and roles
Skills in traditional, primarily acoustic performance	Multiple skills in performing and creating in multiple media: acoustic, digital, personal musical technology

of the interrelationship of content and context in curriculum, program, and experience is part of that leadership.

In many ways, this shift in paradigm suggests fundamental changes in the way in which we have structured our schools, delivered instruction, and assessed achievement. For many this is intimidating. It suggests changes but not abandonment of the traditional mentor-apprentice roles that are a crucial part of our instructional delivery. It suggests new interactions between faculty and disciplines throughout the curriculum, not just in music education. It employs the pragmatic use of technology and media to add important new dimensions to the ways in which we exchange, share, and create musical information and media. It suggests different kinds of relationships among music professors, and between the university and the community. It means a different kind of institutional leadership.

Asking questions about a change in program and direction is always risky in higher education. Faculty conceptions of a high-quality school of music have been shaped by paradigms that have been formed in many other institutions and, not surprisingly, faculty members tend to hold on to the institutional paradigms formed during graduate school. How often do we hear, "But at Yale, Michigan,

or Indiana, we did this or that." Starting change when everyone thinks that his or her historical paradigm is right can be daunting!

But no institution can, or should, replicate any other. This is precisely what we have dealt with during the last two years at the University of Minnesota-Twin Cities and Texas Tech University in Lubbock. Our institutions are somewhat similar in that nearly 50 percent of our enrollments are in music education. The circumstances that generated these initiatives were different, and yet they came from similar directions. Both revolved around one part of a change in administrative leadership. At Minnesota, Jeffrey Kimpton's arrival in 1999 came after an extensive strategic planning process in which the College of Liberal Arts challenged the School of Music to envision its future and determine what kind of leader it wanted to help lead faculty, students, staff, alumni, and community to a new place. At Texas Tech, Garry Owens's arrival, also in 1999, brought a period of questioning, reflection, and exploration that resonated with faculty who were eager to strengthen the academic and musical mission of the school. The Texas experience has also been energized by the need for a new physical facility for the school of music, and for the creation of a new college of visual and performing arts.

What is most important about our experiences is the tremendous amount of faculty dialogue and interaction across disciplinary lines that spawned the new ideas and created new collaborations and new programs. At both of our institutions, being able to ask the critical questions was—and is—imperative to the process. What can our students *do* with their musical education and experience in the future? Are they prepared to use their experiences and apply musical knowledge in new and different contexts? Do we give them the specialized skills that they need on the one hand, and the larger ability to transfer musical knowledge and experience to new contexts on the other? Are we trying to share our musical knowledge with new groups of students, both inside the school, and in the university and community? These questions lie at the heart of the content/context issue, and are about the difference between knowledge repeating and knowledge creating institutions and whether the knowledge that is repeated *and* the knowledge that is created is of broad use in sustaining our future. It is the difference between market share (courses taken, credits received) and share of mind (content learned, competencies developed and applied in a broad number of contexts).

The model in Table 2 has been a point of reference for our discussions about the core issues facing our schools, a model that organizes what we might expect in terms of achievement and outcomes for students facing a career in music.

In both of our schools, this model has pushed a series of questions about curricular and programmatic development.

Content: What is the relationship between the content areas that we require for our students? How must that content be redefined for students whose musical leadership will lie in a very different century than the last? Are there restructuring-sof traditional content relationships that actually add strength and rigor to student experience?

145

CONTENT CORE AREAS	PROCESSES	EXPERIENCES AND ROLES
CONTENT and CONTEXT: Theory and composition, sightsinging/ear training, keyboard skills, music technology, and improvisation; musicology, ethnomusicology, sociological and psychological foundations, cultural studies, and traditions	Perceive

Understand

Know

Compare and contrast

Demonstrate/perform | Studio, classroom, rehearsal, and performance

Observation of practice
• Studio
• Rehearsals
• Classroom
• K-12 classroom
• Performance |
| APPLIED: instrumental/ percussion, voice, keyboard, and string applied study | Apply

Teach | • Community

Roles:
• Mentor |
| TEACHING AND PEDAGOGY: music education and therapy, pedagogy and methodology, psychology of learning, collaborative | Analyze

Synthesize

Create | • Apprentice
• Tutor
• Performer
• Creator/composer
• Teacher
• Director/conductor |
| CREATIVE/EXPERIENCE: performing ensembles, chamber ensembles, contemporary directions, composition, and outreach | Improvise | • Coach
• Practicum/student teaching
• Independent teaching |

- Exhibitions of knowledge in the applications of content, process, and experience:
- Personal: exams, applied juries, compositional jury, writing, presentations, demonstrations, coaching, peer teaching, student teaching
- Group: chamber or large ensemble performances, group projects, compositional jury
- Integration of content, process and experience into technology
- Program assessment and evaluation—student, faculty, and community
- Career growth, understanding, and development
- Outreach and engagement in the university and the community

Teaching/Learning Process: What kinds of processes in music learning must students use to fully understand and apply the academic and musical content that we deem essential for them? Are we providing the right kind of hierarchy of musical, cognitive, creative, and perceptual processes that will allow the application of content in new and shifting contexts?

Experience: What is the interplay of roles and the structure of experience that we use to develop the applications of content and process?

Expectations and competencies: How will our students demonstrate the musical knowledge that we feel is important for them to have? Are there new ways in which we can ask students to use the content—in performance, creative activities, teaching—to demonstrate their understanding of content and the ways in which it is applied?

Structure and Organization: How does the organizational structure of the school—in disciplines, governance, and experience—support new content/context relationships by vertical *and* horizontal lines of communication?

Outreach and Service: How will the school of music use this new framework to build the connections, programs, and outreach to the larger university, community, state, or region?

Our work with this process has had similar, yet different effects in both institutions. The Minnesota experience started with a series of dialogues with faculty, staff, and students soon after Kimpton's arrival, when faculty members, energized by the intense conversations surrounding the strategic planning process and the search, indicated that they wanted more substantive opportunities to talk about the future. Since frequent dialogue across disciplines and programmatic boundaries is the glue that holds change together, this was a unique opportunity to take a substantive look at major issues in a unique and collaborative manner. As more and more dialogue sessions were held, the more complex issues were identified, common ground established, and a general consensus for specific solutions helped the faculty take a broad position of leadership. Faculty restructured the undergraduate core curriculum, integrating technology, improvisation, and theory in a more rigorous and comprehensive five-semester program that will ultimately incorporate personal composition and creativity for all students. Graduate faculty devised secondary areas of concentration in theory, musicology, composition, and pedagogy for DMA students wishing to have experience in multiple disciplines to meet the demands of the current job market. Faculty and staff worked to remodel the building, design and integrate new technology installations, revise recruiting, toughen admissions, and increase communications and public relations programs. The success of new curricular and programmatic interactions led administration and faculty to work together to create a revised constitution and innovative new interdisciplinary governance structure that crosses the traditional disciplinary and undergraduate/graduate boundaries. A university mandate to update the tenure code for all professional schools led to an integrated tenure code, salary-merit review process, and post-tenure review system. These efforts continue to spawn new collaborations between faculty, ensembles, divisions, and the community and to forge new relationships with alumni and galvanize development activities.

As a part of a campuswide strategic planning effort at Texas Tech University, the School of Music Executive Committee—comprised of the chairs of music

147

theory/composition, music history/literature, keyboard, music education, strings, voice, and conducting divisions, along with the director and associate directors for undergraduate and graduate studies—embarked on an examination of all aspects of the school's operation, with particular attention directed toward a review of the undergraduate curriculum. From those ideas, an action plan was developed and implemented.

During the 2000-2001 academic year, the Executive Committee met biweekly to begin to forge a strategic plan, seeking focused input from faculty colleagues along the way. In May 2001, the School of Music faculty approved the strategic plan draft, which eventually spawned a two-day, full faculty retreat before the beginning of the fall 2001 semester. The retreat, facilitated by Kimpton, set three major objectives: *(a)* to review and comment on action strategies for the various elements of the strategic plan; *(b)* to examine present strengths, opportunities, weaknesses, and threats; and, *(c)* to lay the foundation for our curricular study. With respect to curriculum building, the faculty began to reflect on the kinds of things that our students would need to know and be able to do after graduation.

During the fall of 2001, School of Music faculty members attended three meetings dedicated solely to an interchange of ideas on curriculum. In preparation for these sessions, faculty members were provided with various readings that were designed to enrich the discussion. Throughout these sessions, the intent was not to place any restrictions or limitations on our thought processes. Rather, we concentrated on how we might weave essential competencies throughout an undergraduate curriculum that would accommodate our students. During the spring of 2002, a Curriculum Team, broadly representative of the entire School of Music faculty, was appointed for the purpose of addressing two major curricular issues: *content*—shaping competencies into curricular elements; and *context*—organizing optimal learning settings. Throughout, we have been careful not to be obsessed with minutiae such as credit hours, class placement within a four-year program, or load factors, so that, rather, we might reflect fully on the vital issues of content and context. Importantly, all through our discussions we have tried to discover ways by which we might *connect ideas* and *foster synthesis* with the ultimate goal of providing the student with the tools necessary for *application* within new and different circumstances. Interestingly, many members of our faculty have met of their own volition to discuss common goals for their students. Additionally, we have visited several school districts in Texas to interview practicing teachers concerning their collegiate teacher education programs and to solicit their notions on content areas that we might wish to include within our music education curriculum.

Throughout this process, the Tech faculty examined the precollege experience with the hope that we might discover ways by which we might enhance our students' preparation for admission to the School of Music. In that regard, several ideas have emerged: *(a)* utilizing our web site to disseminate information on frequently asked questions such as, What is it like to be a music major? What will I need to know to be successful? How many hours will I be expected to

give to practice, study, and the like?; (*b*) provide tutorial programs on our web-site that could hone students' music listening skills, both on their major instrument/voice and/or music literature in general; and (*c*) offer an explanatory overview of the curriculum on which the student is about to embark. Furthermore, we have committed to providing structured orientation sessions during the fall semester of the first year that will deal with such questions as: (*a*) What are the various elements contained within my curriculum? (*b*) How do the elements of my curriculum connect? (*c*) How can I maximize my success as a music major? Additionally, we are restructuring our audition process to begin to assess more than just a student's performing ability, by looking at other essential skill areas such as writing, speaking, thinking, and creativity. Hopefully, a well-designed curriculum, preceded by vital precollege skill enhancement and coupled with a broader audition assessment, will yield students who can be fully engaged in the curricular experience and, thus, achieve a greater degree of success.

Neither of us would say that this work is easy or too hard. It requires a constant checking of temperatures of the faculty, individual lobbying with those who may be hesitant, constant vigilance that all ideas and opinions are being valued, and an open atmosphere so that everyone is listening to each other. This process is enriched by asking tough questions; asking why we do something the way we did is as important as asking "why not" and "what if" as we hypothesize new directions.

From our experiences, we found that harnessing the creativity of individuals and institutions by challenging the status quo is not a threat to the future of a school of music. In fact, we believe that we all have before us the next great opportunity for growth and expansion of our mission and purpose in American higher education, opportunities in which we can reengage our musical "share of mind." As we go about this work, that process will help us develop a new respect for the existing traditions that we all have, but it will also give us the energy to create new musical and academic relationships between those who will create, perform, research, teach, and consume music in the future.

Endnote

[1]The Kellogg Commission, *Returning to Our Roots: The Engaged Institution* (February, 1999).

149

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

First General Session

Sunday, November 18, 2001

President David Tomatz called the meeting to order at 3:15 P.M. and welcomed those assembled. He introduced James Richard Joiner who led the membership in singing the National Anthem; a newly composed piece by David Ashley White ("Many Roads and Many Songs"); and "America the Beautiful." The president then asked attendees to observe a moment of silence in memory of those who lost their lives in the tragedies of September 11, 2001, and in appreciation and respect for the professionals and volunteers who continue to give their lives and talents in the causes of rescue, justice, and peace.

President Tomatz then introduced Honorary Members Joyce Bolden; Lyle Merriman; Robert Thayer; Himie Voxman (attending his 49th meeting); and Robert Werner. Also recognized were William Hipp, immediate past president, and Tom Lee from the American Federation of Musicians. He then asked music executives who would be retiring in the coming year, followed by those new to NASM, to stand and be recognized.

Finally, President Tomatz introduced those seated on the podium, as follows:

Karen Wolff, Vice-President
David Woods, Treasurer
Jo Ann Domb, Secretary
Dan Sher, Chair, Commission on Accreditation
Don Gibson, Associate Chair, Commission on Accreditation
Lynn Asper, Chair, Commission on Community/Junior College Accreditation
Frank Little, representing the Commission on Non-Degree Granting
    Accreditation
Stephen Anderson, Chair, Nominating Committee
Cynthia Curtis, Chair, Committee on Ethics
James Richard Joiner, Song Leader
Samuel Hope, Executive Director

President Tomatz called on the chairs from the three accreditation Commissions in turn for their reports. Reports were delivered by Frank Little, Lynn Asper, and Dan Sher. Each report gave a brief summary of actions taken by the respective commission during the past week, and announced that the full report of commission actions would be mailed with the next newsletter. (The reports

150

of the commissions appear separately in these *Proceedings*). As the outgoing Chair of the Commission on Accreditation, Dan Sher took a moment to thank the Associate Chair, Don Gibson, members of the Commission on Accreditation, and the all those who conduct site visits. He thanked the membership for electing him, and expressed his appreciation for the opportunity to serve the organization. Maryville University in St. Louis was welcomed as a new member institution.

Treasurer David Woods was recognized and gave the Treasurer's Report for 2000-2001. He reported that the financial status of NASM was excellent. He referred the membership to details as outlined in the written report each had received, including total assets of $2,589,055. A motion by (Mr. Woods and W. David Lynch) to accept the Treasurer's Report was Passed.

President Tomatz next recognized Cynthia Curtis to give the report of the Committee on Ethics. She reminded the membership of scheduled sessions during the Annual Meeting with the Committee on Ethics. She encouraged the membership to read the Code of Ethics, to make sure faculty members understand it, and to ensure that all parties are working under the Code.

President Tomatz then called on Executive Director Samuel Hope, who made several logistical announcements and introduced the NASM staff.. Remaining at the National Office were Willa Shaffer, Jan Timpano, and Karen Applegate; present were Karen Moynahan, Chira Kirkland, Kimberly Tambroni, and Nadine Flint. Mr. Hope thanked the Wenger Company, Steinway and Sons, and Pi Kappa Lambda for sponsoring social events during the annual meeting. He reminded the membership to attend the open hearings, each of which would occur twice. He asked the membership to complete the questionnaire regarding future annual meetings.

Mr. Hope next directed the members' attention to NASM *Handbook* changes that were recommended by the Board of Directors and awaited membership approval. A motion by Catherine Jarjisian and John Krebs to approve the proposed *Handbook* changes was Passed.

President Tomatz next delivered the President's Report, the text of which appears separately in the *Proceedings*.

Finally, the chair of the Nominating Committee, Stephen Anderson, was called upon to introduce the candidates for office in the association. Noting that the election would take place the following day, Mr. Anderson issued a final call for write-in nominations, which would take twenty-eight signatures to be placed on the ballot.

The session was recessed at 4:15 P.M.

Second General Session

Monday, November 19, 2001

President Tomatz called the session to order at 11:15 A.M. He introduced guests at the Annual Meeting, including the following officers of music fraternities and sororities:

Ann Jones, Delta Omicron
Rosemary Ames, Mu Phi Epsilon
Daryhl Ramsey and James Morris, Phi Mu Alpha Sinfonia
Ginny Johnson, Sigma Alpha Iota

These above representatives came to the podium and asked Executive Director
Samuel Hope to come forward. They presented him with a plaque in recognition
of his service and outstanding contribution to cultural advancement in America.
The membership responded with enthusiastic applause.

President Tomatz then asked Samuel Hope for the Executive Director's
Report. Mr. Hope referred the membership to his written report in their registration
materials (and also in this volume of the *Proceedings*) and thanked the member-
ship for their support. He remarked about the large-scale volunteer effort from
the membership: 125 participants in the Annual Meeting, 130 evaluators doing
60-70 visitations requiring minimally 50 hours of volunteer work each; and 24
elected members of the Commissions that meet twice a year for five days each
time. He also commented on the remarkable output of the small staff of nine
full-time and two part-time workers for all the arts accrediting associations. He
mentioned of September 11 as a graphic example of what it means to hate
civilization and to try to destroy it. He reflected with gratitude on NASM's
purpose beyond itself and its great goals, including determining what we should
know. The text of the oral report appears separately in the *Proceedings*.

President Tomatz recognized Stephen Anderson, who once again introduced
candidates for office and conducted the election. Ballots were distributed to
member institutional representatives and then collected for counting by members
of the Nominating Committee and NASM staff.

Finally, President Tomatz introduced Jaroslav J. Pelikan of Yale University,
who delivered the annual meeting's principal address, "Music as Metaphor."
Professor Pelikan's credits include writing twenty-eight books and receiving
honorary degrees from thirty institutions. He is a Bach enthusiast and collaborated
with Robert Shaw. He said that his life was shaped primarily by church and
university, but also by librarians and musicians. He stated that all people carry
on conversation in metaphors and gave a brilliant speech about metaphors and
music, with particular references to Wagner's *Ring* cycle. The complete text of
this address is contained in these *Proceedings*.

The session was recessed at 12:35 P.M.

Third General Session

Tuesday, November 20, 2001

President Tomatz called the session together at 9:20 A.M. and invited the
chairs from Regions 1-9, in turn, to give the reports of their regional meetings.
These reports are published separately in these *Proceedings*.

President Tomatz then recognized retiring officers Dan Sher and Terry Apple-
baum from the Commission on Accreditation; Cynthia Curtis from the Committee

on Ethics; Stephen Anderson and the Nominating Committee for 2001; and retiring Regional Chairs Tayloe Harding, Roosevelt Shelton, and William Ballenger.

The newly elected NASM officers were announced as follows:

Treasurer: David Woods
Commission on Non-Degree-Granting Accreditation, Member: Frank Little
Commission on Community/Junior College Accreditation, Member: Eric Unruh
Commission on Accreditation:
    Chair: Don Gibson
    Associate Chair: Jon Piersol
    Members, Baccalaureate Category: Charles Boyer, Mark Wait
    Member, Master's Category: Patricia Taylor Lee
    Member, Doctorate Category: Ronald Ross
    Member, At-Large Category: Wayne Bailey
Nominating Committee:
    Chair: Dan Sher
    Members elected by the Board of Directors: Ed Kvet, Tayloe Harding
    Members elected by the membership: Melvin Platt, Lesley Wright
Committee on Ethics, Member: Julia Combs

President Tomatz expressed his appreciation to Samuel Hope, Karen Moynahan, Chira Kirkland, and other members of the staff. There being no new business, he declared the Third Plenary Session of the 77th Annual Meeting of NASM adjourned at 9:40 A.M.

Respectfully submitted,
Jo Ann Domb
Secretary

REPORT OF THE PRESIDENT

DAVID TOMATZ
University of Houston

It is a pleasure for me to welcome you to this annual meeting of our National Association of Schools of Music. I want to thank you for being here. It would be easy to respond to our fears and to lack the courage to continue living our lives. But you are all here, you are heroes and very much appreciated.

It is customary for the president to report to you on the activities of NASM and to offer observations about our operations and possible directions. Let me start my report by saying that it is a very great honor to be chosen to serve as president of NASM. Thank you for voting for me for this office. I mention the voting because at last year's convention when the candidates were announced and asked to stand, I was seated next to our keynote speaker, the eminent composer John Adams. When the chair of the nominating committee announced that our nominee for president *is* David Tomatz, John Adams said to me, "My God, the nominee for president *is*... that sounds like the old Soviet Union." I tried to explain to him that we have a tough election to choose a vice president who normally then serves as president elect. But he was enjoying my discomfort too much to listen to any explanation.

During this past year my beautiful wife, Ann, and I attended a tremendous number of professional music performances, including twelve operas in three different cities, symphony orchestra performances, chamber music and solo recitals, early music concerts, excellent church music performances, and some popular professional events. Of course, we attended many university performances and some young-artist student concerts. We think of ourselves as consumers of music and we enjoy it.

There are two observations about these performances that I think are relevant. From our perspective, the overall quality of professional and student performance seems to be extraordinarily high, and improving. The other observation, something I gave a great deal of thought to, is that an overwhelming number of the performers and composers we heard were individuals who had received all or part of their education in an NASM school. Even a number of the European contingent have NASM school credentials.

Probably everyone in this room can point to a number of successful graduates who are now scaling the heights as professional performers, composers, professors or teachers. Collectively, we should probably all be patting one another on the back and saying, "A job well done". Congratulations to all of you, to your schools, and to the work that you do on a daily basis to achieve such success.

It was not always this way. Although it may be a cliché to say that America is very young, I think it valuable to look at those years before 1924 when NASM was founded. America came out of the Civil War an agrarian society without the population base or financial resources to match the educational and musical

154

infrastructure of the Europeans. Consider that in 1800, more than 90 percent of our population was engaged in agriculture. This figure changed to 50 percent by 1900 and is now less than 5 percent. America's major industrialization and urbanization took place during the post-Civil War years, providing the financial resources to develop our educational and arts institutions.

I am going to use some descriptive early twentieth-century quotes from unpublished speeches by Rubin Goldmark that can be found in the New York Public Library. You may recall that Goldmark was one of the American pioneers who was an important composer, a teacher of a who's who in American music, including Aaron Copland and George Gershwin, and an important spokesman of the times.

At a twenty-fifth anniversary celebration of the Institute of Musical Art in New York, Goldmark recalled music education in the old days:

> Now, there has been no lack of music schools throughout the length and breadth of this great land. Wander about the streets of almost any city, and see the shingles in the windows: "Conservatories of Music" "Lessons in Vocal and Instrumental" "Instruction in Harp, Cello and Mandolin." There are even correspondence courses offered for those who would learn to play the saxophone by night or would know how to write a symphony in 20 lessons A vast amount of harm has been done by these self-styled music schools. Forty years ago—even thirty years ago, a musician had to go to Europe to study—everybody went to Europe to study.[1]

In a speech of welcome to New York for the principal of the Royal College of Music, Goldmark made similar observations about the past:

> When I think back only as far as my own boyhood days—I remember that the whole length and breadth of this vast country contained only two symphony orchestras—both of them in this city. Today—eleven cities have excellent symphony orchestras, and many other communities are beginning to make efforts toward the establishment of such.[2]

In a final quote, at the retirement ceremony for the Head of the Columbia University Music Department, Goldmark commented on the growth of music in higher education:

> It must be a source of the keenest satisfaction to musicians to observe that most of our great colleges and universities are taking music more seriously. They are doing their share toward giving Music that place which it must have in the life of the nation—not as a luxury—not as a pleasing pastime, as it is still considered by far too many—but as a cultural and patriotic necessity.[3]

How does this relate to us, to NASM? It does, and in remarkable ways. When you consider that our important musicians had been educated in Europe or through the European models, and that our institutions were truly fledgling, two early decisions by the founders of NASM must be considered revolutionary. These decisions continue to have profound impact.

The National Association of Schools of Music was founded in 1924 as a volunteer organization to set minimum standards for the granting of degrees in music, and to work for cooperation and understanding between schools. At this

same time, when central European composer theologians were declaring tonality dead and their conservatories continued to train performers like carpenters or plumbers, our NASM founding fathers were declaring that every student musician must function regularly as a performer, a listener, an historian, a composer, a theorist, and a teacher. Secondly, they declared in 1927 that musicians must be educated beyond the music disciplines, thus establishing the liberal arts as integral to professional curricula in music.

Music conservatories and universities in Europe are just now struggling to match this breadth of knowledge found in our American degree programs in music. The European model has been to educate performers who are only performers, historians who are only historians, and so on. The concept that all music students must study history, theory, composition, performance, and pedagogy of music is antithetical to the pervasive European model. Even now, with the advent of the European Union, an addition of one liberal arts course to a standard music curriculum is considered a milestone accomplishment.

In America we have produced legions of broadly educated musicians who can and do function successfully in multiple roles in the music profession. How many of you, for instance, in your music careers—before becoming administrative paper pushers and brush-fire experts, served in varying roles in the music profession? It happens all the time.

Perhaps of even greater importance, because of these early decisions in NASM, our broadly educated students can also participate in the American dream by selecting other professional career paths. I know that everyone in this room can point to their graduates in music who are now successful bankers, lawyers, stockbrokers, doctors, and computer and technology professionals. This is a spectacular achievement and success story in our history, one that would not be possible in the European models available to our early NASM founders. By choosing to educate our students broadly, a principle that obtains today, our students flourish in every aspect of the music profession and throughout our open, free-market economy.

NASM continues its great success as a volunteer organization. We now serve as the accrediting agency in music in higher education, where organizational leadership is owned and governed by the membership. NASM follows strict adherence to the policy of peer review in the accreditation process. This is in contrast to the policy of some other accrediting agencies that involve other constituencies. When individuals not conversant with NASM or with our profession ask me what it means to be an accredited program in music, I like to compare it to the medical profession. There are doctors who have completed their degrees and are practicing medicine, but to become a Board Certified physician means that you have gone beyond the minimum and allowed yourself to be tested in a tough peer review process. Accreditation in music is similarly an important affirmation of the efficacy of your program and gives you the highest standing through an established rigorous peer-review process.

156

Our operating policies are clearly spelled out. By tradition, the management style of NASM is corporate with the Executive Committee, in response to membership ideas, setting policies of the association to be carried out by the executive director and staff. All decisions are made through consultation with many sources and with careful consideration to their immediate and long-term effects upon the membership and the profession. Every decision is evaluated for its effect on maintaining the flow of trust between the association and its institution members.

Personally, having now served on the Executive Committee for three years, I can say that I have never been involved with an organization that is more responsive to its membership than this one. We have had strong presidents, most recently Bill Hipp, Harold Best, and Robert Werner, individuals of impeccable integrity and excellent vision. But in reality, you are the most important members of this organization. I encourage your involvement at every level. If you have an idea, a thought, a way to help your colleagues or organization, write a letter to the national office and it will become part of our agenda. Please don't be afraid to stand up and express any opinion. Without you we do not have an organization. You are NASM.

Year in and year out there is high praise for Sam Hope, our executive director, Karen Moynahan, our associate director, and the terrific staff of our NASM office. I join the chorus in singing their praises, not just because they are efficient, thoughtful, hard working, cost conscious, and responsive to us, but because they understand the central role of self-governance in a volunteer organization and have worked to avoid developing a central bureaucracy. We all know that in many of our large universities the higher administrations have become bureaucratic in their functioning, and it often seems to them that the university exists for the administration rather than for students and faculty. Our NASM staff understands their role of service to our member institutions and to our elected governing committees. We are indebted to our staff and to our past elected leadership for this ongoing governing structure.

In accomplishing their jobs, our staff, individually and collectively, consistently win high praise from schools throughout America for the thoughtful assistance they give in solving problems relating to curricular and other matters. For example, in recognition of his remarkable work on their behalf, Sam Hope was recently awarded an honorary degree from Marywood University in Scranton, Pennsylvania. Sam, please accept our warmest congratulations for this well-deserved recognition. I don't want to suggest that the honorary degree from this fine Catholic school has gone to Sam's head, but I have discovered that it is easier to get his attention if I address him as Monsignor or Your Holiness.

During the history of NASM, the leadership and membership have constantly been confronted with new and different issues that are discussed, studied, thought about, and then acted on. Consider the important decisions that have been made in recent decades about the importance of improvisation and world music in our curricula. Technology as an issue will be with us for the foreseeable future

although we have already devoted much time, energy, and resources to address technology issues.

As an organization we are facing several new issues for which we do not yet have answers. The first is critical. In many parts of America, there is an extreme teacher shortage in most academic areas. Music teachers are in desperately short supply at every level and at a time when there is greater understanding of the importance of music study for children. There also appears to be a missing link in our educating and producing effective music teachers with specialties in early childhood.

Don't you find it ironic that we are still producing quasipolitical documents describing the importance of the arts in education? Not long ago, music and arts programs were being cut or reduced in our schools for various reasons and we adopted a strategy to fight this trend. Now, everywhere I go, individuals tell me the same story, parents want their children to study music, parents want music in the schools, and parents believe music is an important component in the education of their children. Have we won the political battle only to lose the war because we are not producing sufficient teacher/musicians to fulfill the needs of our society? How should we as an organization address this pressing issue?

We are seriously behind in our response to this issue as state legislatures and state education regulatory agencies are not willing to accept a shortage in teachers. They are responding. A significant number of states have adopted draconian alternative certification programs that effectively dismantle our carefully crafted bachelor of music education programs.

Permit me to use Texas as an example of the kind of alternative certification program that is now in place. If a college student in Texas earns a baccalaureate degree with twenty-four credit hours in any music classes, with twelve hours of the twenty-four at the advanced level, he is eligible to take the state-mandated subject area ExCET Test. If he passes the ExCET Test, the state than offers a summer or evening "Classroom Management" class. After meeting these requirements, the graduate is given permanent all-level certification to teach any music subject in every school. There are teaching jobs awaiting the candidates.

This is the problem. What can we do about it? There are those in Texas who say that we should design a degree program that is closer to a standard bachelor of arts degree in music and provide our own acceptable courses in preparation for the ExCET Test and classroom management. But is this in the best interest of the music education programs?

When our NASM founding fathers set the first minimum standards for programs in teaching certification in 1927, it was a three-year program. In seventy-five years, music education certification degrees have evolved into virtual five-year programs in most schools. I don't know if this is part of the problem, but we all know that we must meet this new challenge and that music education is in need of our help. We look to you for creative and thoughtful ideas on this critical issue.

Another related issue for us to be thinking about is the dwindling pool of candidates for our college and university faculty positions. Until recently it was commonplace to have a huge number of candidates for every open position, with some candidates being outstanding. This appears to have changed almost overnight and we are hearing of more failed searches for want of high-quality candidates and most certainly the numbers are down drastically. What has happened? There are a number of factors. About fifteen years ago, mandatory retirement at age sixty-five was nullified. Many faculty taught well beyond that age. Now these individuals are beginning to retire in large numbers, thus opening positions. Thirty-three percent of all college and university faculties are currently over the age of fifty-five. With increased enrollments in most parts of America, a trajectory that will continue, increased numbers of new faculty positions are opening up. Finally, many of our top-level performers can earn more as professional performers or private teachers than as a starting assistant professor. For these individuals, the rigors of an earned doctorate in music don't seem reasonable. This triple whammy of increasing numbers of retirees, increased enrollments, and competition for students of graduate level is of great concern. Again, we will look to you for thoughtful ideas on how to increase the ranks of students pursuing terminal degrees in music.

Another issue that we ask you to begin thinking about, for which we do not have answers, has to do with performance expectations in our NASM schools for performance majors. We know that historically there have always been prodigies, performers who from an early age could perform at seemingly unbelievable levels. These unique geniuses served as examples of a particular kind of mental and physical phenomenon, but they did not represent performance expectation levels in our NASM schools.

Today we are the beneficiaries of our own success, having produced a cadre of superbly educated private teachers. These individuals have raised the bar tremendously in terms of performance expectations. In most competitions and local recitals for pre-college age students, it is likely that you will hear the most demanding concertos and sonatas, works previously reserved for the prodigies or our most advanced graduate performance majors.

A number of questions come to mind when contemplating this wonderful and exuberant development of talent in America. Is it time for us to begin setting a higher level of performance expectations for students in professional, performance degrees? NASM historically has established minimum standards of expectation in all fields. Performance expectations have never been clearly defined. Are we doing a disservice to students in professional performance degrees when we know that they are not able to perform at the new level of expectation? We ask you to give careful thought to this issue and to offer some thoughtful ideas for our NASM governing committees.

I want to conclude my president's report with two personal points, both of which may be of no use to you whatsoever. Nevertheless, after one has been

around many years at this convention, quite apart from seeing all your friends grow older, there are certain things that you learn that are sometimes worth sharing.

A friend asked me recently what I thought was the greatest change I had observed in higher education in music during my lifetime. Without hesitation, my answer was obvious, to me anyway. It used to be that music administrators were responsible for running a music department or school; hiring faculty; dealing with curricular issues, promotion, and tenure; presenting reasonable budgets to the upper administration and defending them; plus handling the thousand day-to-day brush fire issues that consume more time than our own children. All of that was before we had to go out and raise our own money for scholarships, professorships, buildings, special projects, and so on. Music administrators who are successful today must be effective fundraisers and development officers. Join the club.

There are many aspects to fund raising and it would be presumptuous of me to open that can of worms. So I will limit myself to just one practical and effective idea that may be of use to you. If you are planning to develop a volunteer group, or, if you are searching for a chairperson for a benefit concert or dinner, the manner in which you select your leadership is vitally important. My recommendation is for you to scour the newspaper regularly to find the names of the most active individuals in your city or community. Keep a list of those people who are active chairs, who love and give to the arts and education, and who have a good track record of success. Call and make an appointment to meet the person you select, sell your school, your students, and your objective. Ask that person to help you. It may cost you the price of a lunch or dinner along the way, but if that person signs on, then you are in business and success will follow. Go for the best and you will be rewarded. Everyone will think you are an effective fundraiser when in fact you are just doing what you do best, making value judgments about people.

I am going to conclude my comments by telling you an old joke that may be useful to you in a faculty meeting or with special music friends. We will be adjourned after the story. Before that, please permit me to thank you once again for being here. We hope that you find the convention stimulating and helpful. And, most of all, you are encouraged to submit your ideas for convention topics of interest to you, and for your thoughts about issues that you think the association should be considering.

And now, for the coda. (A warning, there is a kind of musical profiling in this story, so if you are sensitive, please forgive me.)

Albert Einstein, the famed mathematician philosopher, died and went to heaven. He was overwhelmed to discover himself in a beautiful place filled with handsome and beautiful young people.

He wandered around for a while and began a discussion with a particularly intelligent young man. After a bit Einstein asked, "Please forgive me, but can you tell me your IQ?" The young man said that it was 210. Einstein said, "That's great. "You know, I've had trouble with my unified field theory and I hope we can get together to talk about it. You may be able to help me."

As Einstein moved on he met a lovely young woman with whom he had another good conversation. He said, "If you don't mind my asking, what is your IQ?" She responded that it was 160. Einstein replied, "That's great. I've been searching for someone to discuss the dichotomy in the philosophies of Kant and Nietzsche. Lets get together for another talk."

Moving to the next individual, Einstein had another engaging conversation. He asked the young man if he would reveal his IQ. The man said his IQ was 105. Einstein said, "That's wonderful. I've been looking for someone to discuss politics and sports. I hope we can spend some time together."

Finally Einstein met another engaging young man and again asked if the man would be willing to tell him his IQ. The young man said his IQ was 70. Without hesitation Einstein then asked, "Oh, do you make your own reeds?"

Thank you.

REPORT OF THE EXECUTIVE DIRECTOR

Samuel Hope

2001-2002 is NASM's seventy-seventh year. The association continues to be a major instrument of service and support. The major activities of the association during 2000-2001 are outlined below.

NASM Accreditation Standards, Policies, and Procedures

NASM has completed the third year of accreditation reviews using procedures established in August 1998. The next set of procedures revisions will be published in 2003. Looking toward the next edition, studies are underway to search for greater flexibility and efficiency, including the use of new technologies. Members with ideas in this regard are urged to contact the NASM national office.

NASM continues to note that those engaged in self-study can have the accreditation review serve multiple purposes. When requested to do so by institutions, NASM will combine its review with other internal or external reviews, using either a joint or concurrent format. Duplication of effort is wasteful. The association prefers to see music units spend more time on teaching and learning, artistry and scholarship, individual development, and public service.

National Accreditation Issues

NASM has five policy goals in this area: (1) to produce a record of good citizenship in the higher education and accreditation communities, (2) to work for policies and procedures that support artistic and academic freedom, (3) to maintain a climate for procedural working room for individuals and institutions, (4) to protect the autonomy of institutions and accrediting bodies, and (5) to work with others in achieving these goals.

Member institutions and NASM work together to reach these goals. Accreditation effectiveness is based on respect and on a reputation for reasoned fairness. NASM works hard to develop reasonable standards and to conduct reviews in ways that foster respect and strengthen unique institutions and programs. NASM will be working with many others over the next several years on the reauthorization of the federal Higher Education Act. This huge piece of legislation is reauthorized every five years. It contains provisions that govern the relationship between the federal government and accreditation.

Institutional representatives to the association are asked to remember that it is usually unwise to use accreditation as a threat, especially if 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. Everything is related to student learning and artistic development.

It is also important to remember that all too frequently, presidents, provosts, deans, and other administrators from your campus will attend national or local meetings where accreditation is denigrated. At times, 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 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

NASM continues to monitor and support many efforts. Music in higher education has many connections and interests in music and in music education for children, youth, and amateur adults. Schools serve a wide variety of constituencies. Given the needs and complexities of each effort and the justification problem each school faces, it is often hard to keep the policy focus on the art form itself. NASM works daily to keep music at the center of all music-related policies.

NASM joined the other arts accreditors, the American Alliance for Theatre and Education, MENC—the National Association for Music Education, the National Art Education Association, the National Dance Education Organization, and the International Council of Fine Arts Deans in developing and publishing *To Move Forward: An Affirmation of Continuing Commitment to Arts Education.* The statement documents achievements and next steps for arts study at the K–12 levels, including the roles of higher education.

NASM has continued to monitor issues such as tax policy, intellectual property, the factors influencing local decisions, growing disparities in education, and the cultural climate produced by technical advance and saturation. In all these endeavors, NASM's primary purpose remains to assist everyone it can to be effective locally.

Projects

Many of NASM's most important projects involve preparation and delivery of content for the annual meeting. A large number of individuals work each year to produce outstanding sessions. In 2001, major time periods are devoted to alternative certification; management basics—(1) grant writing, (2) faculty loads; rehearsals, accompaniment, and scheduling—what can new technology do; theory pedagogy—current trends, new ideas; preparing for difficult conversations; music/business programs; music education and performance programs—isolation or collaboration; and new dimensions—(1) rethinking aesthetic assumptions, revitalizing professional music schools, (2) innovative ideas for the undergraduate curriculum, (3) contemporary music in higher education. Pre-meeting workshops

163

are being held on renovating music facilities; music in the community college; an orientation to futures planning; and a roundtable for new executives, continuing the association's multiyear attention to these topics. Many additional topics will be covered in regional meetings and in open forums for various interest groups. All sessions represent important annual meeting-based project activity. The association is grateful for all those who developed specific agenda material for the annual meeting, as well as those who serve as moderators and lead discussion groups.

Work continues on the association's open-ended study of graduate education. Information gathering and compilation of previous findings have been the central focus.

NASM participates in the Council of Arts Accrediting Associations (CAAA) with National Association of Schools of Art and Design, the National Association of Schools of Dance, and the National Association of Schools of Theatre. The council is concerned with issues that affect all four disciplines and their accreditation efforts. It is beginning a major review of the accreditation process. The goal is to encourage more focus on local issues and to produce greater efficiency. After twenty years as an ad hoc effort, the council has been incorporated. NASM President David Tomatz and Vice President Karen Wolff are the music trustees of the council. CAAA sponsors the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS). Michael Yaffe is a consultant to ACCPAS, along with Kathy Tosolini of the Boston Public Schools. Mark Wait is the music appointee to ACCPAS and Robert Blocker is chair of ACCPAS.

ACCPAS will provide new linkages between community and precollegiate schools centered on music and the other arts and accredited arts programs in higher education.

The HEADS (Higher Education Arts Data Services) project continues to provide statistical information based on the annual reports of member institutions. The association is grateful for membership responses to requests for information. The time and effort of institutions and the national office produces extremely valuable information that supports the work of all member institutions. By 2002-2003, HEADS reports will be accepted online. Details regarding this change will be forthcoming.

NASM's Web site—*www.arts-accredit.org*—is full of information. The site will be refurbished somewhat during the next twelve months. The national office has also upgraded its computer and phone systems and capabilities to provide faster and more effective service.

National Office

The national office of the association is in Reston, Virginia, a suburb of Washington, D.C. Visitors are welcome at the national office; however, please call us in advance. We are located about eight miles east of Dulles International Airport, and a little over twenty miles from downtown Washington. We will be pleased to provide 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 Tambroni, Karen Applegate, and Nadine Flint—enjoy a wide reputation for effectiveness. We are all grateful for the tremendous cooperation, assistance, and support of NASM members.

NASM thrives because its members volunteer to help each other. Competition and mutual support are well balanced. For over seventy-seven years, NASM member institutions have maintained a healthy commonality while promoting individual creativity. As the world enters a new era with unforeseen challenges and opportunities, continuing these great traditions will provide the basis for success, even as other things change.

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

NASM is an organization founded to serve a great discipline and the people who take responsibility for it. The work of the association is centered in content and infused with spirit. For seventy-seven years, NASM has fostered operational sophistication, procedural integrity, and a continuous search for wisdom. As President Tomatz said yesterday, NASM holds a number of important principles that keep its work centered on matters of substance in artistry, scholarship, education, and service.

He also stated a central truth. The association's work could not be accomplished without the volunteer efforts of the membership. Volunteerism is the energy that powers the association.

Individuals representing member institutions have a record of significant achievement in one or more music specializations. Many here began studies in music at five or six years of age. Many are virtuoso performers. Others exhibit virtuosity as composers, scholars, teachers of teachers, or experts in specializations such as music therapy and the business of music. Almost all of us are administrators and each of us is extremely busy carrying out the artistic, educational, scholarly, and executive functions that constitute our calling. Yet, given all that must be done at home, institutional representatives to NASM volunteer on a large scale.

NASM has over 580 member institutions. The *Handbook*, which contains our accreditation standards, is the product of deliberations over the years among the representatives of all member schools and their faculties. Nothing goes into our *Handbook* unless the membership has approved it. The *Handbook* represents thousands and thousands of hours of volunteer effort over nearly eight decades. The NASM annual meeting is always a large occasion for volunteering. Over 125 people normally prepare and give papers, moderate, or otherwise serve the content and process of this annual occasion.

In accreditation, approximately 130 individuals are trained as visiting evaluators. An evaluator may be engaged as chair or member of a team two or three times during an academic year. This means preparation prior to the visit, two or three days during the visit itself, and time after the visit to prepare a report—forty to fifty hours per visitor per visit. NASM conducts sixty to seventy on-site visits each year and twenty to thirty on-site consultancies. NASM's three Commissions on Accreditation have twenty-four members elected by the membership who conduct intensive reviews of applications and responses. The Commission on Accreditation alone considers nearly 300 cases per year in several categories. Annually, its members work one week in June, and one in November.

The Association's Board of Directors has nineteen members, also elected either by the membership as a whole or from the regions. Elected committee membership involves another eight individuals. Over the years, the association

166

has fielded a number of special working groups that engage volunteers in specific projects that resulted in improvements to standards, procedures, and analytical capabilities.

We in the national office have the honor of supporting this volunteer effort. By design, the national office staff is relatively small, relying on the expertise of highly dedicated individuals. There are nine full-time and two part-time positions on the NASM staff at present, and as most of you know, the staff serves NASM and three other postsecondary accrediting associations. Our office receives, on average, seventy-five to one hundrend calls a day; the NASM website is hit, on average, 3,100 times per day. We provide logistic and consultative support for NASM's sixty to seventy visits each year, and prepare and send out well over 300 Commission letters. We are constantly consulting with NASM members and many others in the music and cultural community who call upon us for advice, support, statistics, and analysis.

Numbers never tell the whole story, but they do tell us something. These numbers show an organization of large scope conducting its business through the efforts of a large number of volunteers supported by a small staff. This approach has served NASM and music in higher education with distinction. It has kept NASM focused on musical content and service.

The report I have just given was true before September 11, 2001, and it is true after September 11, 2001. On that day, however, the connections of this effort and its meaning for civilization became clearer than ever. On that day, we had an all-too-graphic example of what it means to hate civilization. I expect you joined me in being taken to the center of things and realizing the profound importance of our discipline and its power, our creative spirit and its meaning, our people, and our community. Today, reflection on all these things takes us to the fact that NASM is an organization concerned about things primarily beyond itself—nurturing the talents and aspirations of young musicians, maintaining and adding to the great legacy of musical thought, and reaching in every direction to engage the deep spirituality of music, to mold it, and to share it with the world. The volunteerism powering the association sketched out in numbers brings these great goals to life. And these great goals bring life and spirit to the work of our volunteers. It is clear to all of us that in these times our work as individuals and as specific institutions and our work together and as an association of institutions is more important than ever.

And so, in this Thanksgiving season, I hope that we will all take a moment to reflect with gratitude on the great gifts of art, spirit, volunteerism, and community that we have as legacies and responsibilities. What should we do? Just the best we know. What should we give? Just the most we can. What should our focus be? Just the finest relationship among musical art and people and spirit that we can create.

REPORTS OF THE REGIONS

Meeting of Region One

The annual meeting of Region 1 convened on Sunday, November 18, 2001, at 8:15 A.M. with David Randall, Region Chair, conducting. Eighteen members were in attendance. All were welcomed and introduced. Following introductions, a discussion was held concerning topics for future NASM conventions. The following were suggested:

- Creative ways to reward faculty for teaching and artistry
- Summer workshops
- Integrating theory and eartraining
- Principles and approaches for working with standards
- Approaches for teaching history, diversity, etc.
- Integrating the core program (theory, history, etc.) into the private lesson
- Recruiting
- The Ivory Tower: The view from here; are we climbing up the wrong ladder?
- Creative ways of dealing with budget cuts
- Dealing with post-tenure depression or regression ·
- Working with union shops

Discussion was also held regarding next year's regional meeting in New Orleans. It was suggested that we invite two or three individuals who have had extended, successful careers in music administration to review and discuss their five best and five worst decisions—their affect and consequences. Several names were put forth as possible presenters.

Because Paul Krieder (now an Associate in Fine Arts College at UNLV) had resigned, it was necessary to elect a new vice chair. It was proposed and seconded that Robert Cutietta of the University of Arizona be moved from secretary to vice chair. The proposal was unanimously approved. Robert Walzell, new chair at the University of Utah, was nominated and voted in by acclamation as secretary.

The meeting was dismissed at 8:45 A.M.

Respectfully submitted,
David Randall
Brigham Young University

Meeting of Region Four

John William Schaffer, region four chair, called the meeting to order at 8:15 A.M. on Sunday, November 18, 2001, with twenty-seven members in attendance.

All new and returning members of the region introduced themselves to the group.

John Schaffer gave a report of the various concern items that were discussed during the Board of Directors' open forum meeting the previous day. Particularly

168

stressed were the issue of the pending shortage of music teachers, both at the precollege and collegiate levels. Also discussed was the need for music programs to begin to examine their roles as proponents of artistic creation and advocates of art beyond the framework of traditionally accepted masterworks.

The members discussed issues of concern and explored options for future regional programs.

Included were issues such as the:

1. the shortage of teacher certification alternatives;
2. issues related to changes in teaching competencies;
3. strategies for achieving better student retention;
4. the desire for a NASM-sponsored list-serve service;
5. marketing and managing shared-use concert facilities; and
6. developing stronger Community/Junior College liaisons and partnerships with four-year institutions.

The meeting adjourned at 8:45 A.M.

On Monday, November 19, 2001, Region four met jointly with Region seven. It was agreed to by all parties that responsibility for documenting this meeting was to be given to region seven. Therefore, we defer the remainder of our report to them.

Respectfully submitted,
John William Schaffer
University of Wisconsin, Madison

Meeting of Region Five

Region 5 convened at 8:15 A.M. on Sunday, 18 November 2001. New members were introduced individually and welcomed. Returning members introduced themselves to all in attendance.

Because of vacancies occurring during the year, elections were held for officers to serve for one-year terms. Chair is Linda Ferguson from Valparaiso University; vice chair is Donald Grant from Northern Michigan University; secretary is Catherine Jarjisian from Baldwin-Wallace College.

Members were encouraged to forward suggestions for revisions to the HEADS questionnaire to the national office. They then recommended items for future meeting programs, namely the hiring, mentoring, use, and evaluation of part-time faculty and the effect of distance-learning initiatives on resident programs and students. The meeting adjourned at 8:35 A.M.

Respectfully submitted,
Catherine Jarjisian
Baldwin-Wallace College Conservatory of Music

169

Meeting of Region Six

Peter Schoenbach called the meeting to order and introduced the new members. Thirty-eight members were in attendance. All officers of the region have one more year to serve, so there was no election.

Schoenbach asked member for suggestions for topics for next year's meeting. Topics forwarded from last year's meetings were wellness programs and how to recruit violists. Topics forwarded at the meeting this year were faculty mentoring, articulation agreements between undergraduate and graduate schools, entrepreneurship in curriculums, and music theatre programs. Since time allowed for it, we discussed some of these topics before our vote.

Music Theatre programs. Schoenbach noted that a music theatre program must have the support of a good theatre and dance program. Bruce Borton said that often the impetus comes from theatre faculty and students who want a theatre degree with voice lessons, not music theory and history courses.

Mentoring. Many programs have many new faculty. Problems in teaching areas with few faculty in them (i.e., music therapy, sound recording) present special mentoring needs. King commented on the need for faculty to learn the local culture, union contracts, and the expectations for their positions. Others commented upon the need to give accurate information to faculty even if it means a negative review of their progress.

Entrepreneurship. Many noted that new programs at the University of Colorado, University of Arizona, and new initiatives at Eastman were addressing these issues. R. Lee said that University of Rhode Island was instituting a "check-off list" that required computer skills, burning a CD, creating a resumé, and how to sell oneself.

Articulation. A member asked schools with graduate programs if entrance tests are now less comprehensive (i.e., without testing medieval music notation, other history requirements). The consensus was that the tests have not changed, although many are moving away from undergraduate curricula that require students to study all periods of music.

Schoenbach then called for a show of hands for each topic:

Faculty mentoring, 11 votes
Articulation agreements between undergraduate and graduate schools, 2 votes
Entrepreneurship in curriculums, 15 votes
Music theatre programs, 5 votes
Wellness programs, 6 votes
Recruiting viola students, 3 votes

The topic of entrepreneurship was chosen for the next meeting.

Respectfully submitted,
Terry B. Ewell
Towson University

Meeting of Region Eight

The annual meeting of Region 8 convened at 8:20 A.M. on Sunday, November 18, 2001, in the Far East Room of the Fairmont Hotel in Dallas, Texas. Presiding was the regional vice chair, Mary Dave Blackman of East Tennessee State University. Thirty music executives attended. Five new executives were introduced: Elizabeth Bedsole (Union University); Barbara Buck (Kentucky State University); Arthur LaBar (Tennessee Technological University); Jeff Reynolds (University of Alabama-Birmingham); and Roger Stephens (University of Tennessee).

The vice chair announced that this was an election year and opened the house for nominations. Mary Dave Blackman of East Tennessee State University was elected chair, Jimmie James, Jr. of Jackson State university was elected vice chair and Brian D. Runnels of Murray State University was elected secretary.

The vice chair urged music executives to attend the Region 8 session on Teacher Education on Monday, November 19, 2001, at 2:15 P.M. The business meeting adjourned at 8:45 A.M.

The Monday afternoon session title was "The School of Music and the College of Education: Conflicts, Collaborations and Challenges." Jimmie James, Jr. served as moderator in the absence of Roosevelt Shelton and convened the session at 2:15 P.M. The session featured representatives from each of the four regional states who provided a contextual overview of relevant issues in teacher education that impact the relationship and facilitate an open dialogue on its future. Presenters were Charles Elliott, University of Southern Mississippi; Robert Gaddis, Campbellsville University; Roger Kugler, Middle Tennessee State University; and James Simpson, University of North Alabama. Following the presentation, a question and answer period took place. Fifty executives attended. The session adjourned at 3:40 P.M.

> Respectfully submitted,
> Jimmie James, Jr.
> Jackson State University

Meeting of Region Nine

The business meeting of Region 9 was called to order at 8:15 A.M. on Sunday, November 18, 2001. We had approximately seventy music executives in attendance.

After introductions of the Region 9 officers and the four state representatives, vice-chair Buddy Himes introduced and welcomed each of the new music executives in Region 9.

We then elected new officers to Region 9. A slate of officers were presented by Nominating Committee chair Annette Hall. Paul Hammond from Oklahoma Baptist University will serve as secretary; Arthur Shearin from Harding University will serve as vice chair: and "Buddy" Himes from the University of Louisiana at Lafayette will serve as chair of Region 9.

171

Under "New business," representatives from each of the four state music associations gave reports of the activities and concerns from their local meetings during this past year.

Our business meeting adjourned at 8:40 A.M.

On Monday, November 19, at 4:00 P.M. Region 9 presented a session titled "A Comparison of Faculty Evaluation Documents and Procedures." Seven colleagues from institutions in Region 9 shared their evaluation instruments and their institutional procedures. Follow-up discussions were lively and informative for all in attendance.

Respectfully submitted,
William L. Ballenger
Oklahoma State University

REPORT OF THE COMMITTEE ON ETHICS

CYNTHIA R. CURTIS, CHAIR

No formal complaints have been brought before the Committee on Ethics during the 2000-2001 academic year. However, under NASM procedures, the executive director has responded to inquiries concerning the ethics of student and faculty recruitment. In addition, the Committee on Ethics has scheduled sessions with the membership on Sunday afternoon and Monday morning during the annual meeting.

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

Institutional members also are asked to review the code's provisions along with the complaint process outlined in the NASM Rules of Practice and Procedure. Both are found in the NASM *Handbook 2001-2002*. 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.

Supplemental Remarks

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

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

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

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

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

We want to draw your attention to a particular problem. Many of our faculty teach at summer institutes and festivals. It is especially critical that these individuals understand the student recruitment provision of the Code of Ethics. The NASM National Office will place a reminder about this issue in the spring *Report*

to Members, and we ask that you discuss this matter with faculty before they leave for summer engagements. It is important to explain the reasons behind provisions of the code as well as the provisions themselves.

One last point. All of us have a responsibility to help students act ethically. Letting prospective students know that the profession has standards and expectations gives them a good start as they join the community of musicians. Sharing the rules is good; explaining why the rules exist is even better.

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

ACTIONS OF THE ACCREDITING COMMISSIONS

Report of the Commission on Non-Degree-Granting Accreditation

MICHAEL YAFFE, CHAIR
November 2001

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

Progress reports were accepted from three (3) institutions recently granted Membership.

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

Three (3) institutions were notified regarding failure to submit the 2001-2002 HEADS annual report.

One (1) institution was granted a second-year postponement for reevaluation.

Supplemental Annual Reports from eleven (11) institutions were reviewed.

Report of the Commission on Community/Junior College Accreditation

LYNN K. ASPER, CHAIR
November 2001

Progress reports were accepted from two (2) institutions recently granted Associate Membership.

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

Montgomery College
Truett McConnell College

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

Two (2) institutions were notified regarding failure to submit the 2001-2002 HEADS annual report.

One (1) institution was reviewed regarding failure to apply for reaccreditation.

Report of the Commission on Accreditation

DANIEL P. SHER, CHAIR
DON GIBSON, ASSOCIATE CHAIR
November 2001

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 Membership:

Christopher Newport University
Maryville University, Saint Louis
Troy State University

Action was deferred on six (6) institutions applying for Membership.

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:

Carnegie Mellon University	**Southeastern Oklahoma State**
Delta State University	**University**
East Central University	**Southern Illinois University Carbondale**
Howard Payne University	**Southern Illinois University Edwardsville**
Indiana Wesleyan University	**Southwest Texas State University**
Marshall University	**University of Cincinnati**
Miami University	**University of Minnesota, Duluth**
Newberry College	**University of North Dakota**
Ohio Wesleyan University	**University of Wisconsin, La Crosse**
Salem College	**Warthurg College**
Simpson College	**Wayne State University**
Slippery Rock University	**Westminster College**
South Carolina State University	**Wittenberg University**

Action was deferred on thirty-six (36) institutions applying for renewal of Membership.

Progress reports were accepted from twenty-five (25) institutions recently continued in good standing.

Forty-two (42) programs were granted Plan Approval.

Action was deferred on nineteen (19) programs submitted for Plan Approval.

Progress reports were accepted from four (4) institutions concerning programs recently granted Plan Approval.

Twenty-two (22) programs were granted Final Approval for Listing.

176

Action was deferred on five (5) programs submitted for Final Approval for Listing.

Three (3) institutions were granted second-year postponements for reevaluation.

Supplemental Annual Reports from eight (8) institutions were reviewed.

NASM OFFICERS, BOARD, COMMISSIONS, COMMITTEES, AND STAFF FOR 2002

President ** David J. Tomatz, University of Houston (2003)
Vice President ** Karen L. Wolff, University of Michigan (2003)
Treasurer ** David G. Woods, University of Connecticut (2004)
Secretary ** Jo Ann Domb, University of Indianapolis (2002)
Immediate Past President * William Hipp, University of Miami (2003)

Commission on Non-Degree-Granting Accreditation

* * Michael Yaffe, The Hartt School, *Chair* (2002)
  James Forger, Michigan State University (2003)
  Frank Little, Music Institute of Chicago (2004)

Commission on Community/Junior College Accreditation

* * Lynn K. Asper, Grand Rapids Community College, *Chair* (2002)
  Neil E. Hansen, Northwest College (2003)
  Eric W. Unruh, Casper College (2004)

Commission on Accreditation

* ** Don Gibson, Ohio State University, *Chair* (2004)
* ** Jon R. Piersol, Florida State University, *Associate Chair* (2004)
  Wayne Bailey, Arizona State University (2004)
  Deborah Berman, San Francisco Conservatory of Music (2002)
  Robert Blocker, Yale University (2002)
  Charles G. Boyer, Adams State College (2004)
  Charlotte A. Collins, Shenandoah University (2002)
  Linda B. Duckett, Minnesota State University, Mankato (2003)
  Sue Haug, Iowa State University (2003)
  Sr. Catherine Hendel, BVM, Clarke College (2003)
  Robert A. Kvam, Ball State University (2002)
  Patricia Taylor Lee, San Francisco State University (2004)
  W. David Lynch, Meredith College (*pro tempore*, 2002)
  Mellasenah Y. Morris, James Madison University (2003)
  Milburn Price, Samford University (2002)
  Ronald D. Ross, Louisiana State University (2004)
  James C. Scott, University of North Texas (2003)
  Mark Wait, Vanderbilt University (2004)

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** Executive Committee

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* Clayton C. Miller, Indianapolis, Indiana
* Connie Morrill-Hair, Chambersburg, Pennsylvania

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Region 3: *Rob Hallquist, University of Northern Colorado (2003)

Region 4: *John William Schaffer, University of Wisconsin, Madison (2002)

Region 5: *Linda C. Ferguson, Valparaiso University (2002)

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Region 8: *Mary Dave Blackman, East Tennessee State University (2004)

Region 9: *A. C. 'Buddy' Himes, University of Louisiana at Lafayette (2004)

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Committee on Ethics

Karen Carter, University of Central Oklahoma, *Chair* (2002)

Julia Combs, University of Wyoming (2004)

Catherine Jarjisian, Baldwin-Wallace College (2003)

Nominating Committee

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Lesley A. Wright, University of Hawaii, Manoa (2002)

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