

**PROCEEDINGS**  
**The 78th Annual Meeting**  
**2002**

**NATIONAL  
ASSOCIATION OF  
SCHOOLS OF  
MUSIC**

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# CONTENTS

<b>Preface</b> .....	ix
<b>Keynote Speech</b>	
Beyond Nostalgia: Nationalism and the Best Years of American Music <i>Howard Pollack</i> .....	1
<b>Music for Students Aged Three to Eighteen</b>	
<b>Part 1: The State of Music Education</b>	
The State of P–12 Music Education: An Overview of Current Pressures on the Field: Background Paper <i>Samuel Hope</i> .....	12
The State of Music Education <i>Robert Cutietta</i> .....	18
The Challenges to Music Education in the Twenty-First Century <i>Willie L. Hill, Jr.</i> .....	23
How Can Higher Education Address the K–12 Music Teacher Shortage? <i>Carolynn A. Lindeman</i> .....	30
<b>Part 2: Curricular Rebellion in Music Education</b>	
Curricular Rebellion in Music Education <i>Kathleen Jacobi-Karna</i> .....	34
Curricular Rebellion in Music Education <i>Betsy Cook Weber</i> .....	40
<b>Part 3: The Continuing Promise of Community Education Programs</b>	
Starting a Community School of Music <i>Michael Yaffe</i> .....	48
<b>Medical Issues</b>	
Performance Anxiety <i>Julie Jaffee Nagel</i> .....	51
Somatic Studies in the University Music Curriculum <i>William Conable</i> .....	58
<b>The Doctor of Musical Arts Degree at Fifty</b>	
The D.M.A. at Fifty <i>Richard D. Green</i> .....	63

Doctorate Required: The D.M.A. at Fifty <i>Jamal J. Rossi</i> .....	72
The Doctor of Musical Arts Degree at Fifty <i>Bernard Dobroski</i> .....	81
<b>Developing the Future Quality of Jazz Studies Programs</b>	
Developing the Future Quality of Jazz Studies Programs <i>Jesse C. McCarroll</i> .....	85
<b>New Dimension: Preparing the Next Generation of K–6 Music Teachers</b>	
Preparing the Next Generation of K–6 Music Teachers <i>Marilyn Copeland Davidson</i> .....	91
Designing Curricula To Accommodate the Recommended Course of Study <i>Sara B. Bidner</i> .....	110
Research and Practices in Elementary General Music Methods Courses <i>R. J. David Frego</i> .....	113
<b>New Dimensions: Innovative Ideas for the Undergraduate Music Curriculum</b>	
Innovative Ideas for the Undergraduate Music Curriculum <i>Robert Weirich</i> .....	117
The Curricular Continuum: A Process Model from the Texas Tech University School of Music <i>Garry W. Owens</i> .....	124
<b>New Dimensions: The Future for Ensemble Programs</b>	
The Future for Ensemble Programs: A Case Study <i>Jerry D. Luedders</i> .....	130
<b>Meeting of Region One: Decisions—Their Effects and Consequences</b>	
Decisions—Their Effects and Consequences <i>Peter J. Schoenbach</i> .....	138
<b>Meeting of Region Three: Alternative/In-Lien-of Music Education Certification/Licensure Practices</b>	
Maintaining Quality in Music Programs: A Proactive Approach <i>Julia C. Combs</i> .....	142
Alternative Certification: A Sample of One <i>Scott R. Johnson</i> .....	149

Minor Equivalency Certification: Evasive Action or Paradigm Change? <i>Gary Towne</i> .....	154
 <b>Meeting of Region Four: Music Teacher Shortage with an Emphasis on Strings</b>	
Solving the String Teacher Shortage: The National String Project Consortium <i>Robert Jesselson</i> .....	158
 <b>Meeting of Region Five: The Role of the Ensemble in Residence</b>	
The Role of the Ensemble in Residence: Observations and Recommendations <i>Linda C. Ferguson, Donald E. Casey, Judith K. Delzell, Trudy Faber, and Alan M. Smith</i> .....	167
 <b>Meeting of Region Seven: Planning for the Future During Times of Budget Crisis—Can We Do More with Less?</b>	
Planning for the Future During Times of Budget Crisis: Can We Do More with Less? <i>Kenneth Fuchs</i> .....	178
Planning for the Future During Times of Budget Crisis: Can We Do More with Less? <i>John J. Deal</i> .....	185
Advanced Budgeting: Some Relationships between Program and Resources <i>Ronald D. Ross</i> .....	190
Case Study: Effect of Budget Cuts in Iowa on the School of Music <i>Kristin Thelander</i> .....	195
 <b>Meeting of Region Eight: Applications of Technology in Music Instruction</b>	
Using Technology to Enhance College Music Education <i>Alison P. Deadman</i> .....	199
The Electronic Performance Mirror: A Reflective Model of Assessment in Music and Higher Education <i>Roosevelt Orinthal Shelton</i> .....	212

**Meeting of Region Nine: Beyond Organization Skills—Management Techniques for Music Executives**

Beyond Organizational Skills: Building Community  
*Richard Kennell* ..... 215

Neutralizing the Effects of Nonproductive, Detracting, or Troubled Faculty: Motivational Administrative Styles  
*Kevin Lambert* ..... 221

Leadership Panel Presentation  
*Frederick Miller* ..... 225

**Open Forum: Historically Black Colleges and Universities**

Conquering Teacher Shortage  
*Barbara Buck* ..... 230

Marketing, Recruitment, and Retention: Strategies for Providing Leadership for a Successful Program  
*Jimmie James, Jr.* ..... 234

Technology and Music Education  
*Shelia J. Maye* ..... 239

**Open Forum: Current Issues in Church/Sacred Music—Views from the Field**

Recent Researches in Music for Worship as They Might Relate to Music Curricula  
*Ben R. King* ..... 247

Learning About Music Isn't Enough! Educating Future Church Musicians who Succeed  
*Cynthia Uitermarkt* ..... 256

Regarding Indigenous Music in Christian Worship  
*Tony Payne* ..... 258

One Person's Plea for a Return to Focus in Worship  
*Gary W. Cobb* ..... 261

**Open Forum: Infusing Music throughout the Curriculum**

Case Study: Infusing Music throughout a College-wide Curriculum  
*Pamela Fox and Judith Delzell* ..... 268

## **Open Forum: Is Music a Dead Language?**

Is Music a Dead Language? <i>Charles Rochester Young and Robert Kase</i> .....	275
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## **The Plenary Sessions**

Minutes of the Plenary Sessions <i>Jo Ann Domb</i> .....	286
Report of the President <i>David Tomatz</i> .....	291
Report of the Executive Director <i>Samuel Hope</i> .....	297
Oral Report of the Executive Director <i>Samuel Hope</i> .....	303
Reports of the Regions .....	306
Report of the Committee on Ethics <i>Karen Carter</i> .....	311
<b>Actions of the Accrediting Commissions</b> .....	313
<b>NSM Officers, Board, Commissions, Committees, and Staff for 2003</b> .....	316

## PREFACE

The Seventy-Eighth Annual Meeting of the National Association of Schools of Music was held November 23–26, 2002, at the Fairmont Hotel in New Orleans, Louisiana. 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.

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## KEYNOTE SPEECH

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### BEYOND NOSTALGIA: NATIONALISM AND THE BEST YEARS OF AMERICAN MUSIC

HOWARD POLLACK  
*University of Houston*

For David Tomatz

In recent years, the United States has observed the centennials of a number of prominent composers all born within ten years of one another: Ferde Grofé (b. 1892); Douglas Moore (b. 1893); Bernard Rogers (b. 1893); Walter Piston (b. 1894); Leo Sowerby (b. 1895); William Grant Still (b. 1895); Howard Hanson (b. 1896); Virgil Thomson (b. 1896); Roger Sessions (b. 1896); Henry Cowell (b. 1897); Quincy Porter (b. 1897); George Gershwin (b. 1898); Roy Harris (b. 1898); Randall Thompson (b. 1899); George Antheil (b. 1900); Aaron Copland (b. 1900); and Ruth Crawford (b. 1901). Although such a strong cadre of composers so near in age proved unparalleled in American musical history, another generation only slightly less imposing directly followed, including Theodore Chanler (b. 1902); Marc Blizstein (b. 1905); Paul Creston (b. 1906); Ross Lee Finney (b. 1906); Hunter Johnson (b. 1906); Elliott Carter (b. 1908); Israel Citkowitz (b. 1909); Elie Siegmeister (b. 1909); Samuel Barber (b. 1910); Paul Bowles (b. 1910); William Schuman (b. 1910); Gian Carlo Menotti (b. 1911); and John Cage (b. 1912). This wave of composers in some ways comprised an extension and, in other ways, a repudiation of that “school” of slightly older contemporaries in whose shadow they largely fell. Taken together, these two generations, but especially the first, the Copland generation, comprise a sort of golden age of American music.

Traditional explanations for such an artistic renaissance point above all to this generation’s coming of age during the First World War—some of the older ones even served—and clearly the war and its aftermath had enormous psychic and social consequences. But the war in itself—even with all its particulars, which involved a heightened sense of nationalism and an animus against German Romanticism—obviously made up just part of a larger picture. The purpose of this talk is to explore the separate strands that created the cultural infrastructure that helped foster music in the United States in the first half of the twentieth century, with the understanding that some of these developments, in their own way, took coeval expression in other countries as well.

Perhaps most critically, the composers of the Copland generation vigorously championed American music themselves, their fighting spirit perhaps a legacy of war mobilization. Recognizing the power in solidarity, they organized into groups, often with the intention of sponsoring concerts. These groups included the International Composers' Guild (1921–1927), headed by Edgard Varèse; the League of Composers (founded in 1923), associated with Aaron Copland; and the Pan-American Association of Composers (1928–1934), guided by Henry Cowell. These organizations were hardly chauvinistic in their orientation; on the contrary, they introduced audiences in the United States to the music of Schoenberg, Stravinsky, and many other Europeans; and, indeed, their promotion of the most contemporary European trends proved crucial in dissipating the provincialism that had long plagued American music. But these guilds and leagues mainly served to offer well-publicized forums for the American composer. Similar concert series organized by Copland—such as the Copland-Sessions concerts (begun in 1928) and the new music festivals at Yaddo in the early 1930s—focused even more decidedly on the work of American composers.

Composers participated in other joint ventures. They founded and guided presses that published, not only their own music, but the work of American composers generally. Arthur Farwell had pioneered such efforts with his Wa-Wan Press (1901–1912), but that venture had restricted itself rather narrowly to the country's so-called Indianist music. In 1919, Oscar Sonneck, Daniel Gregory Mason, and Rubin Goldmark more broadly established a press for the publication of American chamber music, the Society for the Publication of American Music (SPAM), which brought out new works by Arthur Shepherd, Leo Sowerby, and Quincy Porter, among others. In 1927, Henry Cowell established the *New Music Quarterly*, a publication devoted especially to the dissemination of more avant-garde American music, including that by Charles Ives, Wallingford Riegger, Charles Ruggles, and Ruth Crawford. In 1929, Aaron Copland, Louis Gruenberg, and Emerson Whithorne cofounded the Cos Cob Press, a nonprofit wing of the Kalmus publishing house that, for a number of years, published important scores by Copland, Harris, Piston, Sessions, and others. In 1938, Copland, Marc Blitzstein, Lehman Engel, and Virgil Thomson founded the Arrow Music Press. All of these presses had their aesthetic biases, but their concerns overlapped, and their basic impetus—the propagation of American music—was essentially the same.

Composers, moreover, engaged in critical and historical writings aimed at furthering and abetting American music. An astonishingly wide range of composers wrote articles for *Modern Music*, the official journal, founded in 1924, of the League of Composers. In a similar spirit, Henry Cowell edited a 1933 collection of essays of *American Composers on American Music*. Typically these composers wrote about each other's work: Thomson on Copland, Piston on Harris, Cowell on Ives, Frederick Jacobi on Gershwin, and so on. Eventually, Copland and Thomson even published histories of American music. The tone and content of these writings were anything but complacent, however; on the contrary, America's composers recognized that frank and provocative criticism could only help the

development of new music and, in the face of a fairly impoverished critical tradition at home, decided to take matters into their own hands.

The composers of the time also banded together for more pragmatic reasons. In late 1937, forty-eight composers established the American Composers Alliance (ACA), devoted to collecting fees pertaining to performance of copyrighted music and to stimulating interest in "the performance of American music." Under Copland's presidency, membership quickly climbed to 184 composers, ranging from Ferde Grofé to Elliott Carter. And in 1939, Otto Luening and Quincy Porter, who had attempted to promote the distribution of American scores by participating in the Council for the Advancement and Diffusion of American Music, joined forces with Copland, Hanson, and others in order to establish the American Music Center, which came to house a large rental library of manuscripts.

The democratic impulse underlying these communal activities sometimes spilled over into the political arena, especially in the 1930s and 1940s. In 1932, for instance, Henry Cowell and Charles Seeger helped establish the Composers' Collective, an affiliate of the Pierre Degeyter Club, itself an arm of the Workers' Music League, the principal musical organization associated with the American Communist Party. The collective sponsored musical publications and public forums that featured the participation not only of member composers, but of sympathetic friends, like Copland and Harris. Composers joined together for other causes: to support republican Spain, for instance, or to rally behind the deported Hanns Eisler. Indeed, the involvement of American composers with the period's so-called "front" organizations was so extensive that in the early 1950s, Senator Joseph McCarthy advocated for the elimination of much of the best music of the Copland generation from state department libraries around the world as, ironically enough, "un-American." For many of the composers themselves, their largely leftwing sensibilities signaled no contradiction with their widespread nationalist sentiments, as epitomized by the American Communist Party's slogan, "Communism is Twentieth Century Americanism."

The impact of such communal activities by composers proved enormous, over and above the emotional and practical support and—such as they were—financial benefits thereby afforded. The composers of this period stimulated and provoked one another; they held one another's music to high technical and artistic standards. They encouraged certain directions and discouraged others, to the point that members of the Copland generation largely felt they were riding a great wave away from European domination toward some emergence of a vital and relevant national music.

Such communalism was characteristic of the times. A similar spirit, for instance, invigorated those outstanding musical comedy composers who emerged at exactly the same time, including not only Gershwin, but Cole Porter (b. 1893); Vincent Youmans (b. 1898); and Richard Rodgers (b. 1902). In a 1980 interview, the lyricist Yip Harburg (b. 1896) stressed the importance of such communality in a way that recalled the activities of the groups that gathered around Copland or Cowell:

All the songwriters got together regularly at the Gershwins in the twenties and thirties. Something like Fleet Street in Samuel Johnson's time—an artistic community where people took fire from each other. We'd hang around George's piano, playing our latest songs to see how they went over with the boys. We were all interested in what the other fellas were up to; we criticized and helped each other. There was great respect for each other's work and the integrity of our own music and lyrics. Sometimes, we would hear a whole great score before a show opened, a new Gershwin show, or Rodgers and Hart. We ate it up, analyzed it, played it over and over. You wouldn't dare write a bad rhyme or a clichéd phrase or an unoriginal or remotely plagiarized tune, because you were afraid of being ripped apart by your peers. This continuous give-and-take added to the creative impulse. It worked as incentive, opened up new ideas, made it necessary to keep working and evolving.<sup>1</sup>

Film composer Hugo Friedhofer (b. 1902) attested to a similar esprit de corps among the great pioneering film composers of the period, including Max Steiner (b. 1888); Erich Wolfgang Korngold (b. 1897) and Alfred Newman (b. 1901).<sup>2</sup> And, almost needless to say, the very emergence of jazz, the creation of musicians also contemporary with the Copland generation—including King Oliver (b. 1885); Jelly Roll Morton (b. 1885); Fletcher Henderson (b. 1898); Duke Ellington (b. 1899); and Louis Armstrong (b. 1900)—depended on even more intense communal interactions.

Artists outside of music also benefited from similar associations. The Photo-Secessionist 291 Gallery, founded in 1905 by photographers Alfred Steiglitz and Edward Steichen, offered an early, visionary precedent, one whose ideals informed not only the great American photographers of the early twentieth century, including Walker Evans (b. 1903); Paul Strand (b. 1890); and Edward Weston (b. 1886), but artists in other fields. "He was committed to the artists," recalled Copland's good friend, theatre director and drama critic Harold Clurman (b. 1901), "not simply as individual talents, but as representatives of something astir in the country, something bigger than the art world—life in America itself. . . . He was pleading for the recognition of a new spirit, a new awareness he associated with the coming of age of the American consciousness."<sup>3</sup>

Clurman's own Group Theater, founded in 1931, and associated especially with the plays of Clifford Odets (b. 1906), drew at least partially on such idealism, as well as on a model closer to home, the Provincetown Players, founded in 1916 by Eugene O'Neill (b. 1888). The essential modern dancers of the period—including Martha Graham (b. 1894); Doris Humphrey (b. 1895); and Agnes De Mille (b. 1905)—similarly shared resources and ideas, including their aspiration to create a distinctively American dance, one that, for Graham, would be nothing less than "the revelation of a people's soul."<sup>4</sup> The more conservative practitioners and advocates of modern ballet, such as Chicago's Adolph Bolm and Ruth Page and New York's Lincoln Kirstein, engaged in a related nationalist agenda, commissioning American composers to write ballets inspired by such things as comic strips (John Alden Carpenter's *Krazy Kat*); the American judicial system (Copland's *Hear Ye! Hear Ye!*); national myth (Jerome Morross's *Frankie and Johnnie*); the corner gas station (Virgil Thomson's *Filling Station*); and Western

legend (Copland's *Billy the Kid*). Kirstein even persuaded the young Elliott Carter to compose a ballet based on the story of Pocahontas.

All of these endeavors required outside support, and perhaps no group needed more patronage than America's concert composers. Fortunately, a few wealthy women rose to the occasion, including perhaps most notably Elizabeth Sprague Coolidge, who, in 1918 and 1925, respectively, established two annual chamber music festivals featuring new music, the first in Pittsfield, Massachusetts, the second at the Library of Congress. Coolidge commissioned not only dozens of important chamber music works, but ballet scores as well, including the Copland-Graham collaboration, *Appalachian Spring*.

Other indispensable patrons included Philadelphia's Mary Louise Curtis Bok, who assisted the careers of Antheil, Barber, and Menotti; Mary Senior Churchill and Elizabeth Ames, who helped support the Copland-Sessions concerts and the Yaddo music festivals, respectively; Gertrude Vanderbilt Whitney, who sponsored the International Composers' Guild; Alma Morgenthau Wertheim, who supported the young Aaron Copland and Roy Harris, and who helped bankroll the Cos Cob Press; Blanche Wetherill Walton, who helped finance Cowell's New Music Society and his *New Music Quarterly*; and Claire Reis, who headed the League of Composers, assisted by Minna Lederman, editor of *Modern Music*. Without the participation of these and other patrons, the face of American music during the first half of the twentieth century would have looked very different.

America's composers also found growing support among the country's increasingly expert and adventurous singers, instrumentalists, and conductors, including Leopold Stokowski, Walter Damrosch, Frederick Stock, and Serge Koussevitzky. Stokowski's support of American music actually proved rather fitful, though he unflinchingly performed challenging scores by Charles Ives, Leo Ornstein, Wallingford Riegger, Carl Ruggles, and Edgard Varèse. As for Damrosch, his conducting years largely predated the emergence of the Copland generation, so his advocacy of such composers as John Alden Carpenter and Deems Taylor can be seen as largely preparatory, though, shortly before retiring, he played an important role in launching the early works of both Gershwin and Copland. Damrosch also helped establish a summer institute for American musicians in Fontainebleau in 1921, which in turn led to Nadia Boulanger's remarkable tutelage of many composers of the Copland generation and beyond.

Stock and Koussevitzky, meanwhile, proved to be two of the most galvanizing forces in the development of American music. Both were immigrants—Stock emigrated from Germany, Koussevitzky came from Russia via France—but that seemed to make them all the more zealous in their championship of the American composer. Stock, one of our nation's great unsung heroes, led the Chicago Symphony almost uninterrupted from 1905 to 1942, during which time he conducted literally hundreds of new American works, including important pieces by younger composers, including Barber, Copland, Harris, Sowerby, and Still.

Serge Koussevitzky, who led the Boston Symphony from 1924 to 1949, played an even more decisive role, notwithstanding his coolness toward those

more avant-garde composers embraced by Stokowski. Otherwise, his tastes were, like Stock's, amazingly catholic, and he conducted works by dozens of American composers, not only older conservative figures like E. B. Hill and Charles Martin Loeffler, but Copland, Gershwin, Hanson, Harris, Piston, Schuman, Sessions, Sowerby, Still, and Thompson, and such still-younger composers as Barber, Creston, Diamond, Duke, Foss, Gould, and Menotti. Nor were these works by any stretch all appetizing overtures and occasional pieces used to introduce a European main bill of fare, but rather substantial works in their own right, including major symphonies by a number of these composers.

Like many of the American composers they championed, Stock and Koussevitzky, for all their cosmopolitanism (and they both also performed much new European music), were clearly motivated by an ardent nationalism. "For the first time in history," Stock proudly proclaimed in 1930, "Americans are writing better symphonic music than Europeans. I refer to such composers as Carpenter and Sowerby of Chicago, and to Copland, Sessions, Ruggles, and the League of Composers group in New York."<sup>5</sup> Meanwhile, Koussevitzky would proclaim, in his Russian accent, "Dee next Beethoven vill from Colorado come!"<sup>6</sup> Such optimistic Americanism, which also animated Nadia Boulanger's teaching, not only underpinned the interest Stock and Koussevitzky showed in American music, but the intensity and conviction of their performances. These ideals also led, in Stock's case, to his personal supervision of children's concerts as well as the Chicago Symphony's so-called Popular Concerts at reduced prices; and, in Koussevitzky's case, to the commissioning of many American composers through the Koussevitzky Foundation and the establishment of the Berkshire Music Center to help train and educate the American composer.

Many other conductors of the period, including Fritz Reiner, Arthur Rodzinski, and Dmitri Mitropolous, similarly, if less exhaustively, championed American music. But Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, perhaps deserves special mention because some of his collaborative ventures so neatly mirrored the communal activities of the composers themselves. This included his 1942 commissioning of a series of fanfares by eighteen composers (including himself), a project that yielded, most memorably, Copland's *Fanfare for the Common Man*. The composerly solidarity implied by this commission took even more concrete expression in another Goossens venture, a set of variations on a theme of his own devising, the *Jubilee Variations*, composed for the Cincinnati Symphony's 1945 golden jubilee, with individual variations by Bloch, Copland, Creston, Anis Fuleihan, Hanson, Harris, Piston, Rogers, Schuman, and Deems Taylor. The conductor André Kostelanetz made a similar gesture by commissioning Copland, Thomson, and Jerome Kern to write orchestral pieces inspired by great Americans, which resulted in Copland's *A Lincoln Portrait*.

In some contrast, support for the Copland generation by the press proved more equivocal. On the one hand, an enormous critical apparatus arose devoted to the question of American music, of what it was and what it should or might be. Such matters, which received enormous impetus from Antonin Dvorák's visit

to America in the 1890s, were vigorously discussed and debated in the pages of the country's large number of dailies and magazines—and not only professional journals like *Etude*, *Musical America*, *Musical Courier*, and eventually *Modern Music*, but such public interest journals as the *Nation*, the *New Republic*, and *Vanity Fair*.

This critical tradition eschewed the more crudely jingoistic aspects of nationalism. An important line of critical thinking, exemplified especially by the writings of Paul Rosenfeld, even arose that emphasized the hope that American composers might express, along with the country's celebrated optimism, the darker and more tragic aspects of American life—though to what purpose often remained unstated. In any case, the general critical discourse showed less interest in glorifying the country than in promoting a serious music that was original, lively, and distinctive, one that would revive a serious musical culture increasingly seen as moribund and untenable.

However, most newspaper and popular journal critics were very much behind the times and were not only wary or bemused by more daring styles but, in general, unable to fathom, let alone explicate, the ideals and aspirations of the Copland generation, notwithstanding the writings of Rosenfeld and others. Copland's attempt to foster a better understanding between critics and composers by organizing a conference entitled "Critics and Composers" at the First Yaddo Festival in 1932 accomplished little; Copland's testy response to the fact that only four critics attended simply alienated the critical community all the more. At the same time, mainstream criticism of a more sympathetic and perceptive kind received an enormous boost when Virgil Thomson assumed the music desk at the *New York Herald Tribune* in 1940.

For its part, radio, at least in its early days, proved surprisingly hospitable to new American music. Both the Pan American Association and the League of Composers initiated radio series in the early 1930s. In 1936, CBS radio commissioned, thanks to its visionary music chief, Davidson Taylor, rather ambitious works by Copland, Gruenberg, Hanson, Harris, Piston, and Still, which not only resulted in a series of estimable works, but contributed to the notion of the American composer as part of a large movement involved in addressing a national audience of millions. In 1939 and 1940, CBS commissioned an even wider range of young composers—including Henry Brant, Ross Lee Finney, Roy Harris, Jerome Moross, Ruth Crawford, William Grant Still, and once again, Copland—for a series of orchestral settings on American folk songs, a project that highlighted the nationalistic urge behind such undertakings. During these same years, the renowned bandleader Paul Whiteman, who had long helped goad and popularize various American composers—most notably, Gershwin and Grofé—similarly premiered thirteen new commissioned works on his radio show, including pieces by Copland, Grofé, Leonard Bernstein, Paul Creston, Duke Ellington, Morton Gould, and Roy Harris. Furthermore, both CBS and NBC launched new American operas over the radio, including Menotti's *The Old Maid and the Thief* in 1939. The recording industry moved more slowly in its patronage of such music, which

had to wait until postwar prosperity and the emergence of long-playing records in the late 1940s before really penetrating that particular market, though Henry Cowell pioneered such efforts in the early 1930s with his New Music Quarterly Recordings, as did, beginning in 1939, Howard Hanson with his recordings for RCA.

Although the presence of most of America's serious composers on the East Coast largely precluded a more active presence in Hollywood, during the thirties and forties, some of these easterners also made notable inroads into motion pictures. Gershwin provided an extended orchestral sequence—later adapted as the *Second Rhapsody*—for the film, *Delicious* (1932); Virgil Thomson scored three seminal documentaries, *The Plough that Broke the Plains* (1936), *The River* (1937), and, after the war, *The Louisiana Story* (1947), the first film score to win the Pulitzer Prize. Copland, who also began his film career with a documentary, namely, *The City* (1939), in addition scored six feature films, including *Of Mice and Men* (1940), *Our Town* (1940), *The Red Pony* (1949), and *The Heiress* (1949), which earned him an Academy Award. The studios cared little about promoting American music per se; on the contrary, they were perfectly happy with fairly old-fashioned and European styles, whether composed by emigré or native composers. But motion picture producers increasingly realized how effective a composer like Gershwin or Copland might be in providing music for realistic depictions of life in the United States. Accordingly, the film scores of, especially, Copland, which paved the way for Bernard Herrmann, Alex North, Leonard Bernstein, Jerome Moross, and many others, had an influence out of all proportion to the number of films actually scored.

Many American composers also benefitted from the MacDowell Colony, whose communal and interdisciplinary milieu perfectly suited the mood of the times, and from the Federal Music Project (FMP), a government-sponsored agency under the auspices of the Works Progress Administration (WPA) that sponsored, under the leadership of Nikolai Sokoloff, dozens of orchestras around the country during the years 1935 to 1939, and whose unofficial policy was to “provide encouragement to American composers by the performance of their works.” In her *History of Musical Americanism*, Barbara Zuck writes that as of March 1940, the FMP orchestras had performed more than eight thousand works by some 2,400 American composers and, though many of these were predictably conservative or semiclassical in nature, they included such formidable works as Roger Sessions' Violin Concerto.<sup>7</sup>

The FMP also launched a Composers' Forum-Laboratory, headed by Ashley Pettis, a communist sympathizer and zealous advocate for American music. Held in various cities across the land, the forums sponsored concerts of mostly chamber pieces by living American composers. These forums also hosted open discussions, giving audiences an opportunity to hear such diverse figures as Daniel Gregory Mason, Howard Hanson, Aaron Copland, and Roger Sessions discuss various matters of public interest, particularly the subject of nationalism in music. Although the FMP and its successor, the WPA Music Program, which operated

from 1939 to 1943, fell especially short in the actual commissioning of new works, other WPA programs in theatre and film helped compensate for this neglect by commissioning Marc Blitzstein's *The Cradle Will Rock* and other memorable scores. (The WPA Music Program, incidentally, was headed in part by Earl V. Moore, who helped found the National Association of Schools of Music in 1924, and who in the course of his career directed the schools of music at the University of Michigan and the University of Houston.)

Compared to all these activities, colleges and conservatories generally played only a modest part in the creation and dissemination of American music. The principal exception was the Eastman School, where Howard Hanson supervised festivals of American music from 1925 to 1971, making him, according to Barbara Zuck, "directly responsible for the performance of more American music than any other individual."<sup>8</sup> Hanson also built up the American music holdings of the school library and helped spur the scholarly investigation of American music, a topic slow to win the attention of theorists and musicologists. Eastman's only serious rival, in this regard, was New York's New School for Social Research, which not only welcomed Copland, Cowell, Harris, Riegger, Sessions, and Siegmeyer onto their faculty at various times, but which showcased the newer American music, including concerts of Cowell's Pan-American Association and a series of one-man retrospectives in 1935 devoted to Copland, Harris, Piston, Sessions, and Thomson—a group that Thomson dubbed Copland's "commando unit." Columbia University, where Douglas Moore presided, and Harvard University, where Piston and Randall Thompson taught, also helped spearhead important commissions and performances, as did New York's Henry Street Settlement, a community arts program. Other educational institutions similarly promoted American music, but to a much lesser extent than would become customary in later years. Indeed, many of the most accomplished composers of the time, including Thomson, Gershwin, Antheil, Copland, Crawford, Blitzstein, Bowles, Carter, Citkowitz, Barber, and Menotti, had few, if any, sustained ties with educational institutions.

In sum, the great flowering of American music in the early twentieth century transpired amid vigorous communal activities among serious composers themselves; a similar trend towards collaboration between composers and other artists, and, in particular, dancers and writers; the emergence of some remarkably devoted patrons and musicians, including some heroic conductors; a keen interest among journalists in the idea of a serious national art music; significant breakthroughs into radio and film; vigorous government promotion of new American music in the late 1930s and early 1940s through the WPA; and some support of new American music by a few academic institutions, notably, the Eastman School and the New School. The underlying bedrock of this complex network was a democratic vision of varied groups of peoples working together towards the creation of a viable American serious music.

This cultural infrastructure changed dramatically in the course of the 1950s. Composers, obtaining positions in colleges and conservatories around the country, put the great communal adventures of the previous decades largely behind them;

the great patrons and conductors found few successors; newspapers and radio lost much of its interest in the once-fashionable subject of American art music; Hollywood proved even less welcoming than it had been in the 1930s; and government took a much less proactive role in promoting composers. These new conditions, even as they offered composers increasing financial security, meant less interaction with colleagues, both in and out of music, and less public exposure and government sponsorship; in short, a more isolated and marginalized role for the serious composer in American society.

The causes for these changes require more careful scrutiny than they have yet received. Certainly, the period's anti-communist fear tainted if not actually outlawed some of the organizations that had previously worked to advance the cause of American music. Moreover, the arrival of prominent emigré composers in the 1930s and 1940s—including Schoenberg, Stravinsky, Bartók, Hindemith, Milhaud, Honegger, and Krenek, among many others—not only mitigated against the sense of one large composerly community, but distracted attention away from the notion of a distinctively national art music. And the growing commercialism of radio, film, the press, and even classical music provided an increasingly unfriendly terrain for serious composers as well. Much as nationalism had done much to promote the cause of American music, so the postwar's sectarian and commercial trends proved damaging to the serious American composer's hopes for a central role in society, while bringing new resonance to a lonely figure like Charles Ives.

Copland, wary of many of these developments, especially the profession's growing reliance on academic institutions, characteristically cast a good light on them by suggesting that the new climate of the 1950s and 1960s signaled a healthy maturation from the self-conscious nationalism of previous decades (though he clearly hoped that younger composers would build upon the work accomplished during that time). As for Copland's colleagues who never quite shared his nationalist concerns in the first place, like Edgard Varèse, Roger Sessions, and John Cage, or who experienced a change of heart, like Elliott Carter, the new postwar environment could prove stimulating and liberating.

Still, the great heyday of American music remains those years roughly between 1915 and 1955, a period that witnessed not only the mature works of Ives, Carpenter, Ruggles, Bloch, Griffes, and Varèse, but symphonies by Hanson, Harris, Piston, Schuman, and Sessions; operas by Blitzstein, Gershwin, Moore, Menotti, and Thomson (many of these premiering on Broadway, incidentally); ballets and film scores by Copland; songs by Barber, Chanler, Citkowitz, and Bowles; choruses by Randall Thompson; quartets by Crawford and Porter and the earlier chamber music of Carter; piano pieces by Cowell; and organ pieces by Sowerby. "The survival today of Copland's commando," wrote Virgil Thomson in 1970, specifically referring to himself, Copland, Harris, Piston, and Sessions,

and their continued creation of viable works, each in his own style, is evidence both of their individual strength and of that of the time in which they ripened. For their music—along with that of Ives, Ruggles, and Varèse—is what anybody anywhere means by American music.

For Thomson, even America's "youth-fringe" looked back "nostalgically" at the "ebullient 1930s."<sup>9</sup>

This perspective remains cogent over thirty years later, notwithstanding the intervening emergence of Philip Glass, John Adams, and scores of other accomplished American composers. One might conclude that the nationalism undergirding American music during the first half of the twentieth century was, for all its limitations, at the very least salutary, and perhaps more crucial for the growth of our performing arts than for literature or painting, in part because the performing arts so clearly benefitted by the kinds of collaborative interaction promoted by nationalist sentiment and idealism.

This does not mean that the growth of American music depended upon the use of national materials and themes per se, though the success of Gershwin, Thomson, Copland, Blitzstein, and many others clearly showed that such strategies had their strong points. Rather, the saga outlined above points to the perhaps obvious conclusion that the conditions that framed music during these years—what Thomson calls the "strength" of the "time"—involved an intricate and ultimately fragile web of individuals and institutions ranging from musicians, critics, and patrons to the radio and film industries to schools and governmental agencies; and that what made nationalism so beneficial to the development of serious American music was that it translated not so much into some particular style or even aesthetic, but more generally into dedication, vision, and friendly rivalry and cooperation. Thus understood, it was nationalism, along with the music it helped to spawn and nourish, that made the middle decades of the twentieth century the best years of American music.

### Endnotes

<sup>1</sup> Yip Harburg, quoted by Harold Meyerson and Ernie Harburg, with the assistance of Arthur Perlman, *Who Put the Rainbow in The Wizard of Oz?* (Ann Arbor: University of Michigan Press, 1995), 76.

<sup>2</sup> Irene Kahn Atkins, *Source Music in Motion Pictures* (Teaneck, N.J.: Fairleigh Dickinson University Press, 1983).

<sup>3</sup> Harold Clurman, *All People Are Famous (Instead of an Autobiography)* (New York: Harcourt Brace Jovanovic, 1974), 54–58.

<sup>4</sup> Martha Graham, "The Dance in America," *Trend* 1, no. 1 (1932): 5–7.

<sup>5</sup> Dena J. Epstein, "Frederick Stock and American Music," *American Music* 10, no. 1 (Spring 1992): 28.

<sup>6</sup> Serge Koussevitzky, quoted by Aaron Copland and Vivian Perlis, *Copland: 1900 Through 1942* (London: Faber and Faber, 1984).

<sup>7</sup> Barbara A. Zuck, *A History of Musical Americanism* (Ann Arbor, Michigan: UMI Research Press, 1978), 166–167.

<sup>8</sup> *Ibid.*, 92.

<sup>9</sup> Virgil Thomson, *American Music Since 1910* (New York: Holt, Rinehart and Winston), 66.

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# **MUSIC FOR STUDENTS AGED THREE TO EIGHTEEN, PART 1: THE STATE OF MUSIC EDUCATION**

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## **THE STATE OF P-12 MUSIC EDUCATION: AN OVERVIEW OF CURRENT PRESSURES ON THE FIELD: BACKGROUND PAPER\***

SAMUEL HOPE

*National Association of Schools of Music*

The true state of P-12 music education is unknown and, to some extent, unknowable. It consists of the aggregate beliefs, efforts, and studies of millions of people. Populations and expenditures are large, but they do not tell the substantive story in terms of individual knowledge and skills development, values about music and education, and orientation to a lifetime of participation. This paper addresses the state of music education by providing an overview of the observable conditions under which music education is functioning, with particular attention to challenges faced by the field.

### **Music and Music Study**

P-12 music education means the study of music in schools: the status of music education, therefore, is about the status of music study in these settings, and it should not be considered the same topic as the status of music in the broader culture. The study of music is not a necessary condition for the enjoyment or consumption of music. Further, knowledge about music or musicians is not a substitute for knowledge of music as a discipline.

### **Positives**

After decades of patient and laborious effort, P-12 music education has many outstanding achievements to its credit. These constitute a strong foundation for future effectiveness and include:

- The involvement of millions of students and thousands of specially trained teachers in programs spread geographically throughout the nation.

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\*The following analysis was provided to meeting attendees in advance as a springboard for discussions on music education.

- An internal economy involving billions of dollars annually, mostly from tax-based revenues.
- Systems of teacher preparation that include significant long-term investments by institutions of higher education.
- A substantial research effort that probes psychological, historical, curricular, and policy dimensions of the field.
- Consensus-based sets of national and state standards for student achievement and for teacher preparation that provide frameworks for individual approaches.
- An inventive music industry, a portion of which is focused on supporting and serving music education.

These foundational strengths are built on another large foundation, that of music itself, which includes:

- The power to draw interest and commitment from individuals across the spectrum of humanity.
- Legacies and repertoires that are “great” in their intellectual and emotional power.
- Artistic and intellectual systems for performance, composition, and analysis that scale the heights of human achievement.
- A human communications system that is unique among all others.
- The ability to both speak to and transcend specific times, places, and cultures.

The combination of resources built up over the decades and the continuing power of music itself become integrated to produce effectiveness in successful P–12 programs of music study because:

- Individual teachers take educational and artistic responsibilities as the basis for insisting that music study be taken seriously.
- Policy decisions create the conditions necessary for such teachers to be effective with actual students.
- Students/parents have or develop the qualities of interest that create aspirations for competence.

The field of music education, broadly conceived, has massive resources devoted to ensuring the presence and relationship of these three critical factors.

Never before in history have there been such an array of resources for music study. At the same time, there are enormous present and projected challenges to maintaining sufficient focus on the study of music itself sufficient to provide large numbers of P–12 students with an education *in* music.

The extent to which these challenges are understood and acted upon effectively can also constitute a strength.

## **Pressures**

### *Purposes and Justifications*

Music has many purposes, and thus many justifications. However, music study is not necessary to the fulfillment of all of music’s purposes. Contested

priorities among purposes, and thus among justifications, create pressures on several levels.

- The battle to justify music study as a basic in the schools—regular sequential curricula led by qualified teachers—never seems to be over, no matter what is said and done.
- As a result, there are pervasive and continuous concerns about security.
- Insecurity can produce conditions where purposes are constantly changed to fit current justifications.
- When justifications change constantly, the long-term result can be general impressions that music study in the schools has no overarching justification.
- These conditions produce rolling inconsistencies that make permanent justification more difficult. In education, music is promoted as a way of knowing; in society, it is promoted as a commodity. Many voices that claim music is basic in education promote it primarily as an instrument to achieve some other (more important?) purpose.

### *Youth Culture*

The cultural environment for children and youth is more manufactured than ever before. On many topics, marketing of various youth culture commodities and the ideas that support their purpose nudge aside the influences of home, school, and religion. Forced “fadding” is ubiquitous. Statements about high standards and educational achievement are placed in a larger youth culture context that often promotes neither.

- For most students, musical values are shaped outside formal music study irrespective of whether they are participating in a school music program or studying after school.
- Manufactured youth culture develops an overall set of values and expectations of music and other cultural products. Everything must be sensational, stimulating from moment to moment, new, constantly changing, fast, easy, and essentially about “me.”
- These values and expectations (*a*) foster a lack of educational aspiration in many students, and (*b*) are in stark contrast with the nature of music study, which, among other things, requires patience, moves slowly, is difficult, has strong historical connections, provides its greatest stimulation after hours of effort, and usually involves work with other people.
- Music choice is promoted as an act of freedom while acceptable choices are narrowed as much as possible through mass psychological action to create and change fashion.
- When choice of music is considered only as a matter of personal identity, attempts to teach music as a vast subject become attacks on personal identity.

### *General Culture Formation*

Many issues, forces, and trends produce the climate for deliberating and making decisions about P–12 music education.

- A culture of informality that confuses judgment with judgmentalism produces reticence to define or to aspire to excellence. Fear of being called elitist drives many cultural decisions.
- Daily operations of vast machineries for making images and producing illusions place facts in spin machines. Discourse, debate, and negotiation are regularly replaced with alternating barrages of images. Results are an increase of mistrust and loss of consensus.
- Rapidly advancing technologies and the constant need for new images produce a rhetorical atmosphere that focuses on change more than on steady growth and appears to create a desperate need to avoid the traditional. Old things are not cool unless they are identified as “retro.” Things may change but the rhetoric of change is excruciatingly repetitive.
- Theory is pervasive in cultural life, often heralded as a generator of innovation. The culture of change, however, allows no individual theory much time to prove itself in depth.
- What is necessary to sell an idea is often the opposite of what is needed to carry it out successfully.
- Support for a number of musics with a high degree of musical sophistication is declining, particularly with the loss of coverage in the media. Classical music is the prime example.
- The problem of available time is becoming pervasive and oppressive. It reduces the number of things that people are willing to do for themselves, for their children, or for their field.

### *Economic Issues*

The U.S. economy is now in a challenging period and may be for some time to come.

- Fear of general and personal economic loss drives many decisions about P–12 education, ranging from macro issues such as globalization to individual issues such as the development of marketable knowledge and skills.
- The economic mood of the country is low at the moment after a long and sustained period of growth.
- The economic impact of lowered tax revenues on priorities for education spending is a significant cause for short- and long-term concerns.
- When economic issues and justifications predominate in every sphere, economic downturns have a far more devastating effect. If the reasons for art and/or education are argued to be primarily economic, the artistic, intellectual, and cultural rationales for their presence are diminished and thus insufficiently strong in times of economic stress.

### *P–12 Education*

Elementary and secondary education is the setting of great contests.

- In setting purposes, there is a contest between real aims (specific knowledge and skills in disciplinary subject matter) and ideal aims (social, political,

or economic goals expressed in general terms. Lack of disciplinary content is identified as the problem. Everything but content is developed as the solution.

- There is sufficient frustration with the public schools that a number of alternatives are gaining force, including home-schooling, charter schools, vouchers, magnet schools, and traditional private education.
- The field includes vast policy-development and bureaucratic enterprises that at times seem unconnected to actual teaching and learning in the classroom. Much of the time, issues of power distribution seem far more important than student learning.
- Buzzwords produce problems of clarity because any word that gains favor is used indiscriminately to indicate the worthiness of as much as possible.
- There is a serious teacher shortage. Attempts to make barriers to entry and continuation more rigorous are undermined by: (a) an ever-increasing number of requirements and processes that produce disincentives by taxing the time, patience, and trust of teachers, and (b) alternative certification that bypasses traditional and new systems in the urgency of addressing the teacher shortage.
- Time is a tremendous problem because knowledge is expanding and time is not. Time questions impact teachers, curriculum, and resources.
- Creativity, entrepreneurialism, and individual initiative are welcomed and lauded as individual, social, and educational goals, but increasingly denied to P-12 teachers in the public school system. Methodology trumps content and individual judgment. Expertise is desired and mistrusted at the same time. The irony is rarely noticed.
- Music and the other arts are the only subjects in the P-12 curriculum with real or quasi-competition from within their own field that conflates and confuses entertainment, exposure, and enrichment with sequential curriculum-based education.
- Support for music programs appears to be strong when individual teachers are strong. Music does not appear to be self-justifying in the same way as math is, for example.
- There is a growing secular religion of accountability that believes only in numbers and that denies all expertise but its own.

## **Conclusions and Questions**

- The field encompassing music and music study always exists in times replete with challenges. Music continues, grows, develops, and at times flourishes magnificently despite any particular set of conditions. How can music education go through the immediate future with its disciplinary integrity intact?
- It is important to understand as fully as possible the cultural contexts for the pursuit of music study in the public schools, not with the illusion that the context can be radically changed by anything that music teachers do,

- but for the purpose of understanding the pressures on decision-making and the possible ramifications of decisions. It is particularly critical to avoid embracing coercive illusions that destroy the rationale for music study.
- For example, it is possible to achieve more presence for music in the schools while losing opportunities to develop musical knowledge and skills in individual students. A focus on the use of music to accomplish goals other than music learning can produce this result.
  - The many forces at work produce pressures that can and often do weaken consensus about the primary purpose of P–12 music education—individual knowledge and skill development in music.
  - What can we in NASM do about the teacher shortage this next year? Every P–12 music program without a teacher is a program in danger of being permanently lost.
  - How do we make an argument for the study of music by all students when music is increasingly seen as a matter of individual choice in a consumerist sense rather than an area for exploration and learning in an educational sense?
  - As music education programs come under pressure, what can be done to bring the larger music community to their support locale by locale? This question is particularly important given the fact that students with interest and resources will find a way to become educated in music whether or not the subject is taught in and of itself in the public schools.

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# MUSIC FOR STUDENTS AGED THREE TO EIGHTEEN, PART 1: THE STATE OF MUSIC EDUCATION

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## THE STATE OF MUSIC EDUCATION

ROBERT CUTIETTA

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The NASM Background Paper, "The State of P-12 Music Education: An Overview of Current Pressures on the Field," by Samuel Hope, outlines the current situation in P-12 music education and is thought provoking and well reasoned (see page 12). This topic has not often been on the front burner of NASM, and it is welcome to see it so.

"The State of P-12 Music Education" is divided into three sections: the positives, the challenges, and the questions. I have been asked to comment on the section of the paper that addresses the "positives" within the discipline. The paper outlines six bulleted points that constitute the strong foundation for future effectiveness. They are:

- The involvement of millions of students and thousands of specially trained teachers in programs spread geographically throughout the nation.
- An internal economy involving billions of dollars annually, mostly from local tax revenues.
- Systems of teacher preparation that include significant long-term investments by institutions of higher education.
- A substantial research effort that probes the psychological, historical, curricular, and policy dimensions of the field.
- Consensus-based sets of national and state standards for student achievement and for teacher preparation that provide common frameworks for individual approaches.
- An inventive music industry, a portion of which is focused on supporting and serving music education.

This morning, in the few minutes that I have, I would like to focus on just two of these:

- Systems of teacher preparation that include significant long-term investments by institutions of higher education.
- The involvement of millions of students and thousands of specially trained teachers in programs spread geographically throughout the nation.

Before going on, I also want to agree wholeheartedly with the paper's statement that the very nature of our discipline—music—is a strength. In fact, I think that is perhaps our greatest untapped resource. But that could be a talk in itself, so I will keep to the topics I have chosen.

### **Systems of Teacher Preparation**

Let's look first at the point that there are "systems of teacher preparation that include significant long-term investments by institutions of higher education." This is true. But for all the investment we have made, we still see decreasing numbers of students, often inferior music students, as well as graduates of our programs who leave the profession after just a few years. To me, this sounds much more like an expense than an investment.

In the past, we have turned to the music education faculty and music education profession to fix the problem. But in reality, these are faculty members who, while they have the expertise to fix the problem, hold absolutely no power to fix it. It is precisely because institutions of higher education have made "significant long-term investments" that a powerful bureaucracy has been formed that seems to arrest any attempt at reform.

For example, every undergraduate program in music education has at least three bosses: the university (which mandates general education and often the total number of credits allowed); the school of music (which is enforcing both NASM music standards and protecting itself); and, finally, the college of education (which is enforcing the state requirements). We all know that in any curricular redesign the university, college of education, and school of music will be uncompromising in their demand for credits, thus squeezing the music education department even more. Here is one example where the actual infrastructure we possess in higher education is more of a hindrance than a help to teacher education reform.

Besides being squeezed between these powerful forces, the music education program is rarely viewed as an integral member of any of them. In the college of education, music is seen as a "special program." Policies are enacted that benefit teachers overall, but they rarely have much to do with helping future music teachers. In the school of music, the music education division is often viewed with skepticism. It is seen as a program for the "inferior" students, and decisions are made for the good of the performance majors. At the university level, most upper administrators would probably be hard pressed to tell you if music education is in the college of education or the department of music. Music education is truly a program without a true, firm home. It is not at the center of anybody's universe.

The result is a profession that looks essentially like it did forty years ago. An article in the *Music Educators Journal* in Fall, 2000, compared the music teaching profession to many others and concluded that it was one of the few professions that look essentially the same as it did forty years ago—not having been adapted to changes in technology, culture, or demographics. Imagine how much your job and training would have changed if you were a doctor or banker.

So, to summarize my first point: the very infrastructure of higher education that should be a strength may actually be a hindrance. I think K-Mart might provide us with some lessons. K-Mart was the king of discount shopping. It created a huge and geographically diverse infrastructure. But times changed. When Wal-Mart figured out how to sell things cheaper, and Target figured out how to make shopping feel “cool,” K-Mart could not adapt to the challenge. Instead it tried to do the same things it had always done, but just do them harder. The result is that despite these efforts K-Mart is in bankruptcy court.

The real question we need to ask ourselves is, How do we overcome the burden of our institutionalization of music education to become vibrant and relevant? Can we become Target or should we simply start over? I would argue that until we dismantle the enormous structure we have imposed on music education, we will never have reform. We need to throw it all out and start over. That is the much easier path.

What can NASM do to help? NASM is an accrediting institution. Therefore its influence can work in two ways. First and most importantly, NASM could work with other accrediting agencies such as NCATE to relieve the burden of restrictions and hoops that programs need to jump through. Because music education is entangled in a web of multiple bureaucracies, the profession cannot make substantive reform. Second, NASM can be a leader in reducing the red tape by granting special “experimental” status to novel programs of teacher training that do things in a new way. Under this experimental designation, all standards, not just music education standards, could be waived in order to experiment with new models of content and delivery.

### **The Involvement of Millions . . .**

The second point I would like to examine from the paper is the comment that music education boasts “the involvement of millions of students and thousands of specially trained teachers in programs spread geographically throughout the nation.” Again, this is true. But let’s focus on the first part of that statement. Who are the “millions” of students who are involved in music education?

Let’s start with the K–6 students. Here we often have mandatory instruction for some minimal time per week. Still, this is how it should be. Sequential music instruction such as this must be a fundamental part of learning. But if we count these students, it is not unlike inflating the number of music majors by including students who may be taking only one or two credits at our institutions. The number may be large but the actual impact is low. Still, this is not the major problem with the numbers.

The real problem comes at the secondary level. If we remove these mandatory K–6 students from our “millions” of students, we are left with those who choose to take music at the secondary level. At these upper levels, middle school choirs have almost disappeared, orchestra programs have diminished, and high school choir programs are far below their vibrancy of forty years ago. What is left is the band program in the high schools.

All of our perceived “strength” of numbers can, by and large, be accounted for by the minimal requirements in K–6 education and the dominance of the band in U.S. schools. There is a problem with this as it relates to preparing future teachers. As Carolyn Lindemann will tell us later in this session, research shows that the majority of students who enter music education programs do so because of an inspirational *high school* ensemble director. If we are in a cycle where more and more of these teachers are the band director, it logically follows that we will see a steady increase in the proportion of students in music education at the university level who want to be band directors. This creates a self-fulfilling prophecy. If the primary mode of music education becomes band then the primary future music teachers will be band directors. Each year the pool of music teachers gets smaller and more and more focused on one style of music instruction in the school. Is this our vision of the future of music education?

So, the question we should be asking is, “Who is in K–12 music education?” There is no doubt that there are millions of students. But we should be much more interested in the tens of millions that are *not* in music. I believe that these students are the future of our profession. These students are passionate about music but have left school music programs to perform in community orchestras and choirs, garage bands, and ethnic and folk ensembles, or they are in their bedrooms performing and creating with computers. We have, by deliberate design of our burdensome bureaucracy, excluded these students from becoming music teachers. It is laughable that in this day and age, music education faculty still have heated debates about what to do with those troublesome classical guitar majors because they do not fit our narrow image of a music teacher. But it is more shocking that even if a school wanted to expand the scope of who could be a music teacher, the NASM guidelines would still make the institution force that pianist, guitar player, drummer, or computer performer into a band or choir mold.

We must find ways to put music teachers in the K–12 system who are of a new and different mode. We need teachers who will reach the high school students who are now excluded from formal music education. One way would be to create fast-track certification to take individuals who already possess a college degree in music (regardless of instrument) and certify them for teaching in schools. But if a pianist has to go back to school to sing in a choir for four years simply to get certified, we have a problem. If we could work together to mobilize this army of musicians for schools, we could end the teacher shortage very soon.

One of the questions that is proposed today is, What can NASM do about the teacher shortage this next year? One way around the current shortage would be for NASM to accredit an institution such as the University of Phoenix to undertake music teacher certification for those who already hold a degree in music. This may seem radical, but it actually points out that there are things we can do quickly to help the teacher shortage. There is a huge untapped resource of college-educated musicians who could become an army of good teachers. The

potential music teachers are out there. We have simply chosen to keep them out of the classrooms.

Now that I have your attention, let me propose that perhaps a better way (and certainly a more long-term solution) would be for NASM to propose an accreditation for a fast-track music certification that upholds appropriate musical standards but also provides the flexibility needed to address the needs of adult, accomplished, and diverse musicians. Most importantly, we need a program that could be completed realistically in one year of work.

### **In Closing**

There are positive aspects to our current situation. I think there are four we must capitalize upon. However, only one of these is in the current position paper. The four are: (1) the music education profession is extremely organized. If we can mobilize, focus, and streamline this organization we can be successful. (2) There is a huge untapped population of P-12 students who want to learn about music and could very well be our future music teachers. We have to stop excluding them and find new modes of high school music education. (3) Millions and millions of parents will provide a musical education for their students. Even if our institutions don't provide it to them, we should celebrate that that they will be educated in music with us or without us. (4) There is an army of college-educated musicians who could become teachers quickly if we removed the barriers we have imposed.

I want to leave you with some thoughts. You may have seen the bumper sticker that says "Life is Fragile . . . Protect It." While this sounds good, it is not true. Life has been found at some of the most brutal places on earth. A better saying would be "*Human* life is fragile." Yes, we as humans require a very specific set of living conditions to survive. But if those conditions are not met, we might perish but certainly life would not perish.

A parallel would be "Public School Music Education is Fragile . . . Protect It." Untrue. Music education as we define it may be fragile. If professional music educators became extinct tomorrow, music learning would continue without missing a heartbeat. Maybe it is time to stop protecting what we have been doing and find a completely new and exciting way to pair musician educators with U.S. youth. Maybe we can create a training program that would be exciting to musicians, and thus create teachers who can inspire students.

To take this one step further. The big issue here is what to do about the teacher shortage. I don't think there is a music teacher shortage. There is only a shortage of music teachers as we have chosen to define them. Likewise, there is no shortage of music students K-12; there is only a shortage of music students as we have chosen to define them.

This is a vision I find empowering.

# THE CHALLENGES TO MUSIC EDUCATION IN THE TWENTY-FIRST CENTURY

WILLIE L. HILL, JR.

*MENC: The National Association for Music Education*

Music education in this country continues to progress toward the goal of making the study and performance of music for all students a reality. But everyone involved in education is acutely aware that we achieve this progress under adversity. A funding crisis has forced schools to suffer unprecedented cutbacks in many areas, and it has led to cuts in music programs that, unfortunately, have ample precedent. Those of us involved in music education are acutely aware of the restrictive situation as schools as our field—along with some other areas in the system that supports schools and students—are suffering the indignity of cuts to the programs by which we serve America's children.

To be fair, these cuts are seldom if ever undertaken in an attempt to target music education specifically; rather, damage to our field is a consequence of issues such as the radical reorganization of school management (for example, recent events in Chicago, Los Angeles, Denver, and Boston). It is in part a response to a simple lack of resources. It is also in part a response to more complex issues such as the broadening of the mission of schools beyond the teaching of basic academic disciplines to one of combating racism, drug abuse, teenage pregnancy, health problems, and violence. While no thinking person could be against a mission to solve these social ills, consideration of these issues as under the purview of the schools raises the specter of increasingly complicated choices facing legislators, school boards, and administrators. We of MENC: The National Association for Music Education; the National Association of Schools of Music (NASM); and others must be there to help influence those decision makers with clear and convincing evidence of the worth of music in the schools.

We are charged with keeping music and the other arts alive to help develop individualism in our children. We are responsible, that is, for a task no less important than lighting a torch in the minds of our creative, resourceful, and inquisitive students.

These are challenging tasks, but if we define the issues and have clear strategies in place to address those issues, our quest does not have to be difficult. We must have strong, believable, and achievable strategic directions, from our respective associations, at the national and state levels; and we must work in a concerted fashion to bring those identifiable goals to fruition. So, what is MENC's mission? It is basically to confront head-on the challenges that face music education. Formally, it is to advance music education by encouraging the study and making of music by all.

And what are the clear strategies, connections, and directions that we plan to use to bring that mission to fruition? The National Executive Board of MENC, with input from many of our nearly one-hundred thousand members, has adopted a very fluid and effective plan with four strategic goals:

1. Music for all
2. Recruitment, retention, and revitalization (professional development of teachers)
3. Music standards and assessment
4. Partnerships and alliances

I certainly feel that all of these goals are extremely important. Also, I believe that we're doing a good job at reaching most of our objectives. After all, MENC led the push to develop and disseminate national standards for music, and we have long been in the forefront of exploring ways to deliver music education to all segments of our society—both by working for appropriate music education for individuals from preschool children to adults, and by exploring the study of music of styles and genres that encompass the Western classical, popular, and international traditions. But some of our goals need more attention than others. I've decided to concentrate on two of those goals during my administration: first, recruitment, retention, and revitalization; and second, partnerships and alliances.

### **Recruitment, Retention, and Revitalization**

According to the MENC Strategic Plan, reports indicate that in many states, music positions are unfilled because no qualified applicants are available or they are filled by teachers who do not have a degree in music education. This part of the plan has a basis in real, if unfortunate, facts:

- There is a widely publicized shortage of teachers in all disciplines, but our concern is specifically that about eleven thousand new music teachers are needed *each year* to replace those lost to retirement or job burnout—and only about half of those new teachers are joining the profession on an ongoing basis.
- Even at current staffing levels, from nine to twenty-seven million American students do not receive an adequate music education—so the job of extending the availability of qualified music educators to *all* American students is an even more enormous task.
- Between 30 and 50 percent of new teachers who work in urban areas leave the field in their first three years of service—a fact that underscores the special needs in urban and minority communities.

Because of this, maintaining the numbers of active music teachers is probably the issue that poses the greatest threat to continued quality of music instruction. After all, without qualified teachers, there will be no music education. Therefore, MENC has decided that we must work—both within our own programs and activities and in collaboration with others—to recruit more and better teachers to music education; to nurture new teachers (especially those in the first five years of their careers); and to continue to support and energize veteran teachers.

We are confronting this issue with several specific agenda items carried out in partnership with the entity that is driving education reform—the federal

government. Recent efforts in this area by MENC and our colleagues have resulted in things such as the inclusion of “the arts” among the “core academic subjects” cited in the No Child Left Behind Act, and these have matured into four specific areas:

1. For the last two years, we have secured from the federal government \$2 million in grants for professional development for music teachers in economically challenged districts. These grants have, according to those who have received them, already served teachers in several communities and have even saved programs in crisis. More than accomplishing those local benefits, the presence of legislative language enabling these grants and the appropriations to back them up has laid down a marker among decision-makers to establish the value, in the eyes of the United States Congress, of music education and music educators.
2. We have instituted (with more federal funding) an online mentoring program in an attempt to give teachers the support they need not to become discouraged—so that they don’t leave the field. If you haven’t tried it, check out our web site at [www.menc.org](http://www.menc.org). I think that you will find that the very considerable conversational traffic among music educators online focuses on the ways that those educators want and need to find better ways to serve their students and their communities.
3. We have asked the government for an additional \$2 million to expand the mentoring program. We will know soon if our request is successful, but whether we win or lose this battle, we have again raised the visibility of the issue among legislators.
4. We are attempting to help legislators understand that music teachers must have access to career-building resources along with their colleagues in other subjects. We do this whenever legislation or regulations arise that seem to single out teachers of other disciplines for special help, to the exclusion of music teachers. On these issues we have gained important support from several members of Congress, which in turn strengthens our hand in working with administrators at the U.S. Department of Education.

### **Teachers for Underserved Communities**

But the issue of recruiting, retaining, and revitalizing teachers is far from solved with these legislative efforts. We still need to do more, especially in meeting the special needs in urban and minority communities. As I travel throughout the nation doing presentations and guest conducting, I’m alarmed at the lack of minority student participation in our All State and Honor Ensembles and at the lack of minority presenters, clinicians, and even attendees at state and national conferences. During this past summer, I asked the MENC staff, the National Executive Board, and the general membership to address the key strategic question: “What can or should MENC and its members do to recruit more minorities into the music education profession, into our own leadership, and into our student ensembles?”

We came up with a two-part proposal, which was accepted by the board. For part one (which is now under way), we are appointing a small task force representative of the diversity of our nation and our field. This Minority Issues Task Force will represent diverse ethnic or racial groups; diverse subject areas (chorus, band, orchestra, etc.); and diverse responsibilities (elementary, high school, college, etc.). The team members will be experienced and accomplished teachers, possibly with leadership experience in MENC or other areas. This task force will be charged with providing recommendations on the following issues:

1. Recruiting minority teachers into the profession
2. Developing and improving minority leadership in MENC and state organizations
3. Recruiting minorities into school music ensembles
4. Developing strategies to help all teachers circumvent social and economic issues that prevent minority teacher enrollment in university programs and minority participation in ensembles

Based on the task force's report, we will make further plans to attack this difficult problem in ways that are available to us as an association. One of the ways that we have already identified lies in the second part of our proposal: What we are calling our "I/D Leadership Team" represents inclusion and diversity in the music education profession as reflected in our association. We will, through our existing association structure, identify young, promising minority teachers for recognition as potential future leaders in MENC and the state associations. We will give those individuals opportunities to serve as role models for more minority participation throughout MENC and supply them with appropriate training that they can take back to their schools and communities, extending and strengthening their ability to lead us into the future.

We will, of course, publicize this process so that our members and the music education world at large benefits from the message that minorities—beginning with the young minorities represented in this I/D program and the more established members of our Minority Issues Task Force—are an essential element of the future of music education. We will do all we can to see that our state associations and other associations make further use of the human resources identified through these two programs.

Of course, these new initiatives add to our ongoing efforts to recruit new music educators through our Tri-M Music Honor Society and Collegiate MENC chapters. Tri-M is a national honor society designed to engage students in music. We have 3,700 chapters nationwide and are growing. Interestingly, we have had a boost in membership since we developed two strategic partnerships: first, with the intellectual licensing organization, ASCAP, in making all Tri-M honorees Junior ASCAP members; and second, we worked with the National Association of Secondary School Principals to receive their formal approval for the program. Our Collegiate MENC program, which counts some fifteen thousand members on campuses across the nation, exists to engage and encourage pre-service music

teachers. We have a strong network of communication and benefits for these members (strongly supported by our National Executive Board) to help these future educators enter the profession. Interestingly, that communication has also involved other outside partners, including BMI, another rights organization that has worked to encourage participation in the John Lennon Songwriting Contest among our collegiate members.

### **Partnerships and Alliances**

According to the MENC Strategic Plan, education has become too complicated for one organization alone to take on the task of influencing it. Instead, we must build and maintain partnerships with industry, the arts and entertainment companies, and decision makers. We must also create new alliances with organizations and groups with whom we may share a common interest. With strong partnerships come expanded resources and influence. MENC can set directions, broker resources, and establish criteria for success.

MENC's alliance of longest standing is that with the music industry. It is a natural fit, of course: all educators depend on industry in one way or another. English teachers use books, math teachers use calculators, and pretty much everyone uses computers. We music teachers, like our colleagues, depend on industry and the commerce that moves industrial production into the classroom.

In our teaching, we depend on an enormous variety of industry-provided items. Books and computers, certainly; but also violins, trumpet mouthpieces, saxophone reeds, choral risers, printed and recorded music, and many other resources. All of us who have prepared budgets would certainly agree that it would be nice if all these materials could come to us without cost, but the same economy that gives us such a wide variety of options in music supplies is driven by the engine of free enterprise.

At the national level, finding support for national initiatives through partnerships with the commercial sector brings up issues of fairness and improper focus on industry rather than education. These issues arise because even as the initiatives themselves provide a measurable boost to music programs in communities across the United States, the linking of the social imperative of education with the profit imperative of commerce creates controversies. Most often, these controversies arise from the obvious fact that every one of the companies with whom we form alliances is doing it for a reason. The reason may be as simple as the glow it gives to executives and board members to help young students or as the way serving children can boost employee morale. More often, it combines recognition of the real value of music education with what is usually called "cause-related marketing" (in our case, aligning the company's name with the cause of music education and so boosting the commercial value of that corporation or its products).

The way to move forward through this minefield of controversy is to recognize the benefits that go to our industry partners—both the commercial benefits and the real benefits to them as caring philanthropists—and to take advantage of

those benefits for the good of our students. We at the national level need to keep our eyes open as we secure these benefits for the good of our field and ultimately for our students. This is not new to music education on a local level: our need to exercise due diligence in forming partnerships really stems from the same caution needed on the part of every teacher involved in any purchase or fundraising activity. Those teachers also need to observe that where there is commerce, there is the opportunity for improper commerce. But for the good of the students, we can't afford to lose contact with our colleagues in industry.

In practice, we always try to analyze the balance between any costs to MENC or to the music education profession with the tangible benefits that a given partnership offers in our mission "to advance music education." The costs may be either monetary costs or intangible costs (including the cost of generating dissension among our own ranks). Sometimes, the benefits are financial; sometimes, they show up in raising the visibility of music education among specific groups or in the general population; sometimes, they come from the strengthening of institutional connections that allow us to pursue our mission more effectively.

One example of a concrete partnership is the ongoing alliance of MENC and NAMM—International Music Products Association. We are working on a joint web site to offer truly easy access to music education advocacy materials. This revitalization of longstanding coalitions between our two associations will make a real difference as we move to confront the challenges of issues like tight budgets and the effect of testing effects on curricula.

Other significant recent partnerships include one to launch the Sesame Music Works project with Sesame Workshop, NAMM, and Texaco—a project that resulted in distribution of more than one hundred thousand videotapes on music education to early childhood educators across the nation (not to mention a major web site and the stressing of music content on Sesame Street broadcasts). Another project was the Camry Music Education Fund, a partnership with Toyota of America to provide grants to school systems to support music teachers with more than \$170,000. A promotional project with Oscar Meyer led to more than half a million dollars in support of local music programs. Add to these partnerships or alliances with Philadelphia Orchestra; Bose Corporation; the From the Top radio program; VH1 Save the Music Foundation; the Marine Band; Gibson/Baldwin (which is underwriting both this year's World's Largest Concert and our radio PSA series); Young Audiences; Clairol; and others, and we have both leveraged several million dollars in support of music education and attained much higher visibility for the field among our nation's leaders and the general populace alike.

### **Meeting the Challenges**

I think we can all agree that today's challenges to music education are unprecedented. The current educational reforms, both as expressed in law and as carried out in subsequent administrative actions, have some very troubling implications for our service to U.S. school children. Among those topical and

fiscal implications, we can all agree that one of the most troubling current problems lies in the lack of support for a dwindling supply of qualified music teachers in our schools.

But we can also agree not to despair. There are strong actions that we can take to weather this storm—at least, if we take the actions together in well-structured partnerships. We can continue to inform the public and elected leaders of the ways that music education benefits our children. We can continue to tell decision-makers of the very real needs facing our profession as we provide those benefits to children. We can work more closely together and get much smarter about the ways that we cultivate advocates among the public. And we can continue to expand and refine the pre-service and in-service support we give to teachers as they work with children in communities across our nation.

I am proud to say that MENC is at the forefront of these essential tasks in these exceptional times. And I am pleased to see that we have an expanding group of allies eager both to engage in dialog about our troubles and actually to do something about them. We all do this because we see daily that music can make a difference. We see that each of us can make a difference in the delivery of music. And we know that we must make a difference if we are to achieve lofty goals for our respective associations, our profession, and our students. Together, we can confront those challenges head-on to make a difference in our classrooms, our communities, our country, and this beautiful world that we live in.

# HOW CAN HIGHER EDUCATION ADDRESS THE K–12 MUSIC TEACHER SHORTAGE?

CAROLYNN A. LINDEMAN  
*San Francisco State University*

The national shortage of music teachers in kindergarten-through-grade-12 school settings is one of the most critical challenges we face in the entire field of music. It is not just a challenge to be met head-on by our teaching colleagues in the United State's elementary and secondary schools. It is a challenge that requires us all to take action, at every educational level—certainly every post-secondary institution offering music degrees.

NASM Executive Director Sam Hope has challenged us in his background paper “The State of P–12 Music Education: An Overview of Current Pressures on the Field” for the NASM Annual Meeting 2002 to consider how higher education can address this critical situation (see page xx). What follows are ten strategies for taking action.

## **Ten Strategies for Higher Education and the K–12 Music Teacher Shortage**

### *1. Alert all college music faculty of the shortage and the need for K–12 music teachers*

If your faculty members are not aware of the acute need for music teachers, it is imperative that they be informed immediately about the shortage, the current teaching salaries for school music teachers, and the incentives and signing bonuses being offered to entice teachers to particular school districts. Make them aware of the need to identify more students who may be good candidates to be music teachers.

### *2. Double the number of music education majors at your college/university.*

This may be considered a factious statement, but we do need to double the number of music education majors in our programs in order to meet the need for eleven thousand new music teachers annually. Here are the facts:

- Eleven thousand music educators leave the workforce each year as a result of either retirement or burn-out.<sup>1</sup>
- According to the latest Higher Education Arts Data Services (HEADS) analysis, 3,897 music education bachelor degrees were awarded in June 2001.<sup>2</sup> In 2000 that number was 3,674, and ten years ago the new graduates numbered 2,875. It is encouraging that the number of music education graduates is increasing, but not nearly fast enough.
- If we add one to two thousand graduates from non-NASM-accredited schools to the approximately four thousand graduating music education

majors noted above, we have somewhere between five thousand and six thousand graduates. Even if every single music education graduate immediately entered the teaching arena, that still leaves a deficit of five thousand to six thousand music teachers.

### *3. Spread the word to all college music majors*

In order to increase the number of music education majors, our performance majors must be fully aware of the music teacher shortage and the opportunities for teaching in the elementary and secondary schools. To inform them fully of what it is like to teach in the schools, a strategy such as bringing in recent graduates who are actively engaged in teaching to share their experiences is often an eye opener. Also, providing opportunities for performance majors to go out to the schools to observe what is going on will often encourage students to consider teaching as a career choice.

### *4. Create double majors in performance and music education*

We create double majors, those who are questioning or undecided about teaching will be given the necessary preparation to enable them to teach and still allow them to concentrate on performance studies. At the same time, those who are music education majors would have the opportunity for more performance study than they may be offered as a straight music education major.

### *5. Change the image of the music education major.*

In some colleges and universities, the music education major is looked upon as a second-class major—a degree only for those who cannot make it in performance. Building up the teaching profession as a viable and worthy career is something that requires all of our best efforts.

### *6. Initiate outreach programs to middle- and high-school music students*

Beside targeting the college music major, we need to reach talented middle- and high-school students and inspire them to pursue a career in music education. A 2001 survey of MENC: The National Association for Music Education collegiate members revealed that a majority of those surveyed decided to become music teachers while still in high school. Led by principal author Martin Bergee of the University of Missouri, Columbia, this MENC-funded research project, conducted in the academic year 2000–2001, focused on “Influences on Collegiate Students’ Decision to Become a Music Educator.”<sup>3</sup> Of the 431 current collegiate members of MENC surveyed, 63 percent of the college students reported that they made the decision to teach during their high school years, 23 percent during their college years, and 14 percent during their elementary or middle school years.

In response to what influenced them to make the decision to become a music educator, they reported that:

- The most influential person was their high school music teacher;
- the most influential experiences were high school instrumental and choral ensembles;
- the most influential events were participating in solo/ensemble festivals and honor groups such as All-States;
- other influential factors were the love of music and having had opportunities to teach at various levels.

7. *Make music education programs more accessible to career changers. Should we develop fast track programs?*

In order to accommodate those who are already working, courses may need to be offered at night, late afternoon, weekends, and/or summers—especially music education courses that performance graduates may need to take. We also should think about how we can move those who already have music degrees through our programs faster, not to mention rethinking the heavily laden undergraduate coursework in music education.

8. *Offer in-service help to new music teachers.*

In addition to the incredible challenge of not graduating enough music teachers to take the places of those leaving the profession, another challenge is before us. It is frustrating to report that 29 percent of all new teachers leave the field after three years and 39 percent after five years.<sup>4</sup> Clearly we need to do everything we can to help and support these new teachers in their first few years of teaching. We in higher education can help by providing in-service workshops, mentoring, refresher courses, and so on.

9. *Support faculty and students in outreach activities*

Spending time with new teachers and prospective students who are considering the option of teaching is all-consuming for the college music educator—not to mention dealing with the many reforms and requirements that are generated constantly in teacher-preparation programs. Faculty members deserve to be supported by their administrators and colleagues as they engage in this pre-service and in-service work. Students, too, need to be encouraged to participate in outreach activities and to be supported by their teachers and administrators as they observe, coach, and tutor in the schools.

10. *Lend a hand to national efforts to address the challenge*

When any national initiative for addressing this challenge comes up, higher education needs to lend a hand in support. For example, MENC currently has two funding requests before Congress to support music teachers. It is important that the entire music community work together in making these funding requests become a reality. This means that we should contact our U.S. representatives

and senators to urge their support for these two important initiatives—one to provide \$2 million for the professional development of music teachers and the other to provide \$2 million to build a training and support system for new music teachers.

These ten strategies for action are but a start. There are obviously many other strategies that we can use and that you are using at the local level. To ensure a thriving musical future, we need to have thriving school music programs. To do that, we need excellent, qualified music teachers—those who demonstrate the best in subject matter knowledge and teaching know-how, and who are fine musicians. Those of us in higher education have a responsibility to address the challenge of this national shortage of music teachers and do our part in meeting this challenge.

### Endnotes

<sup>1</sup>This number reflects the Fall 2002 analysis of data from many sources by the MENC Information Resources Department.

<sup>2</sup>Higher Education Arts Data Services, “Music, Data Summaries, 2001–2002.” (Information available from HEADS, 11250 Roger Bacon Drive, Suite 21, Reston, Virginia 20190.)

<sup>3</sup>M. Bergee et al., “Influences on Collegiate Students’ Decision to Become a Music Educator” (<http://www.menc.org/networks/rnc/Bergee-Report.html>).

<sup>4</sup>D. Viadero, “Researcher Skewers Explanations Behind Teacher Shortage,” *Education Week* 21 (April 10, 2002): 30.

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**MUSIC FOR STUDENTS AGED  
THREE TO EIGHTEEN,  
PART 2: CURRICULAR REBELLION  
IN MUSIC EDUCATION**

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## **CURRICULAR REBELLION IN MUSIC EDUCATION**

KATHLEEN JACOBI-KARNA  
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Designing and implementing a degree program in music education presents a multitude of challenges. I would like to present an overview of some of the challenges we face and conclude with a suggested program of study.

### **Challenges**

#### *1. Serving Multiple Masters*

The one “master” we all share in common is, of course, NASM. Our accrediting organization has numerous guidelines for designing and implementing a music education degree program. Some of these guidelines are absolutes while others are strongly encouraged.

The other two masters we serve are not entirely unified across the nation. These are the state departments of education and our own colleges and universities. The state departments of education are somewhat flexible in how we go about designing degree programs as long as our courses include particular topics and follow a minimum number of credit hours. The type of teaching certificate or license granted by the state has more of an impact on us. Some certificates are very broad (K–12 Music) while others specify either a curricular emphasis (K–12 Instrumental Music) and/or age levels (PreK–Middle School General Music, Middle School—High School Choral Music).

Finally, we are also serving our own institutions. And even then, we have several masters—our schools/departments of music and colleges of education. At this point, when we are face-to-face with another person or persons, the discussions and deliberations can get a bit heated. Who “owns” a particular course or credits can supercede how best to serve the students.

I have taught at an institution where the college of education had a very “healthy proportion” of the music education degree program credits. The music education students were continually complaining that either the information did not pertain to them or the instructor did not understand the uniqueness of music

programs. I have also taught at an institution where only two courses were through the college of education. The latter was much preferred, since topics such as technology and classroom management were presented in the context of a music class or rehearsal. The students were able to spend in-depth time discussing how the issues would impact them in a music context.

## 2. *Preparing Teachers for Various Settings*

Our second challenge, preparing teachers for various settings, is mostly influenced by the type of teaching certificate or license granted by the state departments of education. As already mentioned, some students need preparation in teaching all age levels (PreK–12) and all curricular areas (general, choral, and instrumental). Others are able to take a more focused range of courses specific to a curricular emphasis and/or age span.

This discussion is most critical for those future teachers preparing for K–12 Music. Typically, these students receive a single course in elementary music methods, a course in choral music methods, a course in instrumental music methods, and various instrumental technique classes. A program of study such as this is heavily weighted with instrumental preparation. The voice—the instrument in choral programs and elementary general music programs—should have equal exposure, as should the classroom instruments encountered in many elementary programs throughout the nation.

This leads us to the third challenge.

## 3. *Including All Necessary Topics*

Referring to the NASM *Handbook 2001–02*, the following are listed as “Teaching Competencies”:

1. Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.
2. An understanding of child growth and development and an understanding of principles of learning as they relate to music.
3. The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.
4. Knowledge of current methods, materials, and repertoires available in all fields and levels of music education.
5. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
6. An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.<sup>1</sup>

A topic list readdressing these teaching competencies might look something like this:

- child development (preK–adolescence)—general, music
- teaching methodologies/philosophies
- curriculum development
- standards—national, state, district
- repertoire and/or materials
- lesson/rehearsal planning
- assessment
- diversity—cultural, special learners
- classroom management
- technology

Clearly, we are unable to offer a separate course focusing on each topic. Therefore, perhaps we can best serve our students by having common threads throughout each methods course placing these topics in a specific context (age and curricular area).

#### *4. Balancing Theory and Practice*

Balancing theory and practice is our fourth challenge. “Early and often” and “practice, practice, practice” should be the mottos. Among the benefits of early field experience are (1) students can confirm that they want to continue with the chosen program of study, and (2) it introduces or reintroduces students to elementary general music. Often students come into music education programs wanting to be high school choral or band directors because that is their most recent memory. Field experience at the elementary level reminds them that another teaching option is available.

Opportunities for field experience in conjunction with methods courses should also be strongly considered. These provide the students with an observation context. Students are able to focus their attention on specific aspects of teaching at that particular level/curricular emphasis.

The capstone field experience, student teaching, takes on different dimensions depending on the institution's calendar and degree program. For example:

Quarter system: one placement—full time—10 weeks (1 quarter)

Semester system: two placements—full time—8 weeks + 8 weeks  
(1 semester)

Quarter system: two placements—one part time, one full time—10 weeks  
each (2 quarters)

Quarter system: three placements—first two part time, third full time—10  
weeks each (3 quarters)

The typical bachelor of music degree program that includes certification does not have the luxury of extending student teaching for an entire year. This makes

additional field experience opportunities throughout the degree program all the more imperative.

### *5. Issues of Practicality*

Our fifth challenge, issues of practicality, directs our attention to those involved in the training of the students—university instructors and master teachers in the field. As we discern the list of courses our students absolutely need, we must also take into consideration who will be teaching these much needed courses. This becomes a key issue in particular for those faculties that are already stretched thin and have lost any semblance of load release for research activities and/or are already teaching overloads. Smaller programs may also face an issue regarding low enrollment numbers.

In addition to university/college instructors, the other piece to the instruction puzzle is the master or lead teacher in the field. While some communities have a wealth of high-quality teachers in the K–12 setting, others may have a difficult time finding the quality and/or quantity needed to serve the music education students.

With the challenges set before us—serving multiple masters, preparing teachers for various settings, including all necessary topics, balancing theory and practice, and issues of practicality—a radical change in curricular structure may not be possible. Perhaps success can be attained by prioritizing the challenges and implementing changes in stages.

With a focus on including necessary topics and balancing theory and practice, I would like to suggest two programs of study—one minimal and the other optimal.

### **Rising to the Challenge—A Program of Study**

#### *Minimal*

Introduction to Music Education—provides an introduction to pertinent topics in music education, introductory field experiences

Field experience/practicum—primarily observation, some teaching involved

Elementary

Middle school

High school

Elementary music methods

Choral music methods

Instrumental music methods—all methods courses should include the following topics:

child development—general, music

teaching methodologies/philosophies

curriculum development

standards—national, state, district  
repertoire and/or materials  
lesson/rehearsal planning  
assessment  
diversity—cultural, special learners  
classroom management  
technology  
field experience

**Instrument technique**

Brass  
Woodwind  
String  
Percussion  
The child's voice (unchanged—adolescence)  
Classroom instruments and recorder  
Guitar

**Assessment**

**Classroom management**

**Student teaching**

16 week (semester) setting—2 full time placements—8 weeks + 8 weeks  
or  
16 week (semester) setting—2 full time placements—6 weeks + 10 weeks

*Optimal—Students Select an Emphasis*

**All students take:**

**Introduction to Music Education**—provides an introduction to pertinent topics  
in music education, introductory field experiences

**Field experience/practicum**—primarily observation, some teaching involved

Elementary  
Middle school  
High school

**Curriculum development and assessment**

**Technology**

**Classroom management**

**Student teaching**

16 week (semester) setting—2 full time placements—8 weeks + 8 weeks  
or  
16 week (semester) setting—2 full time placements—6 weeks + 10 weeks

Students select emphasis (general, choral, instrumental):

*Elementary Emphasis*

Music in early childhood  
Elementary music methods  
The child's voice  
Classroom instruments and recorder  
Guitar  
Movement

*Choral Emphasis*

Choral methods  
Choral literature  
Vocal pedagogy  
The changing voice  
Diction

*Instrumental Emphasis*

Instrumental methods  
Instrumental literature  
Instrument technique  
High brass  
Low brass  
High woodwind  
Low woodwind  
High strings  
Low strings  
Percussion

**Conclusion**

These are but two examples of many ways in which we could prepare our future teachers. We must be vigilant in evaluating our programs on a regular basis to ensure we are providing the best training possible in the face of the many challenges we face.

**Endnote**

<sup>1</sup>National Association of Schools of Music, *2001–02 Handbook* (Reston, Virginia: NASM, 2001), 95–96.

# CURRICULAR REBELLION IN MUSIC EDUCATION

BETSY COOK WEBER

*University of Houston Moores School of Music*

*Currently, the more than 1,025 teacher education programs graduate about 100,000 potential teacher candidates each year, but the nation's schools will need to hire two million teachers within the decade to replace those retiring or to meet the needs of expanding enrollments. That means that these programs may supply only one-half of the teachers who will be needed. U.S. Department of Education Report, "Promising Practices: New Ways to Improve Teacher Quality," September 1998.*

Although my doctorate is in conducting instead of music education, and I enjoy a split teaching assignment between the music education and choral areas, I do believe that I am qualified to speak to this topic. My tenure in the schools was extensive and extremely happy, and my association with the schools is ongoing through frequent clinics, in-service presentations, honor choirs, and so on. I remain passionate about the importance of music's presence in our schools, and the delights available to those who choose music education as a profession.

Perhaps more significantly, I have been unquestionably the most obnoxious and vocal faculty member in our school regarding circumstances, policies, and procedures that I believe affect music education negatively. I am fairly certain it is this obnoxiousness more than anything that resulted in the opportunity to speak before this august and highly influential body. I am honored to be here.

There is a music teacher shortage. The Texas Music Educators Association web site listed two hundred unfilled music positions this past August after school had already started. There were undoubtedly many more vacancies than those listed on that particular web site. And large numbers of music positions have been closed over the years for lack of a teacher. The implications for our society, for musical organizations, and for college-level music departments are extremely serious.

I do believe that college-level music schools and departments must accept the blame for the current state of affairs. A music student is not like a math or science major who has any number of appealing employment opportunities upon graduation. If a music student compares the salaries, benefits, security, and working conditions of possible careers in music, a career as a public school music teacher looks very good. And yet, we have failed to meet the need for music teachers in our schools while simultaneously graduating hordes of music students—at the undergraduate and graduate levels—who are unable and, frankly, unqualified to obtain work in their chosen field of music specialization.

I hope NASM will assume leadership in remedying this situation. A few thoughts about how this might be achieved follow.

## **Admission Policies and Practice**

### *Assessing Attributes of Candidates for Admission*

Let us reexamine admissions policies. Any broad change in the music education curriculum must begin here. I suspect that, for most of us, the following scenario is fairly typical.

Applicant 1—aspires to become a music teacher. He has mediocre playing/singing skills, but has excellent grades and test scores and provides strong letters of recommendation. His resumé contains evidence of leadership, initiative, and a long-term interest in music education.

Applicant 2—aspires to become a performer. He *is* a strong performer (although I use the adjective “strong” in its loosest sense), but his grades and test scores are mediocre or uneven, and there is no or small evidence of strong work ethic, leadership, or initiative.

If there is room for only one of these students, the so-called strong performer will probably be accepted instead of the promising music education student. Why? Because the admissions process typically consists of an audition before applied faculty and ensemble directors who naturally have a vested interest in the strong performer.

### *Creating More Parity in Scholarship Awards*

Let us reexamine the distribution of scholarship money. Assuming that both students *are* accepted, there is likely to be a large disparity in the scholarship money awarded, with the performer getting much more money. This, in spite of the fact that the music education student has a far higher chance of succeeding in the field of music after graduation, and that the music education student is often the one who contributes more meaningfully to the life of the music school, before and after graduation.

Allot an appropriate percentage of scholarship funds to music education students, or, better, require applied faculty/ensemble directors to achieve an appropriate balance within their scholarship funds. This may encourage these faculty members to counsel certain students into music education instead of luring them into music performance degrees.

### *Allowing Remedial Study in the Area of Performance*

Please reconsider what is an appropriate performance level for incoming music education students. Your handout contains two quotes regarding NASM

standards for admission. Isn't the "enforcement," if you will, of these standards one-sided?

The musical background required for admission to curricula leading to a degree must include the ability to relate musical sound to notation and terminology both quickly and accurately enough to undertake basic musicianship studies in the freshman year.<sup>1</sup>

Regarding musicianship, the following admissions practice is in effect at many music schools, including the University of Houston. If a "strong-performing" student does not meet the standard for musicianship, as determined by our theory placement tests, he is accepted to the music program but required to enroll in a music fundamentals course before taking Theory I. I think this is a reasonable procedure.

The level of achievement in music performance shall be a significant factor in determining eligibility for entrance. Since the high school record does not usually give evidence of competence in performance, each member institution is urged to require an audition or a tape recording in support of the application for admission."<sup>2</sup>

In the area of performance, however, if a student doesn't meet a vaguely established standard of being ready for freshman-level applied study, he is denied admission to the music school. Now, if the student hopes to become a concert pianist, this policy makes sense, but, more often than not, the student who is turned away is the one who wants to become a band director or elementary music teacher. Often one year or one semester of applied study would lift this student's playing or singing to an acceptable level. If grades and record of personal achievement indicate that this student can become an excellent music educator, isn't it reasonable to offer the same opportunity for remediation in performance as is standard practice for a performer in the area of theory?

#### *Including Music Education Faculty in the Admissions/Scholarship Process*

Let us reexamine the role of music education faculty members in the admissions/scholarship process. If ensemble directors and/or applied faculty are the only participants in the admissions/scholarship process, as was the case at the University of Houston until fairly recently, then the music education student has no advocate. Allow music education faculty to participate in the audition/admissions process, and insist that they do so.

#### *Including Music Education Faculty in the Recruitment Process*

Let us reexamine the recruitment process. Generally, recruiting falls to ensemble directors and applied faculty, both of whom may give lip service to music education, but whose self-interest dictates that they find the best performers to fill out their ensembles and studios. Require that music education faculty members recruit students who demonstrate promising potential in the field of music education. Further, require music education faculty to demonstrate success in the

recruitment and retention of music education students as part of their promotion and tenure.

## **Instruction**

Close scrutiny has rarely resulted in findings favorable to schools of education. More often than not, these reviews have found schools of education to be confused about their goals and objectives and unclear in their missions: driven too much by practical considerations and concerns, thus insensitive to the scholarly mission of the university; driven too much by scholarly considerations and concerns, thus insensitive to the problems that plague practitioners; too detached from the problems of schooling and too narrow in their intellectual pursuits to be relevant; too close to the problems of schooling and too diffuse in their intellectual outlook to be scholarly.<sup>3</sup>

### *Building a Well-rounded Music Education Faculty*

Let us reexamine instruction via a restructuring of music education faculty areas. As faculty openings occur, please rethink the profile of your music education faculty members. Commonly, job search bulletins require a person with extensive public school teaching experience, evidence of an ongoing relationship with the schools, a doctorate, evidence of significant research and publication. Does this animal really exist? In comparison, musicologists and applied faculty don't have to establish and then maintain this same kind of grass-roots presence in the public arena while simultaneously performing or completing important research in the scholarly one.

Shouldn't the ideal music education department have two kinds of people? The first is a true scholar—a prolific author, current in literature, active in research, and philosophically thoughtful. The area also needs a pragmatic component—a faculty member who is hands-on; demonstrates significant success (not just three years) in the schools; and remains active in the schools via inservices, workshops, festivals, and so on. I can't see any other way to provide our students with an appropriately rigorous intellectual background that is simultaneously practical and current. If music education areas can achieve this balance, the quality of the degree will be greatly enhanced.

## **Degree Requirements for Music Education Students**

### *Recognizing the Unfortunate, Increasing Appeal of the Bachelor of Arts in Music Degree*

Moving on to degree requirements, with the advent of Alternative Certification in Texas, the Bachelor of Arts in Music degree at the University of Houston has, unfortunately, gained in popularity. An increasingly common scenario follows: A student fails to pass the performance barrier at the end of the sophomore year, or simply loses the passion for following a career in performance. This student is not adverse to the idea of teaching music in the schools and has attributes that

indicate probable success in the field. The student chooses, however, to follow the Bachelor of Arts in Music degree instead of the Music Education degree for three reasons: (1) Students know that they don't need a music education degree to get a good job in the schools. They can begin teaching the moment they graduate, obtaining Alternative Certification while they are working. (2) They realize that they can graduate in an easy two years with a Bachelor of Arts in Music degree. Or they can spend two-and-a-half, or more typically, three years obtaining a Bachelor of Music Education degree, forgoing a year of income while they do so. (3) Finally, students can avoid dozens of hours of coursework that they perceive to be "rinky-dink" and a waste of time. With this in mind, we must reexamine degree requirements.

### *Cutting and Streamlining the Degree Requirements*

In all honesty, the music education degree is a five-year degree. While society generally agrees that undergraduates leave college woefully unprepared for *anything*, the "industry standard," if you will, is a 120-hour, four-year degree. Our 132-hour music education degree, replete with hidden hours, is unrealistic—particularly since the profession offers so much opportunity and incentive for continued growth after graduation. We *must* cut the music education degree requirements, including hidden hours, until it becomes a true four-year degree.

Face the reality that, for the short/intermediate term, this reduction is going to have to come out of music hours. Cuts in core-curriculum are not going to happen. Equally clearly, we are not going to be successful in convincing colleges of education or state boards of education to reduce their general education hours.

In choral music education, NASM can contribute to this reduction by eliminating the portion of its standards that states that students, "whatever the specialization, (obtain) a functional knowledge of wind, string, and percussion instruments, and the voice." I have not found a single vocal student who felt prepared to teach instrumental music as a result of the instrumental courses required by NASM.

### *Moving Some of General Education Coursework into the Music Department*

Lobby to move some of the general education coursework into the music department. The University of Houston currently allows us to teach eighteen of these hours in our own building. We use the same texts and observation schedule as the College of Education, but we can tailor this basic information to the specific needs of the music classroom or rehearsal hall. This doesn't lighten the degree requirements, but it gives us an opportunity to make the instruction more relevant. It is an important strength of our program.

If you are successful in moving general education coursework into the music building, the possibility of deleting some "music methods" hours is real. We

have begun a serious discussion at the University of Houston about the possibility of subsuming methods coursework into the general education coursework.

### *Acknowledging Music Education's Marketing Problem*

I think that it is important to acknowledge that education coursework and degrees have a marketing problem. Our own graduates are not unique in having very little good to say about general education coursework. I believe that the most serious roadblock to increasing the quantity and quality of our music education graduates is their aversion to completing twenty-four hours of coursework they perceive to be mind-numbingly worthless, as well as their aversion to being labeled music education majors. Alternative certification, in spite of all of its current deficiencies, may provide the most important opportunity for change.

### **Alternative Certification—Problem or Opportunity?**

In Texas, our State Board of Education and Texas Education Agency reacted to the current teacher shortage by offering alternative certification programs, effectively circumventing colleges of education. Variations on this kind of program exist in virtually every state. In Texas, a student with a bachelor's degree and twenty-four hours in music, twelve of which are advanced, can teach in the public schools on emergency certification. During the school year, these students attend summer or evening classes in educational philosophy and classroom management offered by our Region IV. At the end of these classes, the student takes the state-required exit examination in his field. Successful completion of these requirements results in certification.

There are horrible inadequacies inherent in this plan as it relates to music. Scenarios include a violin major's teaching junior-high choral music, or, worse, a voice major's teaching band. In spite of this, I believe that alternative certification is here to stay. As the glitches are resolved (and I am convinced that this will happen), it seems likely that alternative certification will render university certification programs irrelevant. We have two choices. We can compete with alternative certification programs or we can embrace them. To do nothing is not a viable choice.

### *Competing with Alternative Certification*

We can compete with alternative certification by offering all education and music education coursework during times when non-certified teachers working under an emergency certificate can take the coursework. As my students would say, "Well, duh. . . ." Shouldn't we all have moved to this obvious arrangement long ago?

If you choose to compete with alternative certification, then I have already mentioned another solution. We must reduce the number of credit hours necessary to graduate. Until the Music Education degree requirements are similar to other music degrees in credit hours required, we will lose to other, less hefty degrees.

The difficulty with this approach is that we are still left with a serious marketing problem.

### *Embracing Alternative Certification Via a New Degree: B.M. in Choral Studies and B.M. in Instrumental Studies*

Another option is for us to embrace alternative certification. I urge NASM to support the concept of a new degree, a B.M. in Choral or Instrumental Studies (without certification). This degree would be designed for students who wish to become directors of school, church, university, or professional ensembles. This degree would include all of the coursework currently included in a music education degree except general education courses and student teaching. The advantages are:

1. Students could enter the music teaching field after four years of college study. Certification would take place via alternative certification during their first year of teaching.
2. This degree would provide opportunity for enhanced musicianship through music-content courses that would benefit ensemble work directly. It is easy to derive a list. In my own niche, for example, Choral Studies students would take more piano (if they're singers), more voice (if they're pianists). There would be increased requirements in conducting, diction, vocal pedagogy, stagecraft, and so on.
3. Finally, a degree in "Choral Studies" or "Instrumental Studies" has more marketing appeal. I don't think it is possible to overestimate how strongly music students feel about the education label.

### **Summary**

1. In summary, the current shortage of music teachers threatens the quality of life for our nation's population and threatens the future of musical organizations and schools.
2. Many current admissions/scholarship policies are unfair to promising music education students. Until music education faculty are included in these processes, the situation will not change.
3. There are music education instructors who are out of touch, or have never been in touch, with public school music. A restructuring of the music education area so that it contains true scholars and philosophers in the field of music education, while also containing professionals who can demonstrate hands-on success in current school music programs is desirable.
4. Our current music education degree plans are unwieldy. The hours must be reduced.
5. Alternative certification is not going to disappear. Establishing new degree programs and restructuring existing degree programs are necessary to compete with the appeal of alternative certification while simultaneously combating its deficiencies.

6. This is a time of great opportunity. Please take advantage of this moment, and do something!

### Endnotes

<sup>1</sup> National Association of Schools of Music, *2001–2002 Handbook* (Reston, Virginia: NASM, 2001), 76.

<sup>2</sup> Ibid.

<sup>3</sup> B. R. Gifford, “Prestige and Educations: The Missing Link in School Reform,” *Review of Education* 10 (Summer 1984), quoted in John Goodlad et al, *Places Where Teachers Are Taught* (San Francisco: Jossey-Bass, 1990).

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**MUSIC FOR STUDENTS AGED  
THREE TO EIGHTEEN,  
PART 3: THE CONTINUING PROMISE OF  
COMMUNITY EDUCATION PROGRAMS**

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**STARTING A COMMUNITY SCHOOL OF MUSIC**

MICHAEL YAFFE

*Hart School, University of Hartford*

This presentation is equally relevant to those of you who are thinking of starting an affiliated community music school and to those of you who already have one. I'll set some ideals for these programs today—after all, that is the joy of national policy—I can state the ideal knowing that it has no relationship with the reality of issues at home. But please indulge me if I start with the ideal.

First, it is my sincere, honest, and heartfelt view that each school represented in this room today has or should develop a community arts program of some sort. With the cutbacks in many public school arts programs (particularly in the cities); with the development of after-school programs in many communities; with the growth of early childhood education; with the increase in senior citizen populations—all of these factors indicate to me that if your university articulates “community service” in its mission statement, you had better have a community arts program in your school.

In order for it to be successful, please try to provide your community arts school with the following:

1. a clear mission that focuses on the education of the constituents of the community school, not for the primary benefit of pedagogy students or others in your college program;
2. a reasonable expectation of financial return—these are not cash cows if they are done well, but they can cover all direct costs and generate a net positive cash flow if there are enough students;
3. an opportunity to hire high-quality faculty with experience teaching in the programs that are developed. Graduate students with teaching experience are acceptable, professional teachers are preferable, but undergraduates are not appropriate unless there is significant supervision and the mission of those programs is clearly articulated to the public;
4. a place at the table—by that I mean a clear reporting line to the proper place in the administrative structure of the department or school, and the opportunity to make the school's case and sometimes even prevail; (This is not to say that the school needs special treatment, but it is to say that

once you start one of these programs, it will grow and sometimes its needs must be part of the overall administrative strategy of your larger school or department.)

5. the opportunity to fundraise with carefully defined objectives;
6. a staff sufficient to operate the program effectively.

After those basic premises are in place, then you have the framework for a wonderful and successful school, one that will meet both the NASM standards for accreditation and the Guild's definition of a certified community arts school.

As articulated above, there are a number of reasons to start a community arts school on campus (or off-campus, for that matter.) If you have good facilities, you can generate new earned revenue and interest in your school through these programs. If you do not have good facilities, think before you leap into the development of a school, but don't completely write it off. Many schools, including my own and the one at Michigan State, for example, use off-campus facilities, rented or purchased at reasonable rates, to offer the programs under the university auspices.

Before starting a community arts school on campus, I encourage a detailed study of arts education in your region. It is a bad idea to start new programs exactly like those that already exist in your town, but it will be simple to find the proper niche (there always is one because there is never enough arts education in a community, in my opinion). Then appoint a director (full- or part-time) and provide some support staff. Have the director hire the right teachers, depending on the program needs. Finding the right teachers is paramount—they can be your own faculty (though not the bad ones, please, who are under full-time load); they can be teachers in your community; they can be graduate students if they are already experienced teachers; or you can even bring in new teachers through a hiring process. If you find the proper niche for your school, don't be surprised if private funding (corporate, foundation, or individual) is available to the community program that is not available to higher education programs. Leila Wallace, MetLife, the NEA, HUD, and many other local foundations have had a big interest in serving young children (or for that matter, senior citizens) so you can get start-up funding for a well-thought-out program—and you can continue to fund the community school through fundraising to some extent. But more about that in a minute.

Once you decide to start the program, make sure it can succeed. Community arts schools need materials, promotion, space, administrative support, advertising, all the support services that your college music programs need. But they can yield great benefits too: local publicity for your college, new potential donors and audience members walking through your doors for the first time, access to students who may wish to major in music in college, making your department a leader in community service for the university, employment for your graduates, and many other benefits depending on your local circumstance.

Let's talk about funding now. I listed some foundations before that have funded community schools for the arts on the national level, but that list is just

the beginning. Well-developed community schools for the arts will open many doors to funding that college programs simply don't have. If you have five hundred individuals studying in your community programs, chances are many of these people are new to your university and they represent cultivation opportunities. Or, if you are running a program for disadvantaged children from the city, you can find hundreds, literally, of foundations that are willing to support arts programs for children (but wouldn't fund the study of baroque bowing technique at the doctoral level, no offense to baroque specialists in the room). So, I am not saying create a community school because of the availability of funding, but I am saying that such funding does exist for strong programs.

How do you convince the upper administration and the faculty that a community school is a good idea? Tie it to the university mission of community service and promote it within the upper administration as a way to reach yet another nontraditional population. Convince the faculty that it will help your school employ your graduates, it will earn new revenue, and it will help to ensure that there is another musical generation. One word of caution. Although pedagogy programs must train undergraduates, undergraduates in training must not be the faculty of your professional community arts school, and I urge you to make that distinction. A community arts school focuses on comprehensive training, a sequential curriculum, and a high-quality faculty—and you can't ensure that in a pedagogy program. So although I feel that pedagogy training is important, I don't think you can call that a professional community school for the arts.

I am happy to speak to anyone here about the specifics of developing or expanding a community arts school on your campus, but for now I'll just leave it where I began—there is much more growth coming in community arts schools around the country, and I hope each of your schools will explore this wonderful delivery system of high-quality education in the performing arts.

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## MEDICAL ISSUES

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### PERFORMANCE ANXIETY

JULIE JAFFEE NAGEL

Performance anxiety is a serious and complex problem. While it can energize performance, it can also prevent a musician from demonstrating his or her talent and preparation in public, inhibit pleasure, and lower self-esteem. It may result in depression and career abandonment.

The issues that are treated clinically in the psychologist's office are alive in the teaching studio and classroom—both in students *and* in teachers. In order to illustrate some of the underlying dynamics that are present in debilitating performance anxiety I am going to discuss a patient I treated in psychotherapy.

I propose that it is imperative for music schools to recognize the profound impact of performance anxiety on both students and faculty and to develop programs that (1) address performance anxiety academically through specially designed courses; (2) make use of clinical services (on site at the music school and through special programs, consultations, and referrals to mental health specialists); and (3) conduct research on psychological issues that impact upon the development of musicians. Performance anxiety is one important issue in the broader context of career development.

I hope my remarks will spark a discussion that will explore how performance anxiety and career development can be included in the curricula in schools of music. In the words of Sigmund Freud:

In medical training you are accustomed to see things. You see an anatomical preparation, the precipitate of a chemical reaction, the shortening of a muscle as a result of the stimulation of its nerves . . . you gain a direct contact with the objects exhibited and feel yourselves convinced of the existence of the new facts through your own perception. In psychoanalysis, alas, everything is different. Nothing takes place in a psychoanalytic treatment by an interchange of words between the patient and the analyst . . . the uninstructed relatives of our patients . . . never fail to express their doubts whether "anything can be done about the illness by mere talking" . . . people who are certain the patients are "simply imagining" their symptoms . . . by words one person can make another blissfully happy or drive him to despair, by words, the teacher conveys his knowledge to his pupils, by words the orator carries his audience with him. Words provoke affects and are in general the means of mutual influence among men. Thus we shall not depreciate the use of words in psychotherapy.<sup>1</sup>

Since Freud's discovery of the impact of words and the power of the unconscious after treating a number of patients who presented with physical symptoms

but gave no evidence of organic disease, our understanding of mental functioning has been changed forever. Freud, trained as a neurologist, discovered that many physical symptoms disappeared after the patient had talked with the doctor. This morning, I am going to illustrate how I used words with my patient who was suffering with performance anxiety *and* physical pain. My understanding of her difficulties with performance is rooted in psychodynamic theory that maintains that current behaviors and feelings that interfere with professional and personal satisfaction are connected to early problematic primary relationships with parents and significant others and with the feelings and fantasies of childhood that became associated with them—but are buried unconsciously. This helps to explain why intelligence; advice; self-help; quick answers; rational/cognitive thinking; and drugs (often beta blockers and antidepressants) do not relieve the long-standing *underlying* determinants of emotional distress, even though they can give symptomatic relief. The source of performance anxiety symptoms has roots in childhood, a time when an individual is not fully physically or psychologically developed. Children are vulnerable, impressionable, and dependent on adult caretakers. They are exquisitely adept at filling gaps in understanding their world with fantasies about events and feelings they cannot comprehend. For example, a young child will think the sun comes up in the morning so he can see to get dressed. A parent's departure on a business trip may be experienced as an abandonment because the child believes she has displeased that parent. Fantasy life of childhood knows no bounds for its creative explanations to life's mysterious complexities. For the adult with psychological distress, early fantasies and wishes that evolve from the realities that spawned them—but have become buried—are reawakened by some current reality (i.e., a performance, a jury, an audition) and can create intense emotional pain (i.e., performance anxiety) and result in symptoms (i.e., fear of memory slips, shaky and sweaty hands, and/or physical distress).

Why is the emphasis on childhood so important for musicians, teachers, administrators, and mental health professionals to consider? Career choice begins in early childhood for the musician, unlike other highly trained professionals (for example, doctors and lawyers) who can decide on an occupation at an older age. This fact has profound implications for mental and social development, as the people who wind up at music schools and conservatories start lessons typically in childhood, spend numerous hours alone practicing, and are influenced profoundly during their growing years by parent and teacher attitudes. By adolescence and young adult years, there is a tremendous ego investment in oneself as a musician, not to mention the dollars spent on lessons and instruments. Unfortunately, the work ethic, "practice harder," does not resolve chronic and debilitating performance anxiety that, in turn, can have deleterious effects on self-esteem, personal relationships, and professional aspirations. Performance anxiety can seriously hamper enjoyment in performing, lead to underachievement, trigger depression, and sometimes result in the abandonment of a music career altogether. I believe that while musicians who experience debilitating performance anxiety

can benefit from psychotherapy, many do not avail themselves of it for a variety of reasons. However, a great deal can—and *should*—be done to help students and teachers (and alumni) in educational curricula that would include academic courses on the psychology of performing (which would address stage fright but also numerous other career issues such as resumé preparation, networking, business management, and so on). As we all know, the job market is problematic for musicians who have spent entire lifetimes studying for careers. The courses I am recommending should be equivalent in importance to classes in music theory, music history, foreign language, and private lessons. Further, I believe that such additions to a music curriculum would be a powerful recruitment tool for schools that emphasize nurturing the musician as a healthy person—someone who is trained on an instrument as well as in how to market him- or herself.

Uncovering unconscious phenomena in psychotherapy or psychoanalysis has a history of being mysterious, misunderstood, and stigmatized. People who would not hesitate to visit a doctor for a broken arm do not readily seek psychotherapy for a broken heart. Malignant growths are treated aggressively, yet malignant relationships are often endured with much suffering. There is the understandable wish for quick cures—witness the popularity of beta-blockers, antidepressants, and short-term therapies. This “MacDonald’s” approach to mental health is encouraged by the managed care insurance industry, which is trying to limit appointments, dictate treatment plans, and save (or make) money at the expense of patient care and patient/doctor confidentiality.

Today, I put on my clinical hat, and I will present, in a very condensed manner, a case that is not unlike others I have treated. I will alter some facts that will protect the patient’s identity yet will not distort basic features. The following discussion will demonstrate a number of issues that are common to musicians who engage in psychotherapy or psychoanalysis (indeed, these issues are common in varying degrees in all of us, whether musician or non-patient). These include (1) how unconscious thoughts and feelings motivate people; (2) how ego defenses (e.g., denial, projection, rationalization) are mobilized in maladaptive ways, thus depriving musicians from appreciating their ability; (3) how some people who *consciously* wish to feel better *unconsciously* cannot allow themselves to feel better; (4) how mental and physical healing develops over a period of time in the context of a *talking* relationship between patient and therapist; (5) how the clinical setting can provide safety for the patient to speak and feel freely, maybe for the first time in his or her life; (6) how exploration, reflection, and acquisition of new insights as well as increased tolerance for a wider range of affects are fostered; and (7) how the patient begins to relinquish “childhood laws”<sup>2</sup> and begins to feel greater pleasure in work and in relationships.

Some paradoxical questions arise: Why would a musician experience the psychological conflicts implicated in stage fright if she loved to make music, desired performing opportunities, was well-trained, sufficiently practiced, and of adequate or exceptional talent? Why isn’t performing a joyful, pleasurable experience rather than an event marked so dramatically by self-doubt, anxiety,

and lack of pleasure? How can we account for the appeal of the spotlight and the “roar of the crowd” when the consequences for some performers are so unpleasant and painful? Although pain is real (whether psychological or physical) and must be treated, the questions above address issues of motivation, emotion, and personality. My overarching polemic addresses the necessity for an *interdisciplinary* understanding of the complex and knotty problems presented to psychologists and physicians in the consulting room—and to teachers in the studio and classroom. Too often, there is an artificial dichotomy between body and mind. I suggest rejecting an “either/or” model and adopting an “also/and” framework. Only when we refuse to dichotomize, or rely on reductionistic diagnoses, or claim ownership for pain and its cure can we begin to be truly effective healers and teachers.

### Case Example—Anne

Although Anne had not experienced physical pain prior to beginning psychotherapy with me for her performance anxiety, during the period of treatment presented here, she developed a pain in her arm and consulted numerous doctors. Numerous medical examinations revealed no underlying physiological cause, yet Anne was never satisfied. Bobby McFerrin’s song “Don’t Worry, Be Happy” was not sufficient advice, as medical reassurance neither diminished her symptoms nor reduced her anxiety. The core of her difficulty finding relief was related to childhood traumas, repressed feelings, and fantasies that resulted in the displacement of her pain from the psychological to the physical. Her pain developed during the course of her therapy; it was not coincidental that it coincided with her growing professional success.

Anne was a member of a string quartet that began to gain some prominence. She came to see me following what she considered a disastrous performance during which, she said, her technique broke down and her concentration wandered. She told me that her stage fright had been lifelong and was unresponsive to self-help measures. Her symptoms—shaking and technical insecurity—were not unusual but she feared they would be exposed in public. She had pursued a music career despite the disapproval of her parents, who had also instilled the attitude that “smart people can solve their own problems and only crazy people go to psychotherapists.” Thus, seeking a career in music was risking parental disapproval, and psychotherapy for Anne was a defiant act as well as an admission of being “dumb and crazy.”

My attempts to help her explore her thoughts and feelings and to consider things from a different perspective were received as “criticisms.” Anne’s argumentativeness with anything I said appeared at odds with her verbalized wish to “keep the peace” at all costs. I understood her criticisms of me and my resultant feelings of helplessness to be a reflection of how *she* felt and *her* unconscious need to treat me the way she had been treated in her past. My reactions to her led me to understand better her performance anxiety in the context of a relationship that revolved around power and submission—a particularly problematic dilemma

for an ensemble player who felt she was always “right” and everyone else was “wrong.” Anne was not aware of the way she came across. My observations were received as criticisms, and in the transference (a psychological term to indicate that the patient mentally creates the therapist into a figure from her past), I knew I had become Anne’s *mental representation* of her highly critical father and her emotionally uninvolved mother.

My clinical hunches were verified when Anne spoke of her father’s temper, to which she responded by “kicking and screaming”—the very thing she did with me verbally. Her mother’s inability to meet her childhood security needs compounded her emotionally experienced injuries. Her parental images were projected upon her quartet members, the audience, and me, and she feared she would lose our respect and love unless she performed well. Thus, this bright woman presented herself as an overwhelmed, flawed, angry, and helpless victim. She was replaying with me a time in her life when she was a dependent child and the target of parental bullying and emotional, if not outright physical, abuse and neglect. Her very survival depended upon a “perfect” performance and her performance anxiety was enmeshed in these themes.

As Anne’s quartet began to receive considerable acclaim, she began to complain of a pain in her bow arm. She became convinced that I could not help her and began a pilgrimage to many physicians. No organic damage or injury was found. She started to consider changing careers. I remained steadfast and continued to question her reluctance to examine more deeply her emotional life, realizing that difficult memories and feelings from her past were painfully close to the surface and probably motivated her searches elsewhere to avoid reexperiencing them in therapy.

One evening, following an argument with her boyfriend, she had been convinced that he would leave her or maybe she would leave him. She described his behavior as “disarming,” adding, “since I didn’t want to stir things up further, I didn’t show him my anger.” It became clearer to me that her arguments with me and with her boyfriend were dangerous because of her fears that raising her voice were connected *in her mind* to raising her arm to strike back (that is, her voice = arm, a mental displacement of a body part). In her fantasies, she feared she would hurt another person. Thus the emotional pain became physical pain that immobilized the arm that could strike out—the same arm that could (or couldn’t) play the violin.

A turning point came in our work when she suddenly announced her decision to discontinue therapy with me because I “wasn’t helping her.” I noted that she recently expressed the same feelings about leaving her boyfriend when she was upset with him and that she seemed very upset when she told me this. She said that she felt like she was having a “childish temper tantrum and wanted to hurt someone.” I wondered if that “someone” might be me. She began to cry. She said that she thought she “drove people crazy and they would leave her.” I suggested that she might feel she would drive me crazy, and that I would send her away or, worse, leave her first. She said, “I think you will surprise me one

day and say we're done." I noted that this was exactly what she had done to me with her abrupt announcement of discontinuing—perhaps she needed to leave me first to avoid feeling abandoned and rejected by someone she had grown to care about. Since she was now talking directly about her feelings toward me, the evidence for her anxiety (about hurting, being hurt, and being abandoned—all related to earlier developmental history with her parents) was close enough to the surface to be interpreted to her. (Technically, this is called working in the transference; i.e., the patient's feelings from the past are alive in the present with the therapist. It is a way of remembering. Transference also occurs in the teaching studio between students and teachers.) This led to our discussion of how she had been "hitting" me with her verbal attacks, mental substitutes for her arm that she worried would inflict injury and which had become so painful and useless. Anne began to talk about how she had "always feared anger from people—I fear they will hit me or hate me." I added that I also thought she feared her *own* anger and other strong feelings originally directed toward her parents, but as she kept it inside it became psychological pain. Ultimately, this pain was also felt physically and disabled her arm, preventing her from striking out physically as well as preventing her from committing herself musically in public, where she could be rejected by the audience/parent/therapist. My interpretation was corroborated when she told me that she had played without pain in a recent concert and felt it was exhilarating. I told her that I believed that something frightened her about being "good" (recall, her parents had objected to her music career, so becoming successful was fraught with fantasies of disobedience just as seeking therapy was "crazy") leading her to feel she must suffer.

## Discussion

Anne's unrelenting search for "answers" from authority figures (i.e., medical and psychological doctors) reflected the depth of her longings for love and protection from her earliest caregivers, now also transferred onto the audience, quartet members, teachers, and me, her therapist who could reject her. She wanted reassurance that she was OK. Yet the argumentative way she went about seeking love resulted in her continued suffering and her thwarting my efforts to help. It was so difficult for her to believe that I could treat her differently than the treatment she had experienced from her emotionally distant and unavailable parents. As we gradually worked through her conflicts, she could begin to see me—and others—as separate from her past relationships. I did not yell or demean her as she said her father did, nor did I shut down emotionally as she experienced her depressed mother. We also examined how she took on qualities of both parents—a punitive, argumentative adult (her father) and a helpless child (her mother). These strategies maintained a connection with her parents and ostensibly warded off the intense anxiety about their loss, but they were insufficient to bolster the shaky facade of "being right" all the time that she used defensively to camouflage her deeper feelings of helplessness and fears of separation. The loss of love she feared surfaced in public in the guise of stage fright. Her threats

to withdraw from therapy were her way of protecting herself from what she feared would be mutually expressed rage, which would destroy both herself and me. Her triumphs were also connected with fears of injuring others, so that the success she earned was joyless. Anne had learned early in her life to relate to others primarily through pain.

I never implied that Anne's physical pain was not "real." Rather, I am focusing on its *psychological manifestations, which were as debilitating as a biological condition*. The pain in Anne's arm protected her from demonstrating her power at the same time as it disempowered her. It can be tempting to reduce the complexity of performance anxiety to simplistic models. Anne had unconsciously structured her relationship with me, her therapist, in the same way that she had experienced her relationship with her parents. This included both what "really" happened in her family, and Anne's highly idiosyncratic internalized childhood version of her childhood that grew up with her. Performing in public reactivated childhood fantasies and triggered symptoms that brought her to treatment.

Anne's career steadily advanced, and her quartet was offered a residency at a university in another state. She set an ending date with me, admitting that she "felt guilty to feel so happy." She worried I would become irate with her for her happy feelings. She expressed surprise that she could feel good without "mutilating" anybody. Our work had allowed her to realize that happiness and guilt commingled for her, the latter tarnishing the former. She was now in better touch with her fantasies about her perceived incompetence; her disloyalty to her parents for choosing a music career (and in the transference her disloyalty for leaving me); and the dangers she imagined she posed to herself and others through her anger.

When Anne left her therapy, her arm no longer hurt. I, like a parent or teacher, also had to "let go," and be satisfied knowing that her psychotherapy with me had *begun* a process of restoring her ability to grow from where she had been stalled. I believe that therapy both revealed and constructed meaning for Anne about her internal life, and as performance anxiety increasingly lost its destructive grip, she was able to allow herself greater joy in pursuing her career, both on and off stage.

### Endnotes

<sup>1</sup>Sigmund Freud, *Introductory Lectures on Psychoanalysis*, Standard ed., vol. 15 (London: Hogarth Press, 1915–1916), 16–17.

<sup>2</sup>F. Busch, *The Ego at the Center of Clinical Technique* (New Jersey: Jason Aronson, 1995), 51.

# SOMATIC STUDIES IN THE UNIVERSITY MUSIC CURRICULUM

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I am speaking to you as a representative of the somatic studies disciplines. My thesis is that somatic studies should be a standard part of every music performance curriculum. *Somatics* is a term coined by the late Thomas Hanna for those disciplines that study the practical relationship of mind and body in action. Examples of somatic disciplines are Feldenkrais Awareness through Movement; Bonnie Bainbridge Cohen's Body-Mind Centering; Bartenieff Movement Fundamentals (mostly taught in a dance context); and the Alexander Technique, with its subdiscipline, *Body Mapping*.

Somatics or movement studies are currently offered in several areas of higher education. They are common in dance and theatre departments. Some physical education departments are beginning to show interest in the field, and indeed the Ohio State University College of Health, Physical Education, and Recreation offers master's and Ph.D. degrees in somatics. A few music schools also offer something in the area, but not, in my view, nearly enough.

Why is this field important and what can it do for musicians? Musicians move to play or sing or conduct, so moving with ease and freedom and elegance has a direct influence on almost every aspect of our work: our ability to do complicated things quickly, gracefully, and accurately; our control; our freedom to express our understanding of the music we are performing clearly and persuasively; even our ability to respond to music imaginatively.

In addition, studying these disciplines can help performers avoid injury and use-related physical problems. All of the studies I have mentioned consider themselves educational rather than medical or therapeutic in emphasis, and do not seek to substitute themselves for appropriate medical treatment. Still, to the extent that physical problems are caused or aggravated by the manner in which the performer uses the body, work in these fields can sometimes not only prevent but even alleviate them.

I am an Alexander teacher. I have been involved with the technique for forty years. As a young person, I was essentially what is called a nerd: I was intelligent and talented at music but usually third from the bottom of any gym class. I compensated for this by excelling in academic studies and music, but underneath, of course, it rankled. I needed help from someone who knew what kids like me didn't understand—how to develop my physical intelligence. Unfortunately, just as music teachers are usually people who have always been good at music, physical education teachers usually come from the ranks of the best-coordinated, most physically intelligent; they have very little understanding of the experience of children like me, or of how to help them. This is ironic and sad: little in their background or training equips them to help those who need help the most.

During my sophomore year at the University of Illinois, my cello teacher, Peter Farrell, took a semester's leave to study the Alexander Technique with the late Marjorie Barstow in Lincoln, Nebraska. When he came back at the end of the semester, I asked him about what he had done and whether I should do it too. He replied, "Bill, if you learn what this woman has to teach, you'll never need another cello lesson." That wasn't quite true, but it was some of the best advice I ever received (from a wonderful source of great advice). I spent the summer in Lincoln having daily lessons with Ms. Barstow, and it became clear within a couple of days that here was the person who could teach me what I had always wanted to know about how to use my body. We worked on normal everyday movement, playing the cello and the piano, and I took what I was learning with me to the swimming pool and the basketball court.

What I learned was so exciting to me that I very quickly decided that I wanted to learn all I could about it and to teach it myself. I chose to do my graduate work at Boston University so that I could study the Alexander Technique with the late Frank Jones, who was doing research in the field at Tufts. I spent some time in London in Walter Carrington's teacher training course, and then concentrated on finishing my D.M.A. Once I was established as a college teacher, I resumed my studies with Marjorie Barstow, who was then beginning to train teachers, and I have the honor to be the first of her pupils who received her permission to teach others.

At this point, it is appropriate to provide a brief introduction to the Alexander Technique and the subdiscipline I have developed, which I call Body Mapping. F. M. Alexander, an Australian elocutionist who lived from 1867 to 1955, discovered that he and others have the habit of interfering with the natural freedom and ease of movement and good coordination that are our birthright. He made this discovery in the process of curing himself of a persistent loss of voice from which he suffered during performance.

The natural basis for coordinated movement in animals, children, and very well-coordinated people is a natural lengthening and widening of the body, led by the head; this can readily be observed in cats, horses, and young children. The habitual interference Alexander pinpointed consisted in preparing for movement by tightening the neck and pulling the head back and down, which causes generalized tension and malcoordination. This can be demonstrated by (1) making a normal movement such as raising the hands over the head and wiggling the fingers; (2) purposely tightening the neck and pulling the head back and down, and while continuing to do so, repeating the movement chosen for step 1; and (3) releasing the neck and head and again repeating the first movement. This is an exaggerated form of the interference Alexander discovered. In daily activities it is less noticeable (partly because of being habitual) but can seriously hamper freedom and ease of movement. Because it is habitual and subtle, most people do not become aware of it without help; but when taught to notice and inhibit it by Alexander teachers, they often find a surprisingly increased kinesthetic sensitivity and grace in their movements that leads to improved performance in

many different kinds of activity. Body Mapping is a development from the Alexander Technique in which students are given clearer experiential knowledge of the structure and functioning of their own bodies, which leads again to improved performance and harmony of movement. There are many books and articles about the Alexander Technique, and the concept of Body Mapping is developed in two books written by my colleague Barbara Conable and myself (see references). The Feldenkrais Technique, Body-Mind Centering, and Bartenieff Movement Fundamentals are each the subject of extensive writing and have much to offer as well, each approaching the subject of human movement from a slightly different perspective.

The Ohio State University School of Music has offered a regular course in the Alexander Technique since 1973; I usually have from twenty to thirty students a quarter in three sections. They come from music, dance, theatre, physical education, and physical and occupational therapy departments as well as elsewhere in the university. Some come because of specific problems; most come because they want to feel better, move better, and be in better touch with their bodies. The presence of this course at our school is essentially a fortuitous by-product of the fact that I am the cello teacher there and I happen to be an Alexander teacher. Soon after I began my class in the School of Music, the Dance Department had the good idea of hiring my then wife Barbara to give regular classes to its faculty. This led the distinguished Professor Lucy Venable to become an Alexander teacher herself, and for a number of years she then taught the subject in the Dance Department. Now she has retired, and dance students who want Alexander lessons come to my class. When I retire, I hope that the School of Music will find a way to engage someone to continue my work.

A few other music schools offer Alexander classes; Juilliard has had it available to both music and theatre students for years. Theatre schools in general are more likely to offer it, and it is a regular part of the coaching program at the Stratford Festival in Canada. This usually happens because someone already on the faculty or staff has become interested in the Alexander or Feldenkrais techniques, or the like, and persuades colleagues of its usefulness.

I believe that it is incumbent on all of us who teach performers to recognize the need for this sort of somatic training as a regular part of our curricula. We have heard increasingly about the problems of pain and injury that plague student and professional musicians, many of which stem from misuse of the body. Equally important in my experience are the contributions this study can make to the excellence of any performer and the pedagogical insights it can lend. My training as an Alexander teacher enables me to help students with fairly severe playing problems to play well. Colleagues who have gone into these aspects of performance find them useful in their teaching. Others at least notice that someone has a way of helping their students and send them to my class when the usual strategies don't seem to be working well enough.

I strongly recommend that any institution of higher musical education make it a priority to include some form of somatic studies in the curriculum. There

are more and more trained teachers of each of the disciplines I have mentioned available all over the country, eager to share their knowledge and willing to join university faculties at least at the adjunct level. In my list of references I have mentioned a few books, mostly about the Alexander Technique, but also a number of web-sites that are excellent sources for much more information about all of these fields of study, as well as for locating available teachers. I hope that many of us will take this opportunity to help our students in new ways that will increase the excellence of their work and perhaps allow them to avoid the pain and injury that plague so many musicians.

## References

### *Books*

- Alexander, F.M. *The Alexander Technique*, Edited by Edward Maisel. Lyle Stuart, 1989.  
An edited and annotated compendium of Alexander's writings, taken from his four books. Interesting additional material by Maisel.
- Conable, Barbara Harris. *What Every Musician Needs to Know About the Body*, rev. ed. Portland, Oregon: Andover Press, 2000.  
A presentation of Body Mapping and the Alexander Technique in a more graphic and simpler form. Aimed at musicians but also of general interest.
- Conable, Barbara Harris, and William Conable. *How to Learn the Alexander Technique: A Manual for Students*. 3rd ed. rev. & enlarged. Portland, Oregon: Andover Press, 1995.  
A fine manual for students of the Alexander Technique.
- Gelb, Michael. *Body Learning*. New York: Henry Holt, 1987.  
An interesting and somewhat less formal introduction to the Technique.
- Hanna, Thomas. *Somatics*. Perseus Publishing, 1988.  
Many other books are available. See web sites.
- Jones, Frank Pierce. *Freedom to Change*. Mouritz, 1997.  
This is still one of the best books written on the Alexander Technique. Interesting historical material, a very clear exposition of Alexander's ideas, much brilliant thinking by Jones, and a summary of Jones's groundbreaking research establishing the validity of Alexander's discoveries and suggesting physiological bases for them.
- Langford, Elizabeth. *Mind and Muscle: An Owner's Handbook*. Garant Enterprises, 2001.  
A good new Alexander book with some ideas similar to body mapping.

### *Web Sites and Organizations*

<http://www.alexanderworkshops.com>

This is my website.

<http://www.alexandertech.org>

The site of AmSAT, the American Society for the Alexander Technique. It's the larger U.S. professional Alexander organization. Big list of teachers.

<http://www.ATI-net.com>

The site of Alexander Technique International, another Alexander teachers' organization. Big list of teachers.

<http://www.alexandertechnique.com>

Robert Rickover's site; has much information and dozens of links.

<http://www.bodymap.org>

The site of Andover Educators, Barbara Conable's organization. It has a page devoted to Andover Press publications.

<http://www.feldenkrais.com>

The site of the Feldenkrais Guild. Teachers, training, workshops, description

<http://www.bodymindcentering.com>

Bonnie Bainbridge Cohen's organization. Teachers, training, workshops, description.

<http://www.limsonline.org/>

The Laban/Bartenieff Institute of Movement Studies. Bartenieff Movement fundamentals.

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# THE DOCTOR OF MUSICAL ARTS DEGREE AT FIFTY

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## THE D.M.A. AT FIFTY

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Approximately fifty years ago, NASM first formally recognized the D.M. and D.M.A. degrees. Initially accredited at only three institutions, the degree is now awarded by 52 of the 547 NASM-accredited schools and is generally recognized, along with the Ph.D., throughout the academy as the highest degree, the *summum bonum* of our discipline. If only because of its growing popularity and diversity, it is important for us periodically to review the status of this degree. I am grateful to the NASM staff for affording me this opportunity to begin this discussion. I am as humbled by the complexity of this responsibility as I am also by the presence on today's panel of such distinguished colleagues. The objectives of my remarks are to provide a brief account of the history of the D.M.A. degree, to review our current standards for the degree, and to describe the diversity in the degree within our association. Finally, I want to pose a number of questions relating to the degree that I hope will stimulate a productive dialogue about the function that the D.M.A. serves within schools of music and within the profession of music in general.

The history of the D.M.A. degree in the United States is set forth in a small number of documents, most of them papers that were read at NASM meetings and that are preserved in the association's published *Proceedings* of its annual meetings. I am grateful to Sam Hope for making the documents available to me. I think it is fair to say that NASM has with respectable frequency encouraged the examination of the purposes and standards for graduate education in music. It should initially be observed that today's session is by no means the first time that NASM has convened a review of the D.M.A. degree at a national convention.

One of the first studies of the D.M.A. occurred, appropriately, on the twenty-fifth anniversary of the degree in 1977 at the association's meeting in Chicago. Howard Hanson, who had been enormously influential in the creation of the D.M.A. degree in the early 1950s, was then still on the Commission on Graduate Studies. At that time, a panel of five addressed the topic "The Music Doctorate—Status Quo or Change." The panelists represented quite different schools, including the University of Minnesota, the University of South Carolina, New York University, Ohio State, and the American Conservatory of Music, and they spoke largely from their own disciplinary perspectives: musicology, theory, and

performance. In 1978 the association organized a broad study of all graduate education in music, including issues relating to admissions' standards, basic competencies, and curricula. Since that time, there have also been additional isolated commentaries on the status of the D.M.A. degree, two of which are cited in the references at the end of this paper.

Here is a synopsis of the early history of the D.M.A. Beginning in 1933, just five years after the first charter schools were admitted to NASM, the association began a rigorous study of graduate programs in music in U.S. universities. The first standards for master's and Ph.D. degrees were established in 1938, when the association also permanently empaneled its own Graduate Commission. Between 1937 and 1951, studies leading to the Ph.D. degree were commonly divided into the three discrete areas of musicology, theory/composition, and music education. During this period, however, there was a growing contention that the Ph.D. degree had become limited exclusively to the field of musicology and that it did not permit sufficient flexibility for studies beyond that area. At the annual meeting in 1951, the Graduate Commission of NASM recommended the establishment of the doctor of music degree. In doing so, the commission abandoned a position it had held from its inception, that the doctor of music degree was to be conferred only as an honorary degree.

Since Howard Hanson seemed to have been the single most indefatigable driving force in the creation of the D.M.A., it is instructive to examine his own thoughts on the degree. Writing on behalf of the Graduate Commission, Hanson observed that "the long battle between the research point of view and the creative point of view toward graduate study is still going on."<sup>1</sup> His own bias was, not surprisingly, in favor of composition. He said: "As the knowledge of the history and theory of an art should be accompanied by practical participation so should participation, I believe, wherever possible be accompanied by creation." In other words, as the musicologist should perform, so should the performer compose. Elsewhere, Hanson wrote: "The artist who has painted a few canvases . . . may be closer to the spirit of Raphael than the curator of a great museum. . . . Yet in many of our eastern American universities this creation as a form of education is frowned upon particularly in the rarefied atmosphere of some of our graduate schools."<sup>2</sup> He repeated the old criticism of the Ph.D. thesis as merely being "the transference of dry bones from one cemetery to another." Hanson nevertheless managed to find something positive in the American system. He observed that the

*dichotomy between scholarly research on the one hand, [and] the creation and performance on the other, which is characteristic of the European and British universities, no longer exists in a large number of American universities. Here, the student of music history and theory works shoulder to shoulder with his companions in the fields of composition and performance.<sup>3</sup>*

Before the approval of the first D.M.A. degrees, eighteen schools granted doctoral degrees in music, as either the Ph.D., the Ed.D., or the D.F.A. Following a lengthy study of the degree, the Graduate Commission in 1951 granted approval to Florida State and to the University of Southern California to award the doctor

of music (D.M.) degree. Indiana University was approved for the D.M. degree the following year. Contrary to popular belief, the Eastman School was not the first to be approved for the degree. Eastman presented a proposal to offer the "Doctor of Musical Arts" degree in 1952. The University of Michigan and Northwestern University were next in 1953. After 1954, the name of the doctoral degree in music formally became the "Doctor of Musical Arts" and was consistently adopted by most schools. Today only Florida State, Indiana, and Northwestern retain the older doctor of music for the performance degree, although Louisiana State confers the doctor of music in musicology. The first D.M.A. degrees were conferred beginning in 1955. By 1957, nine NASM institutions offered the professional doctorate in music. (A tenth school, not affiliated with NASM, offered the degree.) By 1964, there were fourteen; by 1973, when the association began to list schools offering doctorates in its *Directory* for the first time, there were thirty-two institutions with the degree; by 1981 there were thirty-seven; and today there are fifty-two.

At this point we should review briefly the existing standards for the D.M.A. degree as set forth in the 2003–2004 edition of the *NASM Handbook*.<sup>4</sup> Certainly the variety in the D.M.A. programs that we find among our membership reflects the latitude afforded by the standards in this area. While we devote twenty pages of the *Handbook* (pages 79–99) to establishing standards for undergraduate degrees, the discussion relating to all graduate degrees takes up thirteen pages (pages 100–112), little more than two of which are devoted exclusively to the standards of both the D.M.A. and the Ph.D. (pages 109–111). The association clearly distinguishes the "research-oriented" degrees (commonly the Ph.D.) from the "practice-oriented" degrees (the D.M.A. or the doctor of music education [D.M.E.]). By implication, NASM also distinguishes the practice-oriented D.M.A. degree, with the academic and research components of its curriculum, from the "artist diploma." Among the statements relating to all doctoral degrees is the expectation that students admitted to doctoral study achieve competence as musician-scholars and acquire the ability to communicate effectively both orally and in written form. The suggestion is made that: "The artist diploma may be more appropriate than the doctoral degree for the student seeking total concentration in performance and/or composition at the post-master's level" (page 109).

The *Handbook* cites eight general standards for both the research- and practice-oriented tracks. Briefly summarized, these are (emphases added):

1. the promise of continued learning in the discipline;
2. significant accomplishment in performance or scholarship;
3. knowledge of music theory sufficient to perform *advanced* analysis;
4. knowledge of representative literature from *each* major period of history;
5. knowledge of bibliographical resources;
6. depth of knowledge in some aspect of music, e.g., historical period, analysis, performance practice;
7. writing and speaking skills sufficient to *communicate effectively to members of the broader community*;

8. reading knowledge of one or more foreign languages, or other appropriate research skills.<sup>5</sup>

These eight standards generally guide the curricula of our Ph.D. and D.M.A. programs, as they require studies in music literature, theory, history, research methodology, and foreign languages. I think it likely that we generally take the first two of these standards as guiding principles for admission and graduation from our doctoral programs: the promise of continued learning, and significant accomplishment in performance or scholarship. However, reflection on the remaining standards may give us pause when it comes to the standards for the D.M.A. Are all graduates from all of our D.M.A. programs proficient enough to perform *advanced* analysis? Are all adequately familiar with musical literature from *all* historical periods, not just that relating to their own instrument? Do all exhibit detailed knowledge in a *correlate* area? Can all, including our foreign students, communicate spontaneously in English in a sufficiently articulate and convincing manner to relate well to nonmusicians? Can all read a foreign language well enough to enrich their research?

In describing the “practice-oriented” degrees, the *Handbook* indicates that “the basic orientation is professional practice emphasizing the creation or performance of musical works and the application and transmission of knowledge about musical works, or the practice of music education in the elementary and secondary schools.”<sup>6</sup>

For the D.M.A. in Performance, this general standard establishes two apparently equal criteria: (1) performance, and (2) the dissemination of musical knowledge.

The *Handbook* establishes specific standards for six doctoral degrees. Three of these—relating to music theory, musicology, and music education—are generally taken to apply to the Ph.D. Three others, relating to composition, sacred music, and performance, appear to apply generally to the D.M.A. Here are the standards for each:

*The Doctorate in Composition:* The doctoral degree program in composition stresses creative activity emphasizing the development of a personal aesthetic expressible in sound. Competencies also include a broad knowledge of historical and contemporary compositional practices, music theory, history and criticism, and creative approaches to relationships of these to the compositional process.

*The Doctorate in Sacred Music:* The doctoral program in sacred music emphasizes the various applications of music and musical studies to religious settings and/or religious thought. Programs vary in their specific objectives and normally include studies to enhance musical and historical perspective, especially with regard to the development of religion and church music practices.

*Doctorate in Performance:* The doctoral degree program in performance emphasizes presentation in a specific performing medium. Performance competence should be at the highest professional level with historical and theoretical knowledge supportive of the development of individualized interpretations. Competencies also include a broad knowledge of repertory and literature. Additional studies in pedagogy are recommended.<sup>7</sup>

Only four sentences comprise the specific standards for the D.M.A. in Performance. The first three sentences iterate statements found among the eight general standards for all doctoral degrees. Only the last sentence, recommending the study of pedagogy, is entirely new.

Bear with me while I quickly recite a few numbers drawn from our NASM *Handbook*. (My thanks to John Miller for his help in compiling these figures.) Sixty-six schools within the association offer either the Ph.D. or the D.M.A. degree in music: fifty-three of these schools offer the Ph.D. degree; fifty-two offer the D.M.A.; only forty schools offer *both* degrees; thirteen schools offer *only* the Ph.D.; nine schools offer *only* the D.M.A. Three degrees do not neatly conform into this tally:

- the Doctor of Education in Music Education;<sup>8</sup>
- the Doctor of Arts in Music; and
- the Doctor of Music Education.

We should of course recall that there are a number of respectable institutions not accredited by NASM that offer doctoral degrees. However, our focus today is on the fifty-two NASM accredited schools that award the D.M.A.

Although the *Handbook* cites specific standards for only three D.M.A. areas (composition, sacred music, and performance), the association recognizes the degree in eighteen discrete disciplines: forty-five schools award the D.M.A. degree in performance; forty in composition; twenty-four in conducting; fourteen in music education; eight in church music; six in performance and pedagogy; five in accompanying or accompanying and chamber music; three in choral conducting; three in pedagogy; two in early music; and two in church music. There are also seven areas of study that are unique to the seven institutions that offer them: opera production (University of Washington); instrumental conducting and literature (University of Colorado); D.M.A. in theoretical studies (New England Conservatory); vocal accompanying (University of Illinois); music ministry (Southern Baptist Theological Seminary); organ and church music (Indiana University); and one school that offers the Doctor of Music in musicology (Louisiana State University, which also offers the Ph.D. in musicology). It is interesting to note that before the D.M.A. degree was recognized in 1951, when the Ph.D. was the only doctoral degree in music, doctoral degrees were awarded chiefly in musicology and in theory/composition. Today, only five schools offer the Ph.D. in composition; but forty offer the D.M.A. in that area. In fact, among the fifty-two schools that offer the D.M.A., degrees in performance and in composition are by far the most prevalent.

The goal of the final portion of my talk is to stimulate discussion on the status of the D.M.A. degree. Allow me to make a few intentionally provocative observations. These are offered with great respect to those who may think otherwise, whose programs or students I may appear unintentionally to criticize, and with the greatest deference to those who have helped the association establish the degree so firmly in the academy.

I recently conducted an informal survey of the D.M.A. at a meeting of schools of the National Association of Music Executives at State Universities (NAMESU), comprised of the deans and directors representing one state school from each of the fifty states. Of the twenty-six schools among this group that award the D.M.A. degree, half requires a single research project to be submitted as part of the terminal requirement. The other half allows for a combination of two or more written projects, or other activities, to satisfy this requirement. The terminal written document appears uniformly to be supervised by the academic faculty. But only in about half of these schools are the academic faculty expected to attend and evaluate the recitals required for the degree. Sixteen of the twenty-six schools encourage studies leading to a secondary area of competence, but only one-third require a cognate area. The *Handbook* standard calling for *depth* of knowledge in some aspect of music (e.g., historical period, analysis, performance practice) appears not to be consistently observed among the NAMESU schools, or it is achieved in ways not immediately apparent.

Let me pose a few questions relating to the D.M.A. degree, beginning with its curriculum. As knowledge within our disciplines expands and as musical styles continue to diversify, we have reached the point at which it is no longer reasonable to expect D.M.A. students to be aware of recent developments in all branches of musical learning. But shouldn't D.M.A. candidates know, or "know of," recent trends in scholarship in music theory, new-musicology, and performance practices? The answer is "yes," of course, but I think there are clear limits to this expectation. For the problem with the D.M.A. curriculum may not be with its obvious emphasis on performance, but on the indissoluble bifurcation of the curriculum between applied and academic studies. I think the argument can be made that the D.M.A. curriculum is by no means too tightly focused on performance, but that it isn't focused tightly enough.

Should not the D.M.A. candidate in voice know something about vocal performance practices before the nineteenth century, and be expected to perform one or two major roles in operas and present solo recitals of French, German, and Italian literature, and have experience with extended vocal techniques of the twentieth century? Should not the D.M.A. candidate in piano be expected to perform works from the seventeenth and eighteenth centuries appropriately on the harpsichord and fortepiano, and to play keyboard works by Crumb, Stockhausen, and Cage, and keyboard chamber music as well? If we expect our D.M.A. graduates to contribute to the effort to expand the audience for music, don't they need to know vast quantities of literature beyond the standard repertoires written for their instrument in order to shape new and attractive programs for diverse audiences?

One of the original goals of the D.M.A. curriculum was to prepare students for work in higher education, presumably as teachers. While we now require studies in pedagogy at the undergraduate level for all students, we do not yet specifically require studies in this area for those pursuing the D.M.A. degree.

Thus, in some places, those teaching undergraduate pedagogy courses have had scarcely more preparation in this area than have their own students.

We occasionally hear a plea for more flexible curricula within D.M.A. programs so that the preparation may be directed toward specific and individualized goals. The unspoken target here is usually the history/theory requirements of some programs in which the piano major finds no application for the study of early vocal music; the singer finds little relevance in Schenker. I don't have a solution to this perennial problem. However, it does not seem too much to ask of D.M.A. candidates that their enthusiasm for music should lead them to listen eagerly to a broad variety of genres from all historical periods. The problem may lie not in the expectation expressed by this standard, but in our curricula and in the ways our faculty provide instruction in literature and analysis. If, as the standards require, we expect our D.M.A. graduates to "communicate clearly and effectively . . . to the wider community," then perhaps we ought to reflect on how we might best provide them with the knowledge to convince others of the significance of music in our society.

Is it time for us to reexamine the practicality of the requirement that candidates acquire a reading knowledge of one or more foreign languages? Verbatim, the standards require mastery of a foreign language *or* "other appropriate research skills." By implication, competency in a foreign language is to be seen in the context of the requirement for research. While this expectation has unquestionable value in the preparation of Ph.D. students, one wonders whether, on a practical level, it is of equal value in D.M.A. programs, or whether, in our modern age, other "appropriate research skills" might not be more useful.

I suspect that in most programs, D.M.A. students are told upon entry that the writing of a thesis is an important component of the terminal requirement. But is it not rather typical that D.M.A. students come from B.M. and M.M. programs in which research is *not* commonly an essential component? Were scholarship of this caliber truly essential to the preparation of D.M.A. students, would it not be prudent for us to expect that research should form a meaningful part of all B.M. and M.M. degrees in performance? And if it does not, can we justify the claim that it is nonetheless essential to the terminal degree? Should we examine the thesis itself? There seems to be broad agreement that the D.M.A. thesis need not be as comprehensive in scope as the Ph.D. dissertation. It is less clear, however, whether the thesis is to serve a scholarly or a pedagogical function. Does the thesis advance society's collective musical knowledge, or does it merely advance the knowledge of the candidate? Although there is indisputable value in each, the value accorded each by society and by our disciplines is different.

I wonder whether the emergence of the performer's certificate, which has no research requirement whatsoever, doesn't now give us opportunity to reposition the D.M.A. as a degree for those few who are truly interested in both performance and scholarship? Among the fifty-two schools that offer the D.M.A. degree, seventeen also offer graduate performance diplomas. Altogether there are forty NASM schools that award such certificates in performance. If the Ph.D. represents

one extreme in its expectation of research, the graduate certificate certainly represents the opposite. At those schools that offer both the D.M.A. and graduate certificates in performance, the D.M.A. needs clearly to be distinguished from both.

Since World War II, our collective knowledge of music has expanded exponentially. The idea that someone pursuing the highest degree in the field might graduate without an awareness of the issues represented by this vast amount of scholarship is unappealing. Doctoral students these days, no less than students in the past, have the responsibility of transmitting knowledge to the next generation, but also of serving as articulate advocates for music to the increasingly uninformed, even hostile social community. This they do through convincing and sensitive performances, of course. But they must also be able to express this advocacy in written and spoken word and must be prepared to do so enthusiastically with a functional knowledge of the current intellectual debates of the discipline.

In conclusion, let us pose one final question: If, as seems to have been the case, the D.M.A. was created to give credibility to the presence of music with the academy, then surely it has succeeded. Since many of us now hire performance faculty without regard to their terminal degree, we might even question whether the D.M.A. retains its original importance. And if not, does it really need to retain its current configuration?

### Endnotes

<sup>1</sup> Howard Hanson, "The Doctorate in Music: A Progress Report" in *National Association of Schools of Music, Bulletin* 45 (1958):4.

<sup>2</sup> *Ibid.*

<sup>3</sup> *Ibid.*, 5.

<sup>4</sup> National Association of Schools of Music, *2003–2004 Handbook* (Reston, Virginia: NASM, 2003).

<sup>5</sup> *Ibid.*, 109.

<sup>6</sup> *Ibid.*, 110.

<sup>7</sup> *Ibid.*, 111.

<sup>8</sup> Only five schools offer this degree, including Florida State University, which also awards the Ph.D. in Music Education.

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- Glidden, Robert. "The DMA: An Historical Perspective." In National Association of Schools of Music, *Proceedings: The 57th Annual Meeting*, Reston, Virginia: NASM, 1981, 157-61
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## DOCTORATE REQUIRED: THE D.M.A. AT FIFTY

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Before I speak specifically about the doctor of musical arts degree, consider for a moment the broader history of graduate education. The master's degree started to be offered by universities (mostly in France) in the eleventh and twelfth centuries, and the first doctorate was offered at the University of Bologna in Italy in the late twelfth century. As with other professions, faculties in universities were organized as guilds. In the same way that a carpenter would attain the guild status of a "master carpenter" when fully qualified, a teacher would become a "master" when he had been licensed by his profession: the teaching guild. Initially, the terms *master*, *doctor*, and *professor* were all equivalent, but the practice of differentiating between the master's and doctor's degree became linked with the subjects studied. The first Ph.D. in the United States was awarded by Yale University in 1861.

When discussing the doctor of musical arts (D.M.A.) degree, it is important to consider the initial purpose for creating the degree, especially as it relates to preparation for university-level teaching. In a joint convention in December 1933, the Music Teachers National Association and the National Association of Schools of Music (NASM), authorized the appointment of a committee to study graduate education in music.<sup>1</sup> In his 1981 presentation to NASM titled "The DMA: An Historical Perspective," Robert Glidden summarized the germination period leading up to the establishment of the D.M.A. degree this way:

At least by the early 1940's leaders within NASM were concerned that there was no appropriate doctoral degree for performers. Both Otto Kinkeldey and Hugo Leichtentritt, for example, had urged during that period that a professional doctorate be established. Burnett Tuthill suggested that one of the reasons for concern was that "in employing directors for their music departments, college presidents were more and more seeking candidates who held a doctor's degree," and that the "increasing academic pressure made it obvious that the Ph.D.'s in musicology would gather in the best jobs even if others were better suited to the administrative tasks of a director."<sup>2</sup>

In a 1952 report to the NASM Graduate Commission, Howard Hanson wrote:

It has long been the opinion of many educators that the study leading to the Doctor of Philosophy degree is not well adapted to the needs of many graduate students in music. The Doctor of Philosophy degree in music has been recognized for many years as appropriate to the field of musicology. In some graduate schools it is also considered appropriate for the composer, the theorist and the music educator. A study of the history of this degree in music over a period of twenty years indicates, however, that it is becoming increasingly limited to musicology.

After much careful consideration of the problem over a number of years, the graduate commission at its meeting in November, 1951, recommended that the association approve the establishment of a terminal, professional doctorate

in music to be designated by the title, Doctor of Music, Doctor of Fine Arts in Music, or by some other appropriate title.<sup>3</sup>

A primary purpose for establishing the D.M.A. degree was to create an academic stamp of approval for music performers and practitioners who were teaching in universities. In a 1953 *New York Times* article, "A Matter of Degree: Eastman School Sets Up Doctorate for Musicians," Howard Taubman described the challenges of promotion at universities faced by performing musicians without earned doctorates.

It is a fact, however, that the performing musician is likely to have a harder time making his way in the academic set-up than the musical scholar. The reason is simple. The performing musician, as a rule, does not acquire a doctorate, and the weight of tradition in the American colleges and universities is such that men and women without this degree rarely arrive at full professorships or posts as chairmen of departments or deans of schools.

The music schools such as the Julliard, Curtis and Eastman do not trouble themselves too greatly with this academic tradition. If they need a good piano, violin or conducting teacher, they go out and get one with practical experience and know-how. Their main concern is his professional skill and competence as a teacher. If he happens to have no degree at all, it does not worry them.

In the colleges, particularly the smaller ones, the attitude is not so free and easy. Some smaller colleges may feel that they may lose status with accrediting associations if they do not make sure that their faculty members of professorial rank have doctorates.<sup>4</sup>

Later in the article, Taubman quotes Howard Hanson, who stated:

And yet the professor of applied music—to take one example—needs a doctor's degree in academic circles quite as much as his musicological colleague. In certain institutions able teachers have been denied academic promotion because of the lack of the doctoral hood, even though it was generally recognized that no appropriate doctorate was available for him.<sup>5</sup>

Recognizing that the D.M.A. was intended to prepare performers, composers, and conductors for careers in higher education, consider the nature of the D.M.A. curriculum. Do D.M.A. degrees, specifically in the area of performance studies, prepare candidates adequately for the requirements that they will be faced as university professors?

In considering the graduate curriculum in 1938, Howard Hanson wrote:

The members of the committee have assumed that in planning graduate courses the most important consideration is the interest and need of the individual student. There must, of course, be norms and standards in order that the standing of the graduate degree may be safeguarded; but, granting that the student is prepared for graduate work, in the last analysis it is his capacities, interests, and needs that ought to determine the nature of at least a major portion of his program; rather than a slavish adherence to customs, traditions, and regulations.

The student who comes to an institution for graduate study has a right to expect that he will be allowed to work in fields that are closely connected with his interests and capacities, so that his period of study may constitute a joyfully

enlightening and broadening experience; rather than merely a dogged attempt to fulfill academic requirements inspired largely by tradition.<sup>6</sup>

While I applaud the sentiment that graduate study should “constitute a joyfully enlightening and broadening experience,” it is interesting that it was the “capacities, interests, and needs of the student that ought to determine the nature of a major portion of the program.” I would suggest, instead, that the interests and needs of the student must be balanced, not only with established standards of expectations, but also with mastering skills that will be demanded in one’s future career.

The professional degree curriculum will always constitute a balance between that which should be taught in order to assure that a student is “well educated,” and that which should be taught in order to prepare the student for a successful career.

The standards expected of all doctoral candidates as outlined in the *NASM Handbook* address those areas that assure “well-educated” candidates. Those eight standards are:

- Intellectual awareness and curiosity sufficient to predict continued growth and contribution to the discipline;
- Significant accomplishment in performance, composition, scholarship, or conducting;
- A knowledge of the techniques of music theory sufficient to perform advanced analysis;
- A knowledge of representative literature and composers of each major period of music history;
- A knowledge of general bibliographical resources in music;
- Considerable depth of knowledge in some aspect of music, such as an historical period, an aspect of theory, performance practice, or compositional styles;
- Sufficient writing and speaking skills to communicate clearly and effectively to members of the scholarly community and to the wider community;
- A reading knowledge of one or more foreign languages or other appropriate research skills.<sup>7</sup>

Do these standards address adequately those skills that must be mastered to prepare for university careers? Perhaps one way to determine those skills is to examine the university faculty positions that require an earned doctorate. In examining position descriptions as posted on the College Music Society’s Music Vacancy List, the required academic qualifications for performance or studio faculty members are generally listed in one of three ways:

1. Master’s Required
2. Master’s Required/Doctorate Preferred
3. Doctorate Required

One might assume, then, that those positions that require or prefer a doctorate require special skills that are obtained by earning the doctorate.

Listed below are portions of twelve position descriptions posted on the College Music Society Electronic Music Vacancy List from September through November 2002.<sup>8</sup> The relative size of the music unit and whether the institution is private or public have been substituted for the institution's names.

### **Brass**

#### *Master's Degree Required*

Large school of music (50+ full/part-time faculty), public university—Senior appointment in trumpet; tenure-track Position. Responsibilities: Studio teaching of undergraduate and graduate trumpet majors. Service on School of Music committees and participation in departmental meetings, hearings, competitions, auditions, and doctoral advisory committees is expected. Qualifications: International reputation in orchestral, solo, jazz, or ensemble performance; established reputation as a performer and teacher of trumpet. Master's degree or equivalent experience required.

#### *Master's Degree Required; Doctorate Preferred*

Medium department of music (20+ full/part-time faculty), public university—Teacher of trumpet, full-time, tenure track position. Salary: competitive. Duties: Teach studio trumpet, recruit trumpet students; coach chamber ensembles; perform as soloist and in faculty chamber ensembles, participate in outreach activities and serve as liaison with regional music educators. Teach classes in secondary area of expertise such as history, theory, composition, etc. Work cooperatively with colleagues and students. Qualifications: Master's degree minimum; Doctorate preferred; ABD strongly considered. Outstanding solo performer, ensemble player, and teacher in classical idioms and strong secondary area such as history, theory, or composition. Ability in jazz is desirable. Preference will be given to candidates with experience in recruiting. Candidates must have the ability to work cooperatively with professional colleagues. Rank: Asst. Professor.

#### *Doctorate Required*

Small department of music (20- full/part-time faculty), private college—Assistant Professor, High Brass. Tenure-track, full-time position. Responsibilities: Teach applied trumpet and other brass; develop and conduct an instrumental ensemble; teach courses in Music History and/or Theory as needed. Qualifications: Doctorate (ABD considered) and excellent performing skills. Experience teaching undergraduates in a liberal arts context, experience with a broad range of musical styles (e.g., jazz) and some knowledge of music technology preferred.

### **Woodwinds**

#### *Graduate Degree Required*

Large school of music (50+ full/part-time faculty), public university—Flute position, full-time, tenure-track. Duties: Studio instruction of undergraduate and graduate students in flute; teaching advanced courses in woodwind pedagogy and literature; performing and coaching student woodwind ensembles and chamber music. Active recruiting of students and participation in auditions, recital hearings, and committees expected. We seek an active performer whose ongoing performance activities and masterclasses will attract a superb flute class. Qualifications: Strong solo performer and artist-teacher of established reputation; demonstrated ability as a teacher at the university level; graduate degree in

flute performance or the equivalent in professional experience required. Rank: Asst. Professor.

*Master's Degree Required; Doctorate Preferred*

Large school of music (50+ full/part time faculty), public university—Flute position, tenure-track. Teaching responsibilities will include applied flute, recruiting undergraduate and graduate students, coaching small ensembles, and contributing to the artistic and intellectual environment of the college and university. Other duties may include teaching assignments in such areas as music theory, ear training, and history and literature. Qualified applicants must have a master's degree, doctorate preferred; demonstrated successful teaching experience at the college level as well as significant performing experience. Rank: Asst. Professor.

*Doctorate Required*

Small division of music (20- full/part-time faculty), private college—seeks applications for a full-time, tenure track position of Woodwind Instructor/Music History/Wind Ensemble. In addition to the above responsibilities, the position will require conducting the Jazz Band and teaching other related courses. Active recruiting is expected. Qualifications: Doctorate preferred, ABD acceptable, in woodwind performance or instrumental conducting with a woodwind instrument as the primary medium of performance, collegiate experience is desirable. Salary and rank are negotiable.

**Keyboard**

*Master's Degree Required*

Large department of music (50+ full/part-time faculty), public university—Artist Piano Teacher/Performer, nine-month, tenure track position. Responsibilities: Studio and collaborative piano instruction, piano literature or other related piano courses, serve as a collaborative pianist, aid in coordination of collaborative piano program, actively recruit students. Qualifications: Master's degree in piano, accompanying, or collaborative piano and university teaching experience, or equivalent professional experience. Outstanding performer with experience as a collaborative pianist knowledgeable of vocal solo and chamber music repertoire, excellence in teaching, ability to recruit. Rank: Asst. Professor.

*Doctorate Preferred*

Medium school of music (20+ full/part-time faculty), private university—Piano. Tenure-track position, School of Music, artist faculty member in piano. Primary responsibility is teaching of applied piano to majors and non-majors; other duties may include coaching chamber music, accompanying, and teaching courses such as piano pedagogy and piano literature. Secondary area (such as jazz studies, contemporary music, early music, theory, music in general studies) is particularly encouraged. Successful candidate will assist in building and maintaining a studio of promising students. Ideal candidate must demonstrate and maintain prominent profile as a performer. Commitment to teaching within liberal arts setting essential. Evidence of successful teaching in undergraduate environment preferred. Earned doctorate preferred. Rank: Commensurate with education and experience.

*Doctorate Required*

Small department of music (20- full/part-time faculty), private college—The Department of Music is seeking applications to fill a full-time, tenure-track

position in Applied Piano with additional courses that could include ethnomusicology, elementary music education, music theory and literature, and, dependent upon qualifications and expertise of successful candidate, an interdisciplinary course in arts and humanities. Duties in applied piano to include teaching majors, minors, and participants, active performance, recruitment, and accompanying. Minimum qualifications include a Ph.D. or D.M.A. by the time of appointment (ABD may be considered), with preference for prior college-level teaching. Candidates should demonstrate ability to work with colleagues and students in a small music program.

## **Voice**

### *No Degree Specified*

Large school of music (50+ full/part-time faculty), private university—Seeking a candidate to fill a senior tenure-track position in voice: tenor, baritone, or bass. An outstanding record of teaching, performance, and student recruitment in the U.S. is essential. Rank: Commensurate with education and experience.

### *Master's Degree Required; Doctorate Preferred*

Large school of music (50+ full/part-time faculty), public university—Artist/Teacher of Voice: Tenor, nine-month tenure-track appointment. Teach applied voice at the undergraduate and graduate levels. Maintain an active performing profile, a strong voice studio, and advise undergraduate and graduate voice majors. Teach other voice-related classes (diction, vocal literature, vocal pedagogy, etc.) as determined by the needs of the program and the qualifications and interests of the successful candidate. Recruitment, creative/scholarly activity, and service contributions appropriate for university faculty member. *Qualifications:* Master's minimum, doctorate or equivalent professional profile preferred. Demonstrated success in college-level voice teaching required. A consistent record of professional experience and visibility as a performer. An ability to attract exceptional vocal talent to our BM and MM degrees, and our successful opera and choral programs. Commitment to studio teaching. Rank: Asst. Professor.

### *Doctorate Required*

Medium department of music (20+ full/part-time faculty), public university—Voice: Tenor/Baritone/Bass. (Tenure track). Teaching load: 12 units per semester. Instructional Level: Undergraduate and graduate. Specific Position Characteristics: The primary responsibilities of the successful candidate will be studio voice instruction and vocal related courses (class voice, pedagogy, diction, literature, conducting). Secondary expertise for directing the opera workshop and/or conducting secondary choral ensembles is desired. The successful candidate will be expected to establish productive working relationships with area schools and community colleges and be involved in professional vocal organizations. Specific assignments are dependent upon department needs. The successful candidate may be called upon to teach in a distance education mode. The successful candidate will be expected to work cooperatively with faculty and staff in the department, college and university. *Qualifications:* Academic preparation: An earned doctorate (Ph.D. or D.M.A.) in music or other appropriate terminal degree is required for appointment to a tenure track position. Teaching or Other Professional Experience: Candidates are expected to demonstrate a commitment to or potential for teaching excellence and scholarly activity at the university level. Strong preference will be given to candidates with a distinguished professional background and successful

university teaching experience or equivalent. Evidence of current successful performance experience is required. The candidate must have the ability to recruit and retain students. The successful candidate must have the ability to work effectively with faculty, staff, and students from diverse ethnic, cultural, and socioeconomic backgrounds.

Clearly, those positions that require the doctorate, and even those that prefer the doctorate, have significant secondary teaching responsibilities outside of the studio. Consider some of the requirements that are specified in those positions that require the doctorate:

- experience teaching in a liberal arts context;
- experience with a broad range of musical styles (including jazz studies, contemporary music, early music);
- knowledge of music technology;
- conduct an ensemble;
- teach music history, music theory, ear training;
- demonstrate ability to work with colleagues and students in a small music program;
- ability to work effectively with faculty, staff, and students from diverse ethnic, cultural, and socioeconomic backgrounds.

How are D.M.A. candidates prepared to meet these requirements? The standards expected of all doctoral candidates in the NASM handbook include:

- knowledge of music theory sufficient to perform advanced analysis;
- knowledge of representative literature from each major period of history;
- depth of knowledge in some aspect of music, e.g., historical period, analysis, performance practice.

Is having knowledge of music theory sufficient to perform advanced analysis the same as knowing how to teach music theory and/or sight-singing to undergraduates? Is acquiring a depth of knowledge in a given historical period sufficient preparation to teach music history survey courses?

It appears as though most D.M.A. degree programs in performance prepare candidates very well for those positions that do *not* require the doctorate. Most D.M.A. programs in trumpet performance, flute performance, and piano performance prepare students very well for university positions to teach trumpet, flute, and piano.

The current NASM *Assessment of Graduate Programs in Music* handbook states:

Many of those who are enrolled in graduate degree programs in music are or will be engaged in music teaching at some time during the course of their professional careers. Therefore, each graduate curriculum must reflect some specific determination about preparation for teaching.<sup>9</sup>

Where do D.M.A. performance students gain the experience to teach music history, music theory, and ensemble conducting? Often these skills are obtained

by way of teaching assistantships. It seems ironic, though, that the most coveted teaching assistantships are in the main performance area. Our best and brightest D.M.A. flutists, trumpeters, and pianists generally receive assistantships teaching flute, trumpet, and piano. Other very talented, but not necessarily the best, students are offered assistantships teaching music appreciation, sight-singing, music theory, or coaching chamber music. Yet, it appears that precisely these secondary areas are vitally important to those positions that require the doctorate.

Even though most doctoral programs may have the ability to provide relevant teaching experiences to many doctoral students by way of teaching assistantships, these assistantships are not requirements of the curriculum. The assistantships are important employment opportunities for our students, and they provide vital services to music units, but they are not degree requirements. In fact, many D.M.A. graduates do not hold teaching assistantships.

So how much has changed in fifty years? In 1953, Taubman wrote that schools like Julliard, Curtis, and Eastman will simply hire the person who demonstrates the best professional skill and teaching competence, regardless of academic degree.<sup>10</sup> Today, our largest programs are still able to consider the most competent candidates who hold only the master's degree or equivalent experience. It still holds true today that the smaller programs require the doctorate.

Fifty-two NASM institutions and a handful of non-NASM institutions award the professional doctorate degree. These schools represent the supply side of the doctorate equation. The demand side of the doctorate equation is supplied by the 1,803 institutions listed in the College Music Society's *Directory of Music Faculties in Colleges and Universities*.<sup>11</sup> If one purpose of the D.M.A. degree is to prepare candidates for successful faculty careers in colleges and universities, the needs of the entire demand side of the spectrum must be considered. While D.M.A. students may anticipate teaching their major instrument in institutions similar to those where they are earning their doctorate degrees, a significant portion of graduates will seek and find employment in music schools and departments that require much more than expertise in a given performance discipline. If candidates expect the D.M.A. to be more than simply an academic stamp of approval in order to be hired by universities and colleges, then D.M.A. programs must be examined carefully to assure that candidates gain the necessary skills to become exceptional faculty members.

### Endnotes

<sup>1</sup> National Association of Schools of Music, *Bulletin* 35 (April 1952): 1.

<sup>2</sup> Robert Glidden, "The DMA: An Historical Perspective," in National Association of Schools of Music, *Proceedings: The 57<sup>th</sup> Annual Meeting* (Reston, Virginia: NASM, 1981), 157.

<sup>3</sup> Howard Hanson, "Recommendation of the Graduate Commission," *NASM Bulletin*, 35 (April, 1952): 5.

<sup>4</sup> Howard Taubman, "A Matter of Degree: Eastman School Sets Up Doctorate for Musicians," *New York Times*, Music Section, 25 October 1953.

<sup>5</sup> *Ibid.*

<sup>6</sup>National Association of Schools of Music, *Bulletin* 9 (July 1938): 4.

<sup>7</sup>National Association of Schools of Music, *2001–2002 Handbook* (Reston, Virginia: 2001), 108.

<sup>8</sup>The Weekly Electronic Music Vacancy List, The College Music Society, Vol. 30, Nos. 2D, 3A, 3B, 3C, 3B, and 4B ([www.mvi@music.org](http://www.mvi@music.org)).

<sup>9</sup>National Association of Schools of Music, *The Assessment of Graduate Programs in Music* (Reston, Virginia: NASM, 1988), 8–9.

<sup>10</sup>Taubman, note 4 above.

<sup>11</sup>College Music Society, *Directory of Music Faculties in Colleges and Universities, U.S. and Canada, 2001–02*, 22<sup>nd</sup> ed. (Columbia, South Carolina: College Music Society, 2000).

# THE DOCTOR OF MUSICAL ARTS DEGREE AT FIFTY

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Responding to the issues raised in both sets of comments presented by my two colleagues is a major challenge to me, personally and professionally, but I assert an even greater challenge to our profession. This is a topic that has been neglected for too many years.

Over the early years of the development of the D.M.A. in music, there was lively debate and dialogue regarding issues surrounding the purpose and direction of post-master degree and certificate programs. In preparation for this response to Richard Green's excellent overview of the "D.M.A. at 50," I conducted an extensive literature review. From the fifties through the eighties, a significant number of articles and publications debated, defended, and defined the D.M.A. In the past two decades, however, I could find very few articles that focused on our music doctoral programs and the D.M.A. Does anybody care or is anyone overseeing this important degree program?

Despite this apparent apathy and professional indifference toward an institutional examination of the D.M.A. in recent years, the number of our member institutions offering doctorates in music and enrollments in these burgeoning numbers of D.M.A. programs has grown significantly. But again, does anyone care, or is anyone watching?

Are these graduates, possessing the highest imprimatur of our discipline, truly the "cream of the crop" and future visionaries in higher education, or are they just survivors, hangers-on, and paper chasers? Of course there is no single answer to these complex series of questions. But again, I'm concerned that we, as an accrediting organization and as the conferrers of D.M.A. degrees, aren't taking the time to ask serious questions regarding the D.M.A. degree's quality and relevance to the academy.

In preparation for this response, I tried to look at the data available to us on marketplace issues for D.M.A. graduates, and data on the doctorate in higher education in general. Relatively little information is available. However, from my hastily conducted research, I can make the following four assertions.

First, according to College Music Society records, over thirty-seven thousand individuals are listed as music faculty in departments and schools of music in our nation's colleges and universities. This includes full- and part-time faculty. Of this number, less than a third (eleven thousand individuals) hold earned doctoral degrees, both Ph.D.s and D.M.s.

Second, this past year's HEADS data reports that in 2001, almost five thousand degree candidates were enrolled in music doctoral programs in the United States, probably more if we could document Ph.D.s in residence. This is almost double the enrollment reported in the original HEADS reports in the early eighties.

In the past decade, music units in our institutions of higher education have graduated over six thousand D.M.A.s—almost double the number of graduates in the early eighties, and triple the number of graduates in the fifties and sixties.

Third, in this past year's College Music Society job vacancy listings, fewer than two hundred vacancies were advertised for a position requiring a terminal degree of a doctorate or equivalent; and though the data is difficult to document, I suspect that many of these jobs were filled by individuals who did not have an earned doctorate, but had equivalent experience in performance, composition, and/or scholarship.

And finally, I was able to identify a number of schools that are graduating the highest number of D.M.A.s. In polling these schools, I found that few had a significant number of D.M.A.s on their own faculty, and when vacancies occurred in their own institution, they were more often than not filling their vacancies with experienced performers and composers, few of whom had completed a post-master's degree. On the positive side, most of these institutions reported that their D.M.A. graduates were obtaining employment in higher education, but, when asked, few could really fully document their placement data.

I know that in trying to make a case for what we should or should not be doing about the future of the D.M.A., I am throwing up a lot of data, but mostly I am throwing up a lot of smoke and mirrors, and as a dean and research professional in higher education, I'm also making general statements that will require a significant future effort to document. *But document we must!* I strongly believe that we are graduating too many students for too few jobs, and they are not necessarily prepared for those jobs. Moreover, too many of these graduates are not able to display competence in performance practice—and in theoretical, analytical, historical and aesthetic issues—in an articulate and convincing manner. Too many of our graduates are spending too much time writing second-rate theses and cramming for language and analysis examinations, and they are not perfecting and advancing their musical skills, nurturing their artistry, and becoming broadly educated human beings capable of shaping, motivating, and moving their students to a higher plane of understanding of the aesthetic demands of our profession.

As an accrediting association, and as the deans and directors of programs of music across the United States, we are approving D.M.A. programs and graduating more D.M.A. students than ever before, for jobs that are not out there or for the jobs that are there, but ones our doctoral graduates are not necessarily prepared to take. More importantly, we are not even taking the time to ask if the quality of our graduates' preparation, even if we dismiss marketplace issues, really justifies the investment of time and resources necessary to compete and pay for our D.M.A. programs.

I would suggest that after fifty years of experience with the D.M.A., and with tens of thousands of graduates, it is again time to place the subject of post-master's certificates and doctoral programs higher on our collective agendas. In many of the top research institutions in the United States, all candidates

qualified for admission receive complete financial support to pursue their degree and help to advance knowledge in their chosen disciplines. Are our D.M.A. programs of importance, and are our D.M.A. students of sufficiently high quality for our budgets to support a similar investment in our students' future? Or, I state with a touch of irreverence, are our budgets so dependent on cheap D.M.A. labor that we look the other way in advancing these students toward degree completion?

Before we turn the discussion back to the panel and to members of the audience, allow me to reflect on my own experience with D.M.A. graduates applying for positions at the two institutions I have served over the past twenty-eight years, the University of Oregon and Northwestern University. During these years, I have hired over two hundred tenure-track faculty, I have reviewed thousands of dossiers for these positions. I have also presented over one hundred tenure cases to provosts and presidents, successfully educating my decision makers as to the excellence of these candidates, and documenting both scholarly and creative equivalencies to traditional scholarship.

Even though the institutions I have served have graduated hundreds of D.M.s and D.M.A.s, I have only hired or defended for tenure a handful of individuals with completed non-Ph.D. doctorates. When it came right down to hiring or retentions decisions, I've been lucky, I suppose, to be able to advance the best candidate for the job, or for retention—and the actual terminal degree was secondary to the quality of that candidate's mind, talent, and accomplishments.

Furthermore, in many or most cases, candidates with a completed D.M.A. who have presented their credentials to our search committees have not been as impressive musically or intellectually, or as experienced, as confident, as articulate, or as broadly educated (or frankly interesting) as many others in the pool who did not have the D.M.A., these often being self-motivated, self-taught individuals who spent their time learning on the job, perfecting their craft, and gaining life experience, rather than engaging in the "paper chase."

I realize that these generalizations can be perceived as elitist or grossly unfair to the top D.M.A. graduates of our best programs. I also acknowledge that there are many exceptions, but I still believe that too many of our programs are allowing too many students to move from the bachelor's, through the master's, and on to the doctorate without asking the serious question of whether another degree is in that student's best interest. And I question our D.M.A. curricular cookie cutter approach of several years of additional applied lessons; more superficial, run-of-the-mill history, theory, and bibliography courses (often devoid of the intellectual substance and depth, and often less rigorous in their demands than courses offered in our best undergraduate honors programs); foreign language study without a context; and poorly written and poorly supervised theses on topics of little relevance or interest. Are these additional hoops that we are requiring the best preparation for the highest degree that our professional school grants? And are the requirements we are asking our students to complete necessarily the best

ones for the preparation of our graduate students for service to our various constituencies, our profession, and the academy?

I believe it is time to take a closer look at the D.M.A. before we celebrate another anniversary. NASM is the right organization to support and encourage this inquiry, dialogue, and debate. Thank you for the opportunity to reflect and respond to this important topic. Obviously, we have a big task ahead of us.

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## DEVELOPING THE FUTURE QUALITY OF JAZZ STUDIES PROGRAMS

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### DEVELOPING THE FUTURE QUALITY OF JAZZ STUDIES PROGRAMS

JESSE C. MCCARROLL  
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For some reason, the word *quality* intrigued me and I decided to check what the late singer Alberta Hunter called “Mr. Webster’s Dictionary Book.” The two words that I liked best were *excellence* and *superiority*. We hope that all colleges and universities will soon have a jazz curriculum that is excellent and superior.

When Black Studies Programs—now called African American Studies—were established in colleges and universities more than thirty years ago, many of the chairpersons were Africans. For some reason, administrators felt that these individuals had a better knowledge of this culture than those of us who were born here. This resulting clash of cultures impeded progress from the very beginning.

In many institutions, African American music made its debut and then jazz followed. There were no previous programs to emulate and therefore the building of these programs was based on trial and error. Little or no funding was available in some institutions. In retrospect, one has to admire the success that has been achieved.

Symposiums were organized in some colleges and universities where ideas and information was shared. The Music Educators National Conference (MENC); state music conferences; and the National Black Music Caucus, which is now the National Association for the Study and Performance of African American Music (NASPAAM), provided clinicians who gave sessions that were very helpful. The learning and sharing of history and teaching ideas played an important role in helping teachers gather materials as well as learn about new sources for research.

The word *jazz* engenders many reactions because it has not been truly accepted as an art form. Individuals have no problems listening to peasant tunes used in the symphonies of Haydn, Mozart, Beethoven, and so on, but they cannot accept music created in their own country. Charles Nanny states,

The serious student of jazz must spend some time listening for things deemed less important in other music. . . . Jazz defies the stereotyped notion of folk art because of its complexity; yet it does not fit into the equally stereotyped notion of “high” art as formalistic.<sup>1</sup>

What is art? Who is qualified to determine for the world what art is? Martin Williams stated,

There can be no doubt that much contemporary art has as its purpose the breakdown of the old principles and old symbols. But at the same time as it destroys, some contemporary art perhaps also rebuilds, and perhaps jazz rebuilds in ways that are unique.<sup>2</sup>

In order to develop a high-quality jazz studies curriculum, we must examine literature that distorts facts and point out the many assumptions that have been made by well-known individuals. Once these facts have been aired, we will be able to move forward and construct a high-quality jazz program.

When one reads about the history of European music, the textbooks always start at the beginning—The Age of Antiquity: Gregorian Chants—and move forward in chronological order. There are great inconsistencies in what one finds in textbooks about the history of jazz. Many authors omit or make only a few brief statements about the origin of this music.

An examination of the literature shows that a large number of jazz texts were written by nonmusicians. Some focus on the social history and approach the music by examining the lifestyles and personalities of the performers. Jerry Coker stated that

Jazz historians have frequently mentioned the lifestyles of famous jazz personalities, especially their racial problems, commercial success, poverty, drugs, marital problems, and associations with prostitution and the underworld. Unquestionably such material may be of interest to the general reader. On the other hand, much of it is beside the point, some of it is subject to distortion, and most of it is no one's business but the performer's. The performer's private life may have influenced his music in some significant way, but most of the time such notions are pure conjecture.<sup>3</sup>

It is possible to have read books written by these authors and not be able to carry on an intelligent conversation about jazz. The conversation would focus on emotions, feelings, and how the musicians interacted with the audience. Individuals watching or participating in sports know the terminology and use it when discussing games.

Following a jazz performance, one frequently hears, "he played his A off," "he set that place on fire," "what a performance," etc., No one would make these kinds of remarks following a performance of European music. They would use musical terms to describe what was heard. It should be noted that when one listens to jazz, the emotions function on a different level. The listener is concerned with the jazz musician's own interpretation and his individuality rather than how well he made the music sound like the composer wanted it to be performed.

If a student cannot include the language of music in a discussion about a performance, something is wrong. A high-quality jazz history curriculum should include having students discuss performances in class. Students should have an excellent understanding of relevant music terms, and they should be able to describe experiences with the following:

- Let's start at the very beginning—
- Instrumentation—the kind of group that performed—duo, trio, big band, and so on. Too often students start talking about musical performances and never start at the beginning
- Musical texture—monophonic, homophonic, or polyphonic. What is the texture of “Take the A Train”? When musicians in New Orleans really start jamming, what is the texture of the music?
- Tempo—speed; range—from high to low; riffs; polyrhythms; syncopation; scat singing; timbre; improvisation.
- Melisma—one syllable extended over several notes; muted instruments; meter 2/4, 3/4, 4/4, 6/8; multimeteric.
- Melody—How does the melody move? Syncopation (choppy); scale passages; fragmented; lyrical; long and flowing.

Many individuals think that because they play jazz, they are qualified to teach jazz history. This is not true. Jazz history requires research in African music, research in music of the African slaves, and musical styles that have been created through the history of jazz. Avoidance of this historic documentation creates a poor jazz history experience for the student.

Unfortunately, there are instructors who provide a “Dr. Feelgood” entertainment experience for students. If the instructor is a pianist, he will frequently play a walking bass, have students snap their fingers, slowly add a melody, and then proceed to improvise for ten to fifteen minutes. Students who have had these instructors frequently state that they had good entertainment but not a course with substance.

Anyone who teaches jazz history should be a musician and an educator who has taken courses in pedagogy and has an excellent knowledge of African American history and United States history. If the instructor has not studied African history and African music, the individual should be willing to research the information needed to be a successful teacher.

The first step in creating a new curriculum is to start at the very beginning with a thorough study of the music of Africa. One must realize that the continent is almost four times as large as the United States. Today, many scholars have traveled and researched the music in African villages and cities. They have first-hand experience and many have a better knowledge than some who simply wrote books. A high-quality jazz curriculum should reflect this understanding. The rhythms, melodies, musical instruments, and other aspects of cultural life in several African countries should be carefully researched before preparing the first part of the curriculum. This would demonstrate that the culture is far from identical in every country. Questions should be raised about what the slaves brought with them and how much of their culture was retained in the United States.

Research should focus on the environment of slaves during the period of acculturation. How did the slaves learn to build violins and other instruments, learn to play them and perform at parties, for their masters, without being taught?

What about the skills slaves had to perform on instruments mentioned in advertisements for runaway slaves? Would this kind of background give the jazz historian enough information to agree or refute many statements found in jazz textbooks? What about the following statements?

*Melodies are in the same scale as old Scottish music form, with fourth and seventh tones almost completely omitted.*<sup>4</sup>

*When the Africans arrived in the New World, the folk music that greeted them must have sounded familiar enough, except for a lack of rhythm.*<sup>5</sup>

*Despite repeated attempts to identify a truly "African scale," scholars have been unable to uncover any single system.*<sup>6</sup>

*European and West African music both use the diatonic scale (the white notes on the piano keyboard) in their tunes, and both employ a certain amount of harmony. Now and then, the diatonic scale is found elsewhere in the musics of the world but harmony nowhere else.*<sup>7</sup>

*African music, on a whole, fits more or less into the diatonic scheme that is also the basis of most Western art and folk music.*<sup>8</sup>

*Out of this came the blues and out of that the development of jazz. All of these things had a high degree of white origin. People don't like to admit this, because they like to think in terms of complete purity.*<sup>9</sup>

*The forms of spirituals, too, can be traced directly to the hymns these slaves were taught, and other forms of gospel music expressions of a fundamental sort generally because the slaves were considered too simple minded to absorb more organized western culture.*<sup>10</sup>

What do these statements tell us about tonality? The opinions in the above quotes vary widely. What have we learned in more than thirty years of African music? The above quotes say that the pentatonic scale was used in Scotland and Africa. It is also widely used in Ireland and Asia. Some quotes suggest that the diatonic scale was also used in Africa. This scale was widely used in Europe and Africa. What does this tell us about the arrogant attitudes of some authors? The jazz historian should be concerned only with searching for the truth.

The instructor should give students historical information about the early experiences of slaves during the Colonial and Antebellum periods. Slaves were forced to attend religious services at church and special revivals. At some revivals in the eighteenth hundreds, song collectors appeared and noted these melodies for publication. Minstrel shows were performed in areas near the revivals.

Slaves had their secret services in which they sang songs and created the spirituals that were performed in public during Reconstruction. The instructor should discuss the African American spiritual and the controversy regarding the creation of these songs.

1. These songs are an imitation of the Protestant hymn.
2. These songs are a blend of African and European music.
3. These songs are an original creation of the slaves.

The blues form should be discussed and analyzed because of its importance in the development of jazz. The flatted tones should be discussed and compared with what singers of all ethnic backgrounds are doing today. What about the blues form? European music tends to be in ABA form and the blues is in AAB form. Marshall Stearns stated that "the unusual fact about this form is that it consists of three parts, instead of two or four. This stanza form is quite rare in English literature and may have originated with the American Negro."<sup>11</sup>

Ragtime and New Orleans Dixieland jazz began simultaneously in the late nineteenth century. However, musical activities were taking place in New York City, Texas, Chicago, Sedalia, Missouri, and other Midwestern and southern cities.

The instructor should emphasize that the piano was a new instrument for former slaves, mainly because of its size. This instrument was highlighted during the ragtime era, when many compositions were written for the piano. Pianists held competitions to determine who was the greatest. Students should analyze the rondo form from the classical period and compare and contrast its use in ragtime music for the piano and in instrumental ragtime.

In a discussion about New Orleans Dixieland jazz, the instructor should emphasize the importance of improvisation, 4/4 meter, the crying clarinet, polyphonic texture, and other characteristics of the music. The social life should be discussed. This brings in the marching bands, funeral music, and so on.

The instructor should have a discussion about the reasons many musicians left New Orleans and moved to Chicago. Students should be able to distinguish between New Orleans and Chicago styles of music. The instructor should also discuss the house rent parties in Chicago. These parties created a style of piano playing called boogie-woogie. One writer stated that boogie-woogie is an unorthodox style of playing the piano. Who made the rules regarding how the piano should be played? Schubert's Impromptu in G Flat Major, Op. 90, sounds like a harp. There is no comparison to the above composition and the following three:

- Sergei Prokofiev, Piano Sonata No. 7
- Aaron Copland, Jazz Piano Concerto  
(These two compositions require a different technique in which the piano is treated differently than in the romantic period. There are tonal clusters and quite a bit of banging on the keys.)
- William Russo, Three Pieces for Blues Band and Symphony Orchestra

The boogie-woogie style is heard in these compositions. Another writer stated that boogie-woogie was an attempt for the African American to recapture the sound of the drum which was outlawed in early history of the United States.

In conclusion, when one prepares a course of study in jazz, it is very important to do research on Africa, African history, and United States history and check carefully for accuracy. This will create an environment where students can find the truth instead of hearing assumptions based on sloppy research.

## Endnotes

- <sup>1</sup>Charles Nanry, *The Jazz Text* (New York: D. Van Nostrand, 1979), 8.
- <sup>2</sup>Martin Williams, *The Jazz Tradition* (New York: Oxford University Press, 1971), 14.
- <sup>3</sup>Jerry Coker, *Listening to Jazz* (Englewood Cliffs, New Jersey: Prentice-Hall, 1978), 4.
- <sup>4</sup>Leonard Feathers, *The Book of Jazz: From Then till Now* (New York: Bonanza Books, 1965), 15.
- <sup>5</sup>Marshall W. Stearns, *The Story of Jazz* (New York: Oxford University Press, 1973), 14.
- <sup>6</sup>Frank Tirro, *Jazz: A History* (New York: W. W. Norton & Company, 1977), 39.
- <sup>7</sup>Stearns, note 5 above, 14.
- <sup>8</sup>Tirro, note 6 above, 39.
- <sup>9</sup>Feathers, note 4 above, 15.
- <sup>10</sup>*Ibid.*
- <sup>11</sup>Stearns, note 5 above, 104.

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# NEW DIMENSIONS: PREPARING THE NEXT GENERATION OF K-6 MUSIC TEACHERS

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## PREPARING THE NEXT GENERATION OF K-6 MUSIC TEACHERS

MARILYN COPELAND DAVIDSON

Many educators have expressed wishes that undergraduate music education students be better informed as beginning teachers on current approaches for teaching elementary music. This is in agreement with desirable attributes described in the section “Competencies, Standards, Guidelines and Recommendations for Specific Baccalaureate Degrees in Music” in the National Association of Schools of Music Handbook: 2001–2002. This session presents an outline of suggestions for undergraduate music education developed over the past three years by leaders of the American Orff-Schulwerk Association, the Dalcroze Society of America, the Organization of American Kodály Educators and MENC: Society for Music Teacher Education. The presentation and discussion will focus on content and strategies that are practical, yet enable beginning students to teach more successfully from the beginnings of their careers, with emphasis on reinforcing the National Standards for Music Education.

### **I. Presentation of the Project**

#### **Introduction of Purpose**

What we present constitutes a “work-in-progress.” It is based on concerned input from educators experienced in “active music-making.”

#### *A. Purpose of this Session*

The purpose of this session is to present suggestions for undergraduate music education courses of study, created by a committee of educators who have extensive experience with, and preparation in, one or more currently used “active music-making” approaches, and for whom this is their primary concern.

#### *B. The Committee*

- Robert A. Amchin, professor of music education; coordinator, Division of Music Education and Therapy, University of Louisville: School of Music, Louisville, Kentucky.

- Sara Bidner, associate professor, Southeastern Louisiana University; chairperson, MENC: Society for Music Teacher Education.
- Judy Bond, American Orff-Schulwerk Association past-president; music education textbook author; music education professor, University of Wisconsin at Stevens Point.
- Tim Brophy, assessment specialist, music education textbook author; music education professor, University of Florida, Gainesville.
- Marilyn Copeland Davidson, chairperson, American Orff-Schulwerk Association past-president; music textbook author, retired public school music teacher, pianist.
- Sheran Fiedler, elementary general music, Glencoe, Illinois; program guide writer, Chicago Symphony Orchestra children's concerts; Levels I-II Orff Schulwerk course teacher; Collaborating academic partner (in teaching elementary music methods courses), Aurora University, Aurora, Illinois.
- Robert de Frece, professor of music education, University of Alberta, music education textbook author, consultant for music education.
- R. J. David Frego, School of Music, Ohio State University; president, Dalcroze Society of America.
- Carol Scott-Kassner, past-chair, Society for General Music, MENC; writer/consultant in music and arts education.
- Debra Gordon Hedden, chair, Music Education, School of Music, University of Northern Iowa, Cedar Falls, Iowa; chair, Society for General Music, MENC.
- Ann Carpenter Kay, past-president, Organization of American Kodály Educators; director of the Kodály program, University of St. Thomas, St. Paul, Minnesota; music consultant.
- Chet-Yeng Loong, assistant professor of music education, Baldwin Wallace College Conservatory of Music, Cleveland, Ohio.
- Sandra L. Mathias, president, Organization of American Kodály Educators; professor of music education, Conservatory of Music, Capital University.
- Janet L. S. Moore, associate dean of College of Visual and Fine Arts, associate professor of music education, University of South Florida, Tampa, Florida.
- Lisa Parker, director, Dalcroze Certification Program at Longy School of Music, Cambridge, Massachusetts; Steans Institute for Young Artists at Ravinia Festival; past-president, Dalcroze Society of America.
- Barbara Resch, associate professor of music education, Indiana/Purdue University at Fort Wayne.
- Jill Trinka, director, Graduate and Undergraduate Programs in Music Education, St. Thomas, St. Paul, Minnesota; immediate past-president, Organization of American Kodály Educators; author and performing artist.
- Wendy H. Valerio, director, Children's Music Development Center; associate professor of music, School of Music, University of South Carolina, Columbia, South Carolina.

- Jayne Wenner, Kodály/Dalcroze teacher, Columbus, Ohio public schools; local choir chairperson, 1999 OAKE; National Children’s Choir chairperson, OAKE Conference, 2002.

Representing American Orff-Schulwerk Association—the sponsoring organization of the committee:

- Carol Huffman, current president
- Linda Ahlstedt, immediate past-president

### *C. Rationale and Goal for the Project*

The goal of this project is to help ensure that every elementary music educator is well acquainted with all currently used approaches for teaching music at the elementary level—especially those developed by followers of Carl Orff, Zoltán Kodály, Emile Jaques-Dalcroze, and Edwin Gordon. This philosophy concurs with guidelines in the National Association of Schools of Music Handbook: 2001–2002.

From the NASM Handbook:

#### VIII. Competencies, Standards, Guidelines, and Recommendations for Specific Baccalaureate Degrees in Music

##### Item J. Baccalaureate Degree in Music Education

##### # 3. Desirable Attributes, Essential Competencies, and Professional Procedures

##### a. Desirable Attributes: The prospective music teacher should have:

- (7) The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluation of their relevance, and to use the results to improve musicianship and teaching skills.

The following competencies and procedures provide means for developing these attributes:

##### c. Teaching Competencies.

- (4) Knowledge of current methods, materials, and repertoires available in all fields and levels of music education.

On the basis of our experiences, we believe that undergraduate students need more experience with, and training in, active music-making approaches in order to meet these objectives.

While more and more instructors in undergraduate elementary music education courses seem to be trying to include some acquaintance with these now widely used approaches, many may not have had opportunities to become knowledgeable about, or to become comfortable with these approaches themselves. Many in-service teachers have now spent several decades sharing experiences and expertise as they have worked with these approaches through workshops and certification courses. This has resulted in a considerable body of shared knowledge that has not always been available to those at the college and university level. It is our

goal to share suggestions from these experienced colleagues for a music education course of study that includes meaningful preparation for future teachers with all these approaches, and to show how including them better prepares students to teach more successfully and be more effective in reinforcing the National Standards.

We want to help in any way we can to assure that:

1. Prospective music teachers receive the best possible preparation for their teaching careers.
2. Every music education student completes at least one comprehensive course in elementary general music methods.
3. Elementary general music methods courses are taught by faculty members experienced and competent in this area.

The members of this committee, aided by other individuals from our collaborating organizations, have united to assemble some ideas for an elementary general music course of study.

We hope to suggest ideas that are:

- Inclusive of all the active music-making approaches.
- Realistic enough to be practical.
- Specific enough to be helpful.
- In harmony with traditional goals.
- Effective in helping prepare students to teach.

There is growing unity among proponents of the various approaches and an increasing awareness of their commonalities. Therefore, the emphasis in this document is totally on content, not methodology. All techniques and ideas are integrated into the total program, without labels identifying them with any one teaching approach.

#### *D. The Scope of the Suggested Curriculum*

The committee does understand time, credit hour limitations, and other demands on teacher preparation; hence, the suggestions outlined here should be looked at as content for a "Course of Study," rather than for just one course. It is hoped that individual departments would determine where some of this material might be incorporated into other courses.

We want the suggestions to be

- within the scope of an elementary music education course of study;
- of genuine help to instructors preparing students to teach to the National Standards;
- a basis for discussion and clearly considered only as *suggestions!*

The suggestions that follow are in two sections:

- I. General recommendations.
- II. Course content related to teaching competencies important in providing pedagogical skills necessary for future teachers to be able to teach to the National Standards.

## II. Some General Recommendations

(Note: In this document, “students” refers to future music educators, “children” to elementary pupils.)

### A. General Considerations for Course Organization

1. A Dedicated Elementary Music Education Course: At least one course should be *specifically geared* to elementary music education.
2. Inclusion of Current Teaching Approaches: The course should result in meaningful awareness of, and basic experience with, techniques and materials of the Kodály, Orff, Jaques-Dalcroze, and Gordon approaches.
3. Practical Experience: Students should observe master teachers (who have, if possible, expertise in one or more active-music making approaches) and have supervised experience in teaching in a classroom situation. Field experience beginning in the sophomore year is recommended.

### B. General Recommendations in Three Categories of Student Expertise: Familiarity, Understanding, Competency

1. Students should be familiar with:
  - a) Child Development Literature: The course should include a brief survey of child development literature, resulting in awareness of resources for developing understanding of appropriate response modes at various ages and a basis for making pedagogical decisions based on the developmental stages of children, including children with special needs.
  - b) National and Local Music Standards: Students must know about the National Content Standards for Music and be given instruction in how to teach to state and local standards in their future positions.
  - c) Basic Music Education Pedagogical Resources:
    - (1) Currently available basal textbook series and sources.
    - (2) A bibliography of books and other materials related to current teaching approaches.
    - (3) A bibliography of folk materials appropriate for elementary children.
    - (4) A bibliography of materials related to teaching children with special needs.
    - (5) Basic information on currently available music technology resources.
2. Students should understand:
  - a) A Basic Learning Sequence: The student should understand a sequence of learning each new musical concept and element consistent with all active music-making approaches. This sequence encompasses four stages for learning each new musical concept:
    - (1) *Preparation*—Many aural, oral, physical and exploratory experiences, without reference to the concept.

- (2) *Labeling*—Children identify salient characteristics, name and see symbolization—occurring when children exhibit understanding of the concept or element.
  - (3) *Reinforcing*—Children practice identifying the concept with familiar and new materials.
  - (4) *Mastery/Assessment*—Children read, improvise, and compose, consciously using the concept. (Can also be called the Assessment Stage.)
  - b) Curriculum Design: Students need to comprehend concepts of spiraling, sequential, and standards-based curricula, and effective combinations of these.
  - c) Instructional Order for Teaching Musical Elements and Skills: Students need to understand an instructional *sequence* for developing competence with each music element and skill, progressing from the simplest to the most complex.
  - d) Current Teaching Approaches: The course of study should result in meaningful awareness of, and include basic experience with, techniques and materials of Kodály, Orff, Jaques-Dalcroze, and Gordon. Students should have an opportunity to work with local teachers and observe master teachers in order to develop meaningful understanding of these approaches.
  - e) Professional Considerations:
    - (1) Public and intra-school relations and techniques for defending their music programs.
    - (2) Business considerations (budgets, record-keeping, personal expense records).
    - (3) Local and national music education organizations and how to contact and join them.
    - (4) Their roles as music teachers and their impact on children.
3. Students should be competent in:
- a) Personal Musicianship: Students need to develop their own musicianship, knowledge, and artistic skills to the competency level appropriate for modeling and guiding children and be able to connect their own personal musical skills to their teaching.
  - b) Curriculum Design:
    - (1) Students should be able to apply the National Content Standards for Music and state/local standards in the development of curriculum and instructional design.
    - (2) Students should be able to identify and evaluate sources and models for a comprehensive elementary music program, including currently available music textbook series and other sources.
    - (3) Students should have basic skills enabling them to design and implement a curriculum that meets basic requirements for their future individual in-service situations.

- c) **Repertoire of Materials and Activities:** Students should be guided to develop an appropriate repertoire of materials for each grade level and activities and procedures for presenting them.
- d) **Organization:**
  - (1) Students should be aware of strategies for daily preparation and classroom management both in a music classroom and in the frequently encountered itinerant situation.
  - (2) Students should have strategies for program/concert planning and preparation.
  - (3) Students should be able to use strategies for non-performance possibilities in communicating with parents (demonstrations, parent visitation days, and so on).
- e) **Lesson Planning:** Students should demonstrate proficiency in planning instructional sequences that include yearly, monthly, weekly, and daily planning—based on valid, clearly stated, individually observable grade-appropriate objectives that include critical and creative thinking exercises.
- f) **Assessment Strategies:** Students need to learn to develop understanding of meaningful assessment strategies, how to develop their own assessment rubrics, basic record-keeping and data management skills, skills in using technology components, strategies enabling them to reflect on and evaluate their own teaching.

In short, students must know:

- *Who* the children are in terms of psychomotor, intellectual, musical, behavioral, and emotional development.
- *What* to teach.
- *How* and *When* to teach it.
- *Why* it is important to teach what they teach, and to be able to teach it in various ways.

### **III. Student Preparation for Teaching to the National Music Standards**

A course of study should equip pre-service music educators with specific pedagogical skills and include practice in applying these skills through classroom experience, which will enable them to be competent to teach to the National Standards for Music Education published by MENC. (See pages that follow.)

This section answers the question: What do students need to know and be able to do in order to teach to the National Standards?

**Why the National Standards?**

Forty-six states and the District of Columbia have standards in place—most based on the National Standards. Standards in three more states are in developmental, or final, stages. Therefore, it is likely that new teachers will be expected to begin teaching to these standards immediately.

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

In order to equip students to teach to this standard, an undergraduate elementary music education course of study should include:

*The Value of Singing*

- A growing ability to understand and articulate the importance of singing.
- An understanding of the relationship of singing to other primary musical behaviors and development.

*Vocal Development*

- Characteristics of the child singing voice; age-appropriate expectations of range, agility, placement, and independence; teaching children to distinguish between head (upper) voice and chest (lower) voice.
- A repertoire of effective vocal warm-ups, breathing exercises, and pitch-matching strategies.
- Techniques for teaching children to identify and use the voice to whisper, call, speak, and sing and the relationship of good speaking voices to good singing voices.
- Techniques for teaching children to sing expressively and artistically (with appropriate dynamics, phrasing, and interpretation).
- Strategies for teaching correct vowel formation and good enunciation.

*A Repertoire of Multicultural Songs*

Songs with a strong representation of American folk cultures, an annotated bibliography of recorded (aural) and printed (notated) sources reflecting singing styles of various genres and cultures, and appropriate composed and heritage songs from many cultures.

*Songs for Developing Music Literacy*

Analyzing songs for instructional purposes, using both musical and extra-musical parameters: form, harmony, tonality, melody (specific tone sets), rhythm (specific rhythm patterns), genre, form, subject, non-English language, and geographical origin/cultural context.

*A Repertoire of Songs for Beginning Part-singing*

Songs with melodic ostinatos, descants, partner songs, rounds, canons. Unison, two-part, and three-part choral pieces, songs and part-songs to use as resources, with songs notated as to possible difficulty level.

*Techniques for Teaching Solfege Singing*

Proficiency in teaching moveable *do* solfege and Curwen hand signs.

*Techniques for Teaching Inner Hearing*

Competence in teaching inner hearing skills—hearing rhythmic patterns and tonal intervals without singing them aloud.

### *Techniques for Teaching Unison Songs*

Echoing, reading notation, identifying form, utilizing whole-part-whole technique (breaking down learning a song into small subtasks, beginning with the most basic and gradually layering on skills).

### *Techniques for Teaching Rounds and Canons*

Teaching rounds/canons, songs with ostinati, using speech, body percussion, and movement to teach rounds/canons.

### *Conducting*

Techniques for directing vocal ensembles and for teaching children to conduct their classmates in a musical activity (including standard and invented conducting techniques.).

### *Assessment*

Developing understanding of assessment techniques and practice in creating rubrics for monitoring and assessing children's growth in singing.

### *Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music*

In order to equip students to teach to this standard, an undergraduate elementary music education course of study should include:

#### *The Value of Playing Instruments*

- Understanding the value of playing instruments as a primary musical behavior that builds musical concepts and basic understandings, including the value of instrumental playing in early childhood.
- The relationship of rhythm instruments to body rhythms and the role of melodic instruments as extensions of the singing voice.
- Understanding how instruments are used for expression of musical thought and intent.

#### *Classroom Instrument Technique*

- Developing the students' ability to play classroom instruments themselves, including standard nonpitched percussion, mallet instruments, fretted instruments, autoharp, piano, and recorder—alone, and with others.
- Strategies for teaching correct technique for classroom instruments (e.g., mallet technique, holding instruments, instrument names, ways of holding and playing various nonpitched percussion instruments).
- Basic techniques for playing and teaching soprano recorder (fingerings, tonguing, articulation, and so on).

#### *Teaching with Classroom Instruments*

- Developing a repertoire of activities designed to teach children classifications of instruments (e.g., wood, metal, membrane, shaker/rattle and/or aerophone, idiophone, membranophone, and chordophone).

- Developing a repertoire of activities, ensembles, and accompaniments for commonly used classroom instruments (nonpitched and pitched), including rhythmic and melodic ostinati and accompaniment patterns for mallet instruments using simple borduns.
- Strategies for teaching children of various age groups to perform, accurately and independently, easy melodies and rhythmic, melodic, and chordal patterns on classroom instruments.
- Teaching mallet instrument parts through movement, echoing, and mirroring—from speech to body percussion/movement to unpitched instruments, finally to pitched instruments, and the process for teaching an ensemble piece—beginning with the most basic skill and gradually layering on other patterns.
- Classroom management strategies when using instruments.
- Techniques for guiding children to perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor.
- A repertoire of characteristic rhythmic patterns from various cultures for the various percussion instruments.
- Strategies for introducing children to the piano keyboard.

#### *Reinforcing Musical Concepts with Instruments and Body Percussion*

- Strategies for developing the ability to maintain a steady beat.
- Strategies for developing understanding of dynamics, tempo, timbre, and articulation.
- Strategies for reinforcing notational concepts.
- Strategies for promoting children’s rhythmic independence.
- Strategies for using body percussion (snap, clap, pat, stamp) to develop children’s awareness of musical concepts such as timbre, rhythm, meter, solo vs., accompaniment, and form.

#### *Motor Skills*

- Understanding psychomotor development related to playing classroom instruments.
- Designing activities to prepare children’s motor skills requisite for playing classroom instruments.
- Adaptations for physically handicapped learners.

#### *Assessment*

Developing understanding of assessment techniques and practice in creating rubrics for monitoring and assessing children’s growth in classroom instrument performance.

#### *Content Standard 3: Improvising melodies, variations, and accompaniments*

In order to equip students to teach to this standard, an undergraduate elementary music education course of study should include:

### *The Value of Improvisation*

- Study of the value of improvisation as a primary thinking behavior that reflects a creative mode, being exhibited and developed naturally through music from early childhood through adult instruction.

### *Introductory Improvisational Experiences*

- Experience with models of songs, accompaniments, and ranges of movement that establish parameters in beginning improvisation experiences for college students.
- Engaging in movement improvisation to free students to become more adventuresome in their own movement expressions and to be more receptive to other kinds of improvisation (e.g., textual and melodic)—with emphasis on movement beyond the “move what you feel” approach. For example:
  - a. Moving through a phrase in time and space, with the appropriate energy.
  - b. Exploration of purposeful improvised movement both through and within space.
  - c. Partner work involving creating a form with movement that then translates into improvised sound.

### *Basic Improvisation Pedagogy*

- Understanding of the basic stages of improvisational development in children.

### *Improvising Patterns*

- Preparation for leading children to improvise simple rhythmic and melodic accompaniment patterns using movement, voice, body percussion, and classroom instruments.

### *Improvising Phrases*

- Rhythmic improvisation in at least duple and triple meters.
- Melodic improvisation in the pentatonic scale, with various tonal centers (optional: major, minor tonalities).
- Preparation for leading children in improvising phrases—including antecedent and consequent phrases (question and answer) using voice, movement, body percussion, and classroom instruments.

### *Exploration of Sound Sources*

- Preparation for leading children in exploring various sound sources—including traditional instruments, body percussion, mouth sounds, invented and found sounds.
- Using various sound sources in improvisations with stories, poems, songs, listening selections, movement experiences, and so on.

## *Assessment*

- Developing understanding of assessment techniques and practice in creating rubrics for monitoring and assessing children's growth in improvisation.

## *Content Standard 4: Composing and arranging music within specified guidelines*

In order to equip students to teach to this standard, an undergraduate elementary music education course of study should include:

### *The Value of Composition*

- Study of the value of composition as a thinking behavior naturally derived from improvisation.

### *Composing with a Variety of Sounds*

- Composing and arranging vocally, and developing strategies for encouraging children to compose simple melodies, using various pitched sound sources (classroom instruments and with other resources such as environmental and "found" sounds).
- Composing and arranging with children, using:
  1. Body rhythms.
  2. Various tone sets.
  3. Various rhythm combinations.
  4. Different meters (at least duple and triple meters).
  5. Various simple forms (ABA, rondo, introductions, interludes, codas).
  6. Various modes: pentatonic, major, minor, and other modes.

### *Using Literature as Inspiration for Composition*

- Developing a collection of appropriate metric and non-metric children's poetry, myths, legends, and other literature to serve as a starting point for accompaniment settings, musical arrangements, improvisations, and compositions. (Also supporting Standards 8 and 9.)

### *Using Notated Speech Patterns for Pitch Composition*

- Learning to create or find, then correctly notate, rhythms in poetry, playground chants, and other speech patterns to use with children as a rhythmic framework for composed melodies.

### *Arranging Instrumental Accompaniments*

- Learning to read and score classroom instrument orchestrations.
- Selecting pentatonic songs with no required harmonic changes, then arranging appropriate harmonic accompaniments for them for classroom.

### *Assessment*

Developing understanding of assessment techniques and practice in creating rubrics for monitoring and assessing children's growth in composition.

### *Content Standard 5: Reading and notating music*

In order to equip students to teach to this standard, an undergraduate elementary music education course of study should include:

#### *The Value of Teaching Music Notation*

- Introducing children to the need for musical notation and reading to enable them to become independent learners and musicians.

#### *Rhythm Reading*

- Preparation for teaching children to beat time using conventional beat patterns, starting with two beats per bar.
- Practice with various systems for rhythm, including Kodály, Gordon, Chev  (French time name system).
- Techniques for using speech patterns to teach and reinforce rhythm notation.
- Learning an instructional sequence in which rhythmic notation is taught in the context of familiar song literature, according to the "sound before symbol" principle (prepare, label, reinforce, assess).
- Selecting attendant song literature for teaching specific rhythmic concepts, elements, and figures.
- Learning to break down the task of reading music into "do-able chunks."
- Developing understanding of a hierarchy of easier to more difficult rhythm notation and rhythm patterns.

#### *Reinforcing Rhythm Reading through Movement*

- Preparation for teaching children to perform basic rhythm notation through movement, stopping with a final cadence (e.g., walk, run, skip). Students not fluent in improvising should compile a list of good recorded musical examples for each rhythm, representing different musical styles and including both classical and folk music.
- Preparation for developing rhythmic independence by combining several movement patterns (e.g., Step the beat while clapping patterns that include at least two different note values.).
- Move to show the difference between simple and compound time in standard meters.
- Move to show unusual meters.

#### *Pitch Reading*

- Learning how to lead children through an appropriate instructional sequence (e.g., prepare, label, reinforce, read, and create).

- Sequencing melodic patterns in order of reading difficulty.
- Basic pedagogy in teaching sight-reading using moveable *do* solfege syllables and pitch letter names.
- Developing fluency in reading and singing on solfege syllables and with Curwen hand signals.
- Developing techniques and strategies for leading children toward reading other pitch-related symbols (e.g., clefs, absolute letter names).
- Preparation for guiding children to use their bodies to show melodic direction and harmonic tension and resolution (e.g., V-I).
- Techniques for teaching dynamic, tempo, and articulation concepts.
- Exploration of the pros and cons of fixed and/or moveable *do* in teaching music at the elementary school level.

### *Assessment*

Developing understanding of assessment techniques and practice in creating rubrics for monitoring and assessing children's growth in music reading.

### *Content Standard 6: Listening to, analyzing, and describing music*

In order to equip students to teach to this standard, an undergraduate elementary music education course of study should include:

#### *The Value of Music Listening*

- Study of listening to music as a primary behavior exhibited by all groups of people through the ages.
- Develop understanding of various kinds of listening experiences (passive/active).

#### *Listening Repertoire*

- Develop "child-sized" listening examples of high quality beyond the scope of the best-known programmatic works and including the best of many different genres.

#### *Strategies Leading to Active Listening*

- Design strategies for active listening lessons (listening maps; movement and improvisation preparation; movement activities to illuminate musical elements and concepts such as form, expressive features, tonality, resting tone, meter; identifying and physically demonstrating how the music feels in time).
- Strategies for teaching aural analysis of simple compositional devices (imitation, canon, inversion, augmentation, diminution).

#### *Musical Vocabulary*

- Strategies for teaching children appropriate descriptive language in relation to musical examples (e.g., describing timbre qualities of instruments and

voices as dark/bright), ensemble performances (e.g., balance, blend), and so on.

### *Identifying Instruments and Instrument Families*

- Develop lessons that illuminate instruments and instrument families in both traditional western and non-western ensembles (strings, brass, woodwinds, and percussion, as well as idiophones, membranophones, chordophones, and aerophones).

### *Assessment*

Developing understanding of assessment techniques and practice in creating rubrics for monitoring and assessing children's growth in listening to, analyzing, and describing music.

### *Content Standard 7: Evaluating music and music performances*

In order to equip students to teach to this standard, an undergraduate elementary music education course of study should include:

#### *The Value of Evaluation*

- Growing understanding of the value of evaluation of music and music performances as an important tool in musical and personal growth.

#### *Appropriate Audience Behavior*

- Discussion of strategies for nurturing appropriate audience behavior in children.

#### *Evaluation Criteria*

- Determine appropriate evaluation criteria for any musical performance or composition.
- Develop strategies for guiding children to develop their own criteria and to assess performances and compositions of others, based on these criteria.
- Develop strategies for providing opportunities for self-evaluation of performances in the classroom.
- Develop strategies that encourage a climate in which peer evaluation is accepted and valued.

#### *Comparisons of Music in Various Cultures*

- Identify different uses of vocal and instrumental timbres in the music of various world cultures.
- Develop strategies for guiding children to comprehend different uses of musical elements in music of various world cultures.

### *Assessment*

Developing understanding of assessment techniques and practice in creating rubrics for monitoring and assessing children's growth in evaluation.

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

In order to equip students to teach to this standard, an undergraduate elementary music education course of study should include:

*The Value of Understanding Relationships between Music and Other Disciplines*

- Understanding the importance of cross-curricular connections and connections between music and the other arts as a tool in developing deeper understanding of all the arts.

*Other Arts*

- Selecting various examples of visual arts (painting, sculpture, architecture, etc.) and relating musical terminology to them (e.g., theme and variations, rondo, rhythm, ascending and descending melody, etc.)
- Selecting a musical composition and expressing its inherent concepts visually, physically, and in other media.
- Comparing similarities/dissimilarities among various art forms (e.g., identifying relationships of other arts to music and basic musical concepts and delving into the nature of the artistic process).

*Cross-Curricular Relationships*

- Developing representative examples of cross-curricular relationships and developing representative examples of lessons that integrate every curricular subject area, using traditional songs, dances, and singing games.

*Collaborative Activities*

- Engaging in collaborative activities with students in other disciplines, particularly future elementary classroom teachers—including departmentally sponsored collaborations (e.g.: lectures by members of history and visual arts departments, leading up to an opera production, planning a collaborative unit that integrates a number of subject areas in significant ways).

*Assessment*

Developing understanding of assessment techniques and practice in creating rubrics for monitoring and assessing children's growth in understanding relationships between music, the other arts, and disciplines outside the arts.

*Content Standard 9: Understanding music in relation to history and culture*

In order to equip students to teach to this standard, an undergraduate elementary music education course of study should include:

### *The Value of Music in Past and Present Societies*

- Study of the primary uses of music in contemporary societies, as well as pertinent comparisons of uses of music in the past—relating to the role of music in various cultures, as well as by individuals.

### *Music from Various Historical Periods and Cultures*

- Developing active listening lessons, performance ensembles, and movement experiences that analyze the main characteristic features of each style period for presentation to children.

### *Music in Daily Life*

- Selecting a repertoire of songs that exemplify various work-related activities (e.g., sea chanteys and railroad songs) and creating activities to illuminate how the music serves to coordinate the work effort.

### *The Role of Music in Our Own Lives*

- Opportunities for students to reflect music in their own lives by recalling and charting their own musical histories. (Guides their self-knowledge in realizing how their own choices have changed as their life experiences have changed. Makes them aware of how they may become part of the musical life experiences of their future pupils. They can add to this as their education progresses.)

### *Multicultural Materials*

- Develop maps and collect materials for presenting songs from other cultures to place them in cultural context.
- Select a repertoire of songs in various languages, from various cultures and centuries.

### *Assessment*

Developing understanding of assessment techniques and practice in creating rubrics for monitoring and assessing children's growth in understanding music in relation to history and culture.

### **A Summary of Our Suggestions**

We agree that an undergraduate music education course of study should:

1. Provide choral workshop instruction in teaching children to sing in tune by teaching specific strategies they can use.
2. Provide field experience, beginning in the sophomore year.
3. Help students develop a repertoire of children's folk songs, primarily American, but also of the world, that teach to musical concepts and are grade- and age-appropriate.

4. Teach strategies for developing a curriculum with a scope and sequence for K–6 that teaches musical concepts, music reading skills, musical styles, musical history, and multicultural connections.
5. Teach students to improvise on the piano to teach musical concepts related to movement.
6. Teach students how to use speech, singing, instruments, improvising, and moving to teach musical concepts.
7. Show students how to apply Bloom’s Taxonomy to teaching music.
8. Teach students classroom management strategies through local teachers, field experience, and mentor teachers, with emphasis on connecting with those using active music-making approaches.
9. Teach students to orchestrate for classroom instruments in an elemental style and to present these orchestrations in a way that emphasizes the musical learning possible in the process.
10. Give students a repertoire of children’s nursery rhymes and poetry. Provide children’s literature workshops.
11. Emphasize the different needs of planning and classroom management in rural, urban, and suburban school situations.
12. Provide a bibliography of collections of active music-making materials that teach to musical concepts and skills.

**Future Project Possibilities for This Committee:**

1. Solicit and receive further input from *all* interested persons and organizations. We need advice and assistance from all interested persons in our respective organizations, from NASM, MENC, and their related organizations, especially the Society for Music Teacher Education and the Society for General Music.
2. Make our suggestions available in printed form to teachers of music education courses.
3. Create summer courses, workshops, and convention or pre-convention sessions for these teachers. Work through the associated organizations to organize collaborative sessions at regional and state conferences.
4. Create and facilitate pilot programs in colleges and universities to try out the suggested course content. Apply for and receive grant funds to facilitate these plans.
5. Organize a subcommittee in each division of MENC to study the relationships between this plan and state guidelines for music teacher education.

**Practical First Steps that Colleges and Universities Can Take**

1. Become familiar with course outlines of exemplary programs already in existence. (This committee can make these available upon request.)
2. Make this document available to the music education faculty. (Duplicate and distribute to your staff, or contact Marilyn Davidson at Marilyn497@aol.com to have an e-mail version.)

3. Encourage staff members to organize, facilitate, and attend courses in various active music-making approaches (contact OAKE, AOSA, or the American Dalcroze Society for information on starting a graduate-level course in your institution.) and to go to and participate in local, state, and national workshops in these approaches.
4. Seek local master teachers with training in active music making to share techniques and materials, classroom management strategies, rural, urban, and suburban strategies, and maintain a list of master teachers who are willing to mentor beginning teachers. (This committee can make this available to you, upon request.)
5. Assign elementary music education courses only to faculty members experienced in elementary music.
6. Consider requiring all music education majors to take the elementary music methods courses.
7. Encourage faculty members to include in other courses more skills specifically related to the needs of elementary music teachers (choral, instrumental, theory, music history, pedagogy, multicultural, special education, improvisation, applied, dance, and movement instructors).
8. Evaluate current course syllabi as to how effectively they include practical lesson and curriculum-planning techniques and specific teaching strategies and materials used in various active music-making approaches, learning theories, and applications of Bloom's taxonomies. Encourage practical content and field experience with master teachers starting in the sophomore year, if possible.
9. Create a bibliography of pedagogical materials that will be immediately helpful to in-service students.
10. Create a web site for graduate music education students to share ideas and experiences and to learn about workshops in the local and national area.
11. Advise this committee as to what we can do further in the future to help you.

**Conclusion: Hoped-for Results of Having Music Education Courses with this Content**

A generation of music teachers who:

- are able to use the techniques and materials developed by the generation of teachers before them;
- are more effective, comprehensive music educators;
- are truly more successful and happier and stay in the field longer;
- produce students who grow up musically confident and competent.

# DESIGNING CURRICULA TO ACCOMMODATE THE RECOMMENDED COURSE OF STUDY

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The recommendations set forth in this course of study have been made in accordance with NASM (2001/2002) requirements and with reference to recent research indicating that graduates of K-12 music education degree programs often feel inadequately prepared for successful teaching in the elementary grades. In order to implement these recommendations, substantial adjustments to undergraduate music education degree programs may need to be made.

Preparing students for teaching elementary general music needs to begin early in the degree program. Most freshman-level students enter the program with experience and skill in choral or instrumental music, and they continue to participate in performing ensembles throughout the degree program. Courses in conducting and rehearsal techniques provide preparation in skills needed to work with school performing groups. However, coursework establishing a foundation for elementary general music instruction is often lacking. Because most music education degree programs lead to certification in grades K-12 (or PK-12), experiences in elementary/general music should be integrated throughout the program, in coursework as well as through field experiences.

Programs should be reexamined for development of knowledge and skills that are basic to teaching elementary music. Some of the areas that may need greater attention are knowledge of pedagogy and literature for children's voices; instruction on the use of classroom instruments (recorder, chording instruments, Orff mallet instruments, and other percussion instruments); and music for early childhood. Other considerations are the development of improvisational skills and movement skills, practical application in the use of solfege for teaching music reading, and design of choral and instrumental arrangements appropriate for performance by children.

Pre-service teachers need to have opportunities for sustained teaching experiences in order to develop confidence in teaching children and to develop classroom management skills. This should take place over an extended period of time so that the preservice teacher gains competence in working with a variety of age levels and diverse populations. One elementary methods course is not sufficient to prepare future music teachers adequately for the elementary classroom, unless other courses throughout the curriculum support the necessary skill development.

Finding ways to include additional knowledge and skills in the already overcrowded curriculum is no easy feat. Many institutions are facing reductions in the number of credit hours in the degree programs and have trimmed wherever possible. The problem, then, is how to ensure that students gain the necessary knowledge and skills for teaching elementary school music, either within the parameters of the existing curriculum or through redesigning the curriculum.

## **Infusing Additional Content and Skills in the Curriculum**

Opportunities for acquiring practical knowledge and skills for teaching music in the elementary classroom may be infused throughout the degree program. In the interest of efficiency, it is advisable to find ways to achieve multiple goals in one course. For example, an introduction-to-music-education course could provide experiences for guided observation of teaching in school settings. Application of the content standards within lessons and exposure to dealing with diversity in the music classroom may be outcomes of such an experience. Early teaching experiences might also begin at this stage, in the form of micro-teaching with a group, or lessons with individual students, on a very limited basis. Further experience with children could be incorporated in choral and instrumental techniques courses, applying strategies learned in class with school-age children.

Students who have had experiences such as those described above would be more effectively prepared for the elementary “methods” course. They would have developed skills that could be applied as they learn the basic techniques of the various approaches for active music making. The focus of the course, then, could be effective planning of well-developed, sequential lessons for guiding student learning. Implementing these lessons in supervised school settings would lead to the development of skills for effective teaching.

Pre-service teachers must also develop and demonstrate effective classroom management strategies that can be used with diverse populations. Supervised field experiences should emphasize the development of a positive classroom environment and provide guidance in developing skills for effective behavior management. In addition, pre-service teachers must be able to develop strategies to assess student learning in a variety of ways and to develop reflective practices for evaluating and improving their own teaching skills. A prospective teacher who has demonstrated successful teaching will be more likely to be an effective teacher, one who is comfortable teaching, inspires children in the enjoyment of learning, and has a greater likelihood of remaining in the music teaching profession.

## **Initiating Changes in Curriculum**

Persuading music faculty members to adapt or change the curriculum may be the most challenging aspect of accommodating this course of study. It is important that all music faculty members become stakeholders in the process of preparing effective music teachers. Making faculty members aware of data regarding the music teacher shortage is critical, as well as making known the impact this shortage will have on music degree programs in general. Faculty members must understand that lack of preparation for “real world” teaching is one of the main causes of teachers leaving the profession.

The various teaching standards and licensing requirements that drive changes in teacher education should be examined—for example, state certification or licensure requirements and standards of professional accrediting agencies such

as NASM and NCATE. Performance results on PRAXIS or other teacher examinations also may reveal areas of weakness in the program.

Establishing partnerships with music teachers and administrators in local schools at both the elementary and secondary levels can provide direction in preparing future music teachers. Input from school personnel can be invaluable in ensuring that students become more adequately prepared for the real world of teaching.

Team teaching by music faculty may integrate content in effective ways for accomplishing goals and preparing better teachers. Faculty in other disciplines may also be called upon to provide expertise in related areas.

Involving all music faculty members in music outreach programs in the schools is one means by which they may become more knowledgeable about, and more supportive for, making changes in teacher preparation programs. It can also improve recruitment.

Opportunities for teacher preparation faculty members to participate in workshops and pursue advanced study in the various pedagogical approaches to active music making should be encouraged and supported. Additionally, working with successful teachers in school classrooms keeps college and university faculty members in touch with current practices in real world situations.

In summary, acquisition of recommended knowledge and skills may be accommodated through a variety of means, including any of the following:

- Review the current curriculum for places to integrate additional content.
- Create new courses or redesign existing courses.
- Sequence field experiences progressively, beginning early in the degree program with guided observations in school settings, continuing with small group and/or micro teaching, and then implementing and assessing fully developed lessons.
- Partner with selected local school music teachers to provide instruction and practical application of pedagogical techniques.
- Encourage student organizations, such as collegiate chapters of MENC, to sponsor demonstrations by master teachers in order to provide greater knowledge in a particular method.
- Offer workshops for more specific instruction in active music-making approaches for children.

Ultimately, the goal is to prepare more effective teachers who will remain in the profession. Substantial evidence suggests that changes in curriculum (as recommended above) are needed to meet this goal. A cooperative effort to strengthen music teacher preparation programs will serve to sustain K–12 school music programs.

# RESEARCH AND PRACTICES IN ELEMENTARY GENERAL MUSIC METHODS COURSES

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This brief paper focuses on the research into past practices in the general music education training program and looks at current trends from major music education programs in the United States. Particular areas that will be addressed are theory and practice, course requirements, field experience, reflective practice, teaching approaches, classroom management, research, technology, and assessment.

## **Theory and Practice**

One essential competency of a music education program is the ability to understand “child growth and development” and the “principles of learning as they relate to music.”<sup>1</sup> C. Leonhard asserts that methods courses have generally presented theories separate from instructional practice, leading to the perception that theory is not relevant to the real world of music teaching.<sup>2</sup> Both Leonhard and B. Reimer posit that preservice teachers are better able to relate theoretical learning when it is balanced with practical applications.<sup>3</sup> Further, Reimer adds that the ability to interrelate theory and practice makes teachers more effective.

## **Course Requirement**

Research conducted by R. J. D. Frego and C. A. Abril found that not all universities require students to take elementary methods courses.<sup>4</sup> Students are often tracked towards general music, choral music, or instrumental music. This is surprising, when, in most cases, state certification or licensure covers Pre-K–12 music.

C. Conway interviewed teachers after their first year in service and found that many wished that they had taken a general music course during their college training.<sup>5</sup> The recommendation by first-year teachers was to take courses outside of their track.

## **Field Experience**

NASM recommends that music methods courses provide opportunities for observation and teaching in “actual school situations.”<sup>6</sup> Of the NASM accredited schools surveyed, 89 percent of the elementary methods courses have field experience as a component of the program. Eleven percent of the courses have field experience in other courses separate from the general music methods course. Research into field experience as a vital part of pre-service training has been documented by R. E. Verrastro and M. Leglar and by R. M. Legette as opportunities

for students to practice teach in authentic settings.<sup>7</sup> In Conway's survey of first-year teachers, respondents listed fieldwork and student-teaching as the most valuable experience in their teacher training. Increased field experiences have also been shown to relate to improvement in classroom management skills in student-teaching.<sup>8</sup>

### **Reflective Practice**

NASM expects pre-service music teachers to acquire the ability "to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations."<sup>9</sup> However, students at this stage of learning are more used to having a professor impart knowledge to them and provide the solution to problems. Yet, the teaching decisions and critical thinking required in field experience may assist prospective teachers in emerging from a dualistic stage, to a multiplistic stage, and finally to a relativistic view. To achieve this, many general music education courses require a reflective practice. Reflective practice allows students to fine-tune understanding and skills, resulting in improved education for children.<sup>10</sup>

However, reflective practice needs to follow something meaningful or specific to observe or teach.<sup>11</sup> Conway notes that when freshman or sophomore students were involved in a field experience where there was no context, students did not know what they were observing.<sup>12</sup>

### **Teaching Approaches**

NASM contends that it is essential that music education students are knowledgeable in the "current methods, materials and repertoires available."<sup>13</sup> Frego and Abril reported that elementary methods courses at Big Ten universities all incorporated a study of various teaching methodologies.<sup>14</sup> Orff-Schulwerk and Kodály were the most commonly presented methods. They were covered by all schools and frequently woven into the course instruction in seven out of the nine schools. Dalcroze, Gordon, and Suzuki were covered least frequently and not in all schools.

### **Classroom Management**

Pre-service teachers fear classroom management more than any other aspect of teaching. One year after taking an elementary methods course, pre-service teachers felt that they lacked skills in understanding what children do, ways of managing behavior, and ways to evaluate students.<sup>15</sup> Student experiences in the authentic environment have been shown to reduce those anxieties.<sup>16</sup>

Teachout found that both pre- and in-service teachers felt it is more important to possess confidence in one's self than it is to possess strong piano or singing skills for initial teaching success.<sup>17</sup> This, of course, leads to questions such as: Can any confident teacher teach music? Confidence in one's ability to teach and knowledge of the domain should be equal when possible.

## Research

In-service teachers generally feel that research is not relevant to teaching and treat it with little interest.<sup>18</sup> J. W. Conway recommends that teacher trainers introduce undergraduate students to scholarly inquiry so that they can make use of research in the future.<sup>19</sup> No longitudinal study has been conducted to see if in-service teachers who receive research training consult scholarly sources while in the field.

## Technology

NCATE and NASM require music programs to provide students with course work in technology.<sup>20</sup> However, Frego and Abril found that technology received the lowest rank as an instructed content area in a survey of elementary music instructors.<sup>21</sup> Technology requirements are being met in other areas, but not as a content teaching area.

## Assessment

Written tests provide the heaviest weight to an elementary general music methods course.<sup>22</sup> Other assessment grades go to fieldwork and in-class teaching, lesson plans, class attendance, instrumental proficiency, portfolios, and research-type projects. N. H. Barry reports that portfolios often provide a more realistic account of teaching ability than written tests. However, what they deliver in validity may be lost in reliability. Portfolios are assessed in a more subjective manner than are written tests.

In conclusion, the research conducted shows that the content areas differ widely among institutions, which may be due to the broad knowledge base required of this particular teaching domain. NASM requirements for an elementary general music methods course are deliberately broad to allow both academic freedom and professionalism to exist in the curriculum.

## Endnotes

<sup>1</sup> National Association of Schools of Music, *Handbook* (Reston, Virginia: NASM, 2001/2002), 95.

<sup>2</sup> C. Leonhard, "Methods Courses in Music Teacher Education," in J. T. Gates, ed., *Music Education in the United States: Contemporary Issues* (Tuscaloosa, Alabama: The University of Alabama Press, 1988), 193–201.

<sup>3</sup> Leonhard, note 2 above; and B. Reimer, "Avoiding Extreme Theory and Practice in Music Teacher Education," *Journal of Music Teacher Education* 3, no. 1 (1993):12–22.

<sup>4</sup> R. J. D. Frego and C. A. Abril, "The Examination of Curriculum Content in Undergraduate Elementary Methods Courses," *Contributions to Music Education* 30, no. 1 (2003).

<sup>5</sup> C. Conway, "Perceptions of Beginning Teachers, Their Mentors, and Administrators Regarding Pre-Service Music Teacher Preparation," *Journal of Research in Music Education* 50, no. 1 (2002):20–36.

<sup>6</sup> NASM, see note 1 above, 96.

<sup>7</sup>R. E. Verrastro and M. Leglar, "Music Teacher Education," in R. Colwell, ed. *Handbook of Research on Music Teaching and Learning* (New York: Schirmer, 1992), 295–309; and R. M. Legette, "Enhancing the Music Student-Teaching Experience: A Research Review," *Update Applications of Research in Music Education* 16, no. 1 (1997):25–28.

<sup>8</sup>G. E. Nierman, K. Zeichner, and N. Hobbel, "Changing Concepts of Teacher Education," in R. Colwell and C. Richardson, eds., *The New Handbook of Research on Music Teaching and Learning: A Project of the Music Educators National Conference* (New York: Oxford University Press, 2002), 818–39.

<sup>9</sup>NASM, see note 1 above, 95.

<sup>10</sup>B. W. Atterbury, "Developing Reflective Music Educators," *Journal of Music Teacher Education* 4, no. 1 (1994):6–12.

<sup>11</sup>R. A. Duke and C. A. Prickett, "The Effect of Differently Focused Observation on Evaluation of Instruction," *Journal of Research in Music Education* 35, no. 1 (1987):27–37.

<sup>12</sup>Conway, see note 5 above.

<sup>13</sup>NASM, see note 1 above, 95.

<sup>14</sup>Frego and Abril, see note 4 above.

<sup>15</sup>S. M. Tarnowski, "Transfer of Elementary Music Methods and Materials into an Early Practicum Experience as Seen through Pre-service Teacher Journals," *Bulletin of the Council for Research in Music Education* 131 (1997):42–43.

<sup>16</sup>C. K. Madsen and K. A. Kaiser, "Pre-internship Fears of Student Teaching," *Update: Applications of Research in Music Education* 17, no. 2 (1999):27–32.

<sup>17</sup>D. J. Teachout, "Pre-service and Experienced Teachers' Opinions of Skills and Behaviors Important to Successful Music Teaching," *Journal of Research in Music Education* 45, no. 1 (1997):41–50.

<sup>18</sup>R. H. Edwards, "Research: Going from Incredible to Credible," *The Quarterly—Journal of Research in Music Education* 45, no. 1 (1992):5–13.

<sup>19</sup>J. W. Conway, "Listening Maps: Undergraduate Students' Ability to Interpret Various Iconic Representations," *Update: Applications of Research in Music Education* 19, no. 2 (2002):20–36.

<sup>20</sup>K. C. Walls, "Technology for Future Music Educators," *Journal of Music Teacher Education* 9, no. 2 (2000):14–21.

<sup>21</sup>Ibid.

<sup>22</sup>Ibid.

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## NEW DIMENSIONS: INNOVATIVE IDEAS FOR THE UNDERGRADUATE MUSIC CURRICULUM

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### INNOVATIVE IDEAS FOR THE UNDERGRADUATE MUSIC CURRICULUM

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It is deeply gratifying to have the opportunity to address the music executives of NASM on a topic dear to my heart—improving the teaching of performance at the college level, focusing today on the undergraduate level.

For some time now I have been trying to come up with a unified field theory—which, as you may know, is a concept in physics—for teaching the piano. Unified field theory is sometimes called the *Theory of Everything* or TOE, for short. It is the long-sought means of tying together all known phenomena to explain the nature and behavior of all matter and energy in existence. In physics, a field refers to an area under the influence of some force, such as gravity or electricity, for example. In music, we can think of a field as a subspecialty of the larger subject: music theory, music history, music education, and so on. A unified field theory would reconcile seemingly incompatible aspects of various field theories to create a single comprehensive set of equations. Such a theory would potentially unlock all the secrets of nature and make a myriad of wonders possible, including such benefits as time travel and an inexhaustible source of clean energy, among many others. According to Michio Kaku, a theoretical physicist at City College, City University of New York, those in pursuit of a unified field theory seek “an equation an inch long that would allow us to read the mind of God.”<sup>1</sup> In music, I would be happy to find an equation an inch long that would make chamber music scheduling possible.

Were I to construct a unified field theory for the studio teacher in something more like a column inch, it would be to help the students learn to will from within themselves and create by means of their physical techniques the most beautiful, ideal, appropriate sound for a given note in a given piece by a given composer, and then to string such sounds together from note to note seamlessly throughout the course of that piece from beginning to end. One could say that a performance is a manifestation of everything the student knows, or doesn't know, as the case may be.

Yet even those of us with twenty or more years in the laboratory can be fooled. It is not uncommon for students to audition for the Bachelor of Music

program by playing a substantial program with technical security, stylistic subtlety, and musical understanding. Within the first months of study in college, however, the teacher finds that the Wunderkind brings the newly assigned pieces to the lesson with learned wrong notes, abysmal fingering, and not the slightest idea of which note the trill begins on. Six weeks go by without much improvement, and the teacher realizes that the previous teacher has spoonfed every note of the four audition pieces to the youngster, taking the better part of two years to do so. The student is little more than a trained monkey with the studio teacher as trainer. Clearly my column inch above is a long way from the unified field theory we seek.

Part of the problem is a legacy from the nineteenth century: the paradigm of the master teacher, one that is still highly touted today. Students flocked to conservatories to study with Theodore Leschetizky, Eugen Ysäye, Alexander Siloti, and Carl Flesch. Liszt's master classes were the hottest ticket in Europe. The master was in the disco business—*dis* go like *dis*, and *dis* go like *dat*. Do it exactly as I say; here, move aside and let me play it for you. Don't misunderstand—I am not dissing teaching by example. It can work, then and now. No matter how big the teacher's name, however, it is still the disco business. Amy Fay was a young American pianist who went to Germany in the nineteenth century to study with the great teachers of the day and found only confusion until she happened upon a relatively unknown teacher named Ludwig Deppe, who was able to help her integrate the piecemeal education she had received until that point. Her book, *Music Study in Germany*,<sup>2</sup> should be required reading for freshmen students, faculty and deans.

Today, comprehensive music schools as well as liberal arts music departments seek to teach the whole person, the compleat musician. Our curricula include theory to help the student understand how the piece is put together, history to help the student understand the social and stylistic context of the work, ear training to increase the student's aural perceptivity, and general studies to keep the student from becoming a music nerd. It is a formula accepted everywhere; indeed, it is mandated by the NASM *Guidelines*.

Yet, from within the laboratory of the studio, fault lines appear regularly, suggesting structural weaknesses in the foundations. Why is it that many students get A's in music history yet come to lessons with no curiosity about the history of the works they are studying? Why is it that when the studio teacher asks where the second theme of the sonata allegro begins, the student has no idea, and seems to have never considered it important? Somehow, despite the good intentions of the various fields of music study, the pieces of the education puzzle are not coming together in the studio.

My concern today is echoed in a speech given by Gunther Schuller in 1967 at the celebration of the one hundredth anniversary of the founding of the New England Conservatory. He relates that he attended several full days of instrumental auditions, and,

I heard in that time well over fifty young musicians, all of them either young professionals or graduates or postgraduates. Of that number I am sorry to report no more than perhaps 5 percent seemed to have any idea of why they were playing music, what a musical phrase meant—indeed what constituted a musical phrase—and what the expressive and intellectual range of music can really be. For 95 percent of them it was merely a matter of pushing down certain keys at certain times, moving arms or adjusting embouchures or whatever was involved in playing their instrument, to perform what appeared to be a purely mechanical operation. The whole sense of the joy of music, of the beauty of music, of the ability to communicate through music, was absent.<sup>3</sup>

As I paint myself into this increasingly gloomy corner, let me say that I know you want answers, not a recitation of more problems. I will attempt to present a few, but they are not quick and simple fixes. Schuller talks in his speech of “giving the young musicians the tools by which they can live a life in music which is rich, meaningful, and rewarding, and not mere drudgery.”<sup>4</sup> What are these tools, and how can we give them to our students?

The goal is simple: to make music—and I use that term in its broadest sense—live. When music lives, a C major chord is not just C, E, and G, or a major third plus a minor third, but something that has flesh-and-blood meaning to all those who use it. It is more than a vocabulary word—it is a gestalt, a prime, something felt as well as known. When music lives, a recital is not a rote recitation of a series of instructions from the score and the teacher performed in a numb stupor. Instead it is a vital act of communication in a language both performer and listener regard as alive and dialectical. There is freshness and curiosity in the act, not stilted exactitude and judgment. How do we get to that point? How do we save this music we love from the fate of the Latin language?

In my opinion, the piece missing in all our classical performance training is improvisation. It is how we “make” music from thin air. It is the link between composition and performance. In the past, musicians were not only performers, or only composers. Musicians did it all, and improvisation was both *a* and *the* common skill.

Let’s look at music as a language. A language is spoken, written, and read. As classical musicians, we all learn to read music, but do we speak it? If we spoke music, how would we do it? In a language, we have a vocabulary of words. We hear the language spoken to us, we understand the meaning of the words, and we answer *in an improvised way* from our own vocabulary. In music, we also have a vocabulary: rhythmic patterns, different combinations of notes, strung out in time both vertically and horizontally. We need to extend our ability to “hear” music to the point that we can speak it by improvising with our vocabulary. Suddenly the “standards” have teeth.

Most students learn music as a second language. We learn to read but seldom to speak. We have vocabulary lists (scales, arpeggios, chord progressions). We recognize some of our vocabulary in what we read, but we never make conversation (improvising). Sometimes we write essays (compose), but these are seldom “free-form.”

Improvisation is nearly a lost art to classical musicians. To revive it, we will have to rewrite the method books and completely change the way performance and music education is taught. I told you it wouldn't be easy. The hardest part will be changing the faculty, who by and large don't improvise. I have tried to change my own teaching in this regard (and I *can* improvise to some extent), but it is next to impossible when the performance requirements are set in stone as they are. It's usually all we can do to teach to those requirements within the time we have each term.

Let's talk about the way time is apportioned in our students' schedules. I have always been astounded that one hour/per week is given for the private lesson in the major area. NASM suggests that the curriculum for the B.M. in performance adhere to the following guidelines, and I quote from the *Handbook*: study in the major area of performance, including ensemble participation, pedagogy courses, independent study, and recitals should comprise 25 percent to 35 percent of the total program; supportive courses in music 25 percent to 35 percent; general studies 25 percent to 35 percent; and elective areas of study 10 percent to 15 percent.

We all know that this translates to a weekly schedule for the student that goes something like this: three hours a week in a theory class; two hours in music history; one to two hours in ear training; one to two hours in a large ensemble; three hours a week in a liberal arts course; two to three hours in an elective; and finally, one hour a week with the major teacher.

Of course, the student actually receives four hours credit—this *is* the major, after all, and the credit reflects all the practicing required. So the student spends four hours a day practicing in the mistakes and the major teacher has one hour a week to try to fix things.

There has to be a better way. I have tried in recent years to spend more time each week with my students, but I can't do that on a one-on-one basis. Each week I have a studio class in which all the students spend one to two hours with me. This is usually a performance class, but it can also be used to discuss topics of general pertinence. By the way, studio classes are nothing new, but seldom is an individual faculty member given load credit for this time. Group lessons are another approach: typically, three students meet together with the professor for a period of two hours. Within this time period, the professor might spend forty minutes with each student while the others listen. The advantages are several: the student learns three times as much repertoire and gets a double dose of the professor's musical concepts per week. The disadvantages are in the areas of scheduling (making a compatible class of students with similar needs or achievement levels) and a perception on the students' part (erroneous, in my opinion) that they are not getting as much personal time with the professor. It should be noted that in the nineteenth-century German conservatories, the usual method of teaching involved students grouped in classes that received two one-hour lessons a week, and the director determined the number of students per

class, which was often more than three.<sup>5</sup> You can do the math! Clearly, there are diminishing returns to this method.

I would like to suggest another possibility, also taken from the nineteenth century: most of the major teachers of the time had several assistants, usually handpicked and trained by the master. Today we employ graduate assistants to teach secondaries or class piano, but seldom does the major professor see to their training as teachers, and never does he/she let the assistant loose with his/her own students. What better way to teach the future teachers than to spend quite a bit of time with these advanced students, to instill in them the values we find most important, and then to let them oversee the practice of our younger students? The major professor might be able to take on more students with the aid of assistants and the expectation that each student would not need to receive an hour lesson each week with the professor in charge. With the additional tuition income from more students, the school could afford more assistantships that would help attract the best graduate talent.

Whatever the case, it is the integration of students' education that gives them the tools for a rich life in music. Working against this integration is the fact that we are citizens of a departmentalized university, where scholars are rewarded for ever more specialized inquiry. We band together in the departments and declare majors. To make a living, however, most musicians must do many things well. A musician is someone who (1) can make music, (2) knows something about music, and (3) can teach others about music. Musicians also participate in the larger society in which they live. What does it take to train a musician?

I wonder if the piano "major" makes one a musician, or, for that matter, whether one becomes a musician majoring in trombone, or music education, or music theory. In the good old days, we could almost be assured that a composer was a true musician, but these days, students are permitted to major in composition without the ability to play an instrument! In an ideal world, we would teach *music* majors. There would be no professors of musicology or oboe; all teachers would be called professors of music. In my twenty-five years as assistant, associate, and finally full professor of piano, I have never taught that damned instrument a thing!

To integrate a musician's education, I propose an open curriculum that would contain four umbrella areas of study:

1. Courses that foster one's ability to make music: performance studies, large and small ensembles, conducting, sight-singing, ear-training, improvisation, composition, and dance.
2. Courses that increase one's knowledge about music: theory, history, bibliography, comparative arts.
3. Courses that foster one's ability to teach music: one-on-one, classroom, general public; psychology, learning theory, human development.
4. Courses that increase one's knowledge of the world in which we live: liberal arts, but not the whole gamut; (does a musician really need a hard science class?); also include such things as recording arts and business of music.

Despite these four divisions, there would be no departments within the larger field of music. One professor might teach the theory of music, another the making of music at the piano, but the theory professors would not meet as a theory department. What if, instead of musicologists or woodwind teachers all huddling together as separate departments, they formed new groups or teams, made up of representatives from the old departments? One team might be constituted of a pianist, a string player, a wind player, a theorist, a musicologist, a composer, and a music educator (I hate that title!—we are all music educators). Together, they would oversee the education of the students assigned to them, making curricular decisions based on a mutually understood sense of what it is to be a musician. The conversation would be ongoing and, in a large school, there might be several such teams, each interacting and exchanging ideas.

Thus, several teachers would mentor a student's ability to make music, but unlike today, they would work together to do so. Furthermore, I as a pianist might realize that one of my student's difficulties is a result of a poor ear and I would myself work on ear-training in a lesson, instead of churning through more repertoire. Students' success should be measured holistically, not by how well they play a few pieces in a jury.

Speaking of juries, what is it about the ability to play fifteen minutes of music after fourteen weeks of study that portends a future in music? We all know that students playing a brilliant jury may not be able to sightread, may not have learned sixteen minutes of music that semester, and may not know the key of the second movement of the sonata from which they played the first. Another student may play a rather poor jury, but in the course of the semester may also have accompanied two recitals, performed a new work by a student colleague in a composers' recital, toured with the chorale, and written a terrific paper in a music history class. In my opinion, that second student is the better musician, but as a performance teacher in today's system, locked away in the studio teaching one student at a time, I might never know about the student's extra-pianistic activities.

If I were a member of a team of music professors, however, we would all have a sense of all our students' activities within a given time period. The team could discuss the balance of doing versus knowing versus teaching. While I open myself to the accusation of protecting my turf, I think it is imperative for all music students to be able to "do" music well. I have heard that, under the banner of "Knowledge is expanding but time is not," some music education curricula are cutting major lessons to make room for other requirements. I believe this to be an act of self-mutilation, if not outright suicide. Making music is one of life's difficult pleasures, and if we have an army of music educators who can't exhibit a beautifully turned phrase on their instrument, we clearly have a case of the deaf leading the deaf. How will public school students ever have a sense of musical excellence if the band director can't play any better than they do?

There *is* severe pressure on the undergraduate curriculum, but no one gains by cutting the basics. Instead, I would ask that you deans and directors encourage

your faculty to explore ways to integrate the curriculum, to give students the tools to “put it all together,” to bring the facts learned in classes and lessons to musical life. It is as close as we will come to a unified field theory in music. The team approach can save time, and it can lead to a great deal more collegial satisfaction in the workplace. I would welcome working in such an environment.

An education in music—and most certainly success in music—is much more than the sum of the parts. It seems to me that a perfect example of someone who combined the ability to make music, knowing a lot about music, and the capacity to teach music is none other than J. S. Bach. He did it all, and was a pretty good musician.

We could choose worse role models. . . .

### Endnotes

<sup>1</sup>Website: [http://whatis.techtarget.com/definition/0,,sid9\\_gci554508,00.html](http://whatis.techtarget.com/definition/0,,sid9_gci554508,00.html)

<sup>2</sup>Amy Fay, *Music Study in Germany*, paperback reprint (New York: Dover Publications, 1965).

<sup>3</sup>Gunther Schuller, “The Compleat Musician in the Complete Conservatory,” *Musings* (New York: Da Capo Press, 1999), 242.

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

<sup>5</sup>“Conservatories,” in *Grove’s New Dictionary of Music and Musicians*, online edition, 2001. <http://www.grovemusic.com/shared/views/article.html?section=music.41225.3.3#music.41225.3.3>

# THE CURRICULAR CONTINUUM: A PROCESS MODEL FROM THE TEXAS TECH UNIVERSITY SCHOOL OF MUSIC

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Beginning in 1998, NASM has examined regularly the phenomenon of the undergraduate music curriculum. Clearly, the base of knowledge has expanded while time has not. Moreover, restrictions on the number of overall credit hours have complicated matters further. Last year, we studied the areas of music theory and music history. This year, we are joined by two professional colleagues—one a composer/pianist, Joan Panetti (whose paper is not available); and one a performer, Robert Weirich—who will consider what might be done in the development of musicianship for all professionally oriented music students, including its performance, compositional, improvisational, scholarly, and analytical components. I will complete this presentation with some remarks on process issues.

All of the ideas you have heard in this session suggest a vital leadership role for music administrators as we begin to think of ways by which we may connect and synthesize elements of the musical experience in order to reshape the music curriculum. What follows represents one pathway to that goal.

A hallmark of the Texas Tech University College of Visual and Performing Arts has been interdisciplinary activity. Our thirty-year-old Ph.D. program has served as an exemplar of that notion: students take a core of courses in the related arts and aesthetics along with a full array of study within their major academic discipline, culminating with a dissertation. While interdisciplinary experiences have expanded academic horizons for our doctoral students and faculty, fundamental issues of communication among colleagues within academic disciplines (e.g., *intra*-disciplinary activity) have proven more elusive. To begin to address that matter, along with meeting the requirements of an institution-wide strategic planning initiative, the Texas Tech University School of Music formulated a master plan for an assessment of our music unit, which included a comprehensive review of the undergraduate curriculum.

The curricular study was motivated by several interrelated conditions present within the School of Music. First, among faculty there existed a prevailing view that, while we felt we were doing a good job in our work with students, a thorough examination of our curricula might yield more effective and productive ways of accomplishing our work. Moreover, with the arrival of a new college (e.g., Visual and Performing Arts), accompanied by an upcoming accreditation review by the National Association of Schools of Music (NASM), we had been given a suitable common time to conduct a thorough self-examination of our entire operation, including the curriculum. Finally, our new strategic plan, developed through concentrated discussion among the faculty of the School of Music, had targeted, in particular, an assessment of all undergraduate curricula.

Owing to the palpable faculty commitment afforded this study of undergraduate curricula, we believed that our task was neither a mere revision nor a modest tweaking of the existing body of study. Rather, we undertook an in-depth examination of ideas expressed time and again by School of Music faculty (within a full faculty retreat, from faculty meetings dealing solely with curriculum, and from other formal and informal meetings held throughout the semester); various research studies distributed by the director; NASM *Handbook* guidelines; and in-depth interview comments from in-service public school teachers. Consequently, we commenced with a relatively clean slate, attempting to discover within our environment what music students might need to know and be able to do before, during, and after their time at Texas Tech. As a result of this work, we have defined intriguing new *contexts* that characterize our relationship with students: contexts that extend well beyond the boundaries of our classrooms, studios, and rehearsal halls; contexts that are far broader and more comprehensive.

### **Process: Overview**

We embarked on this curricular journey during a School of Music faculty retreat. Facilitated by Jeffrey Kimpton, director of the School of Music at the University of Minnesota–Twin Cities, the retreat set three major objectives:

- to review and comment on action strategies for the various elements of the strategic plan;
- to examine present strengths, opportunities, weaknesses, and threats;
- to lay the foundation for our curricular study.

During the fall of 2001, School of Music faculty members attended three meetings dedicated solely to an open-ended interchange of curricular ideas. In preparation for these sessions, attendees were provided with various readings (book chapters, monographs, and so on) designed to enrich the discussion. Throughout, our intent was not to impose restrictions or limitations on our thought processes. Instead, we concentrated on how we might weave essential competencies throughout our undergraduate curriculum. During the spring of 2002, a *Curriculum Team*, broadly representative of the entire School of Music faculty, was appointed by the director for the purpose of addressing two major curricular issues: *content*—shaping competencies into connected curricular elements; and *context*—investigating optimal learning settings. The team continued its work throughout the fall 2002 semester, adding to its membership three newly hired and vitally interested faculty members. For the duration of our work, we remained diligent not to be obsessed with minutiae such as credit hours, class placement within a four-year program, load factors, et al., so that, instead, we could reflect broadly on the vital issues of content and context. Importantly, our discussions gave rise to ways by which we might connect ideas and foster synthesis with the ultimate goal of providing the student with tools necessary for application within new and different circumstances (i.e., *transfer*). Encouragingly, during the process many team members met on an ad hoc basis with faculty

colleagues to discuss common goals for our students. In addition, the director visited several school districts in Texas to discuss confidentially with in-service teachers the perceived strengths and weaknesses of their collegiate teacher education programs, and to solicit their notions on content areas that we later might consider including within our music education curriculum.

Consequentially, the team reflected on the configuration of a pre-college experience to better enhance our students' preparation for admission to the School of Music. In that regard, several intriguing ideas surfaced.

- 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 and study? and the like;
- Providing tutorial programs on our Web site that could hone student music listening skills, both on one's major instrument/voice and/or music literature in general;
- Offering an explanatory overview of the curriculum on which the student is about to embark. Furthermore, we committed to offering structured orientation sessions during the fall semester of the first year, dealing with such questions as: What are the various elements contained within my curriculum? How do the elements of my curriculum connect? How can I maximize my success as a music major? and so on.

Furthermore, we have considered retooling our audition process to begin to assess more than just a student's performing ability, looking concurrently at other essential skill areas such as writing, speaking, thinking, and creativity. We hope that a well-designed curriculum, preceded by effective pre-college skill enhancement, coupled with a broader audition-interview assessment, will ultimately yield students who are prepared to become fully engaged in the curricular experience and, in the final analysis, achieve a greater degree of success. The following outlines a compilation of impressions and ideas emerging from the semester-plus deliberations of the Curriculum Team.

### **Curricular Continuum**

Significantly, the team supported the notion that our new curriculum model could be likened to a *continuum* that embraced study before, during, and after one's matriculation at Texas Tech. Therefore, it would become vital for prospective students to make initial curricular connections prior to auditioning. We believed that our Web site could serve as a prime vehicle for these kinds of interactions by supplying information that might enhance prospective students' knowledge of musical literature, music theory, their instrument or voice, as well as their operational knowledge of the School of Music.

Secondly, we realized that the formal audition/interview should begin to assess a broader range of a student's pre-college experience. For example, instead of hearing only a prepared performance piece (or pieces), it seemed logical for

us to include sight-reading to assess more thoroughly a student's performance ability. Along with administering a music theory placement test, we felt it appropriate to assess other areas of musical or school experience, which might include a writing sample; a formal interview (with questions exploring critical thinking skills, perceived career goals, and so on); a portfolio (assessing creative ability and cumulative development); or a music literature listening test. It seemed likely that a variety of assessment factors would yield a far more precise picture of an entering student's capacity to function both within our new curriculum and the university as a whole.

Next, we considered it essential for students to begin to sense the curriculum as a cohesive entity rather than a conglomeration of seemingly discrete parts. To foster such an understanding, we would implement a first-year orientation to nurture these vital curricular connections, which, later, would yield a more refined synthesis of ideas. It was our impression that many of our current students seemed ill equipped to conceptualize content within context. Many others seemed confused when asked to apply knowledge to new situations (transfer). We believed that we should assist our students in taking these vital steps, which would lead, we hoped, to the overall maturation of wisdom.

We believed that during the second semester of the sophomore year, all students should participate in applied juries and complete an academic assessment before being admitted formally to the upper division. We believed that the applied jury should concentrate appropriately on performance assessment. On the other hand, academic assessment could consist of a portfolio, assembled at a password-protected site, which would include all relevant course grades, a brief statement of career goals from the student, as well as comments from advisors, ensemble directors, studio teachers, and/or academic professors, and so on. The upper-division assessment portfolio would provide a forum for addressing career choice(s), academic progress, and philosophical foundations. In cases of inadequate progress, lack of motivation, or other mitigating factors, an upper-division assessment interview involving the student and both performance and academic teachers would be mandated.

We believed that each student should complete a senior-level capstone project/portfolio. Moreover, we believed that each division's assessment of these projects should be broadened in order to show evidence of students' ability to think creatively, and, most importantly, their capacity to synthesize and apply discipline-specific knowledge. Examples of senior-level capstone projects/portfolios could include, but would not be limited to the following: scholarly program notes in support of required recitals, analytical documents, various forms of oral presentation, lecture/recitals, other kinds of written documents, composition/conducting/teaching portfolios, and so on. While the format of the senior-level capstone project/portfolio would remain the purview of each division, such a project/portfolio should show: (a) evidence of creative thought, (b) that discipline-specific content had been absorbed within instructional context, and (c) that important curricular connections had been made. Prior to graduation, each student

would complete a formal exit interview consisting of a written evaluative instrument, coupled with a brief personal interview with the director (or his/her designee). Finally, we encouraged faculty to engage in formal mentoring with students following graduation, perhaps via e-mail.

### *Curricular Goals/Sequencing*

Implicit during every stage of the new curricular model was the goal for students to become *fully engaged* in the process. We believed that students should not only understand the sequencing of *content* within their degree plan, but also become fully involved within all instructional *contexts*. Following are several curricular goals to which the Curriculum Team subscribed:

- As a part of our pre-college Web site experience, we believed that students should be exposed to the various degree programs available in the School of Music. On the Web, they could begin to grasp the various content areas to which they would be exposed, along with the various contexts that comprised the instructional settings. In terms of music theory and music history alone, students could begin to sense the inherent connections in the material and/or discover areas in which they might need additional preparation. Perhaps most importantly, they could begin to reflect on how these two vital context areas affected other aspects of their instructional program.
- Upon initial enrollment (either first year or transfer), we believed that students should be provided with a one-semester orientation. This formal orientation could refine their understanding of the curriculum and develop an awareness of our expectation for active participation throughout the educational process. Sections of the orientation could be devoted to career exploration, understanding the library and media center, developing general learning/coping tools, gaining a grasp of necessary School of Music and Texas Tech University policies and procedures, along with a host of other relevant topics.
- We believed that our curriculum should be more explicit, particularly in terms of instructional sequence. In the past, we discovered through research that courses had been taken in a more-or-less cafeteria style, which in many ways jeopardized an appropriate learning sequence. Furthermore, we believed that students should proceed through the curriculum in timely fashion. While diversions from degree plans have been a normal and acceptable part of college study, at the same time we believed that an appropriate sequencing of instruction, accompanied by sensible movement toward completion of degree requirements, to be of paramount importance to our students.
- We believed that faculty members should be rewarded for examining and implementing different contextual approaches for their content areas. During this planning process, we were delighted that various groups of

School of Music faculty members engaged in impromptu discussions, which were characterized by the interchange of many “what if” questions. Many of these informal meetings have yielded interesting new *contexts*—team teaching, student-led instruction in front of faculty mentors, reorganization of instructional sequencing (music theory, music history, music education, et al.), enhancing the curricular sequence through performance ensembles, and many more. In the view of the Curriculum Team, such new settings could assist in student comprehension and transfer, and, equally important, enrich vital faculty connections within the school.

- In instructional settings, we believed that the students should become fully engaged in the process. In contemporary higher education, there are many ways to access information (*content*), the Web being a prime example. We believed that our students should, generally, be made more responsible for matters of *context*—understanding the pedagogy (even practicing the pedagogy before mentor faculty)—and be able to transfer learned skills to new situations.

### *Skills for Success*

Finally, the Curriculum Team believed strongly in what we have characterized as *Skills for Success*. Probably these skills could be incorporated and emphasized within all of our instructional contexts. The following list neither represents an imposed hierarchical sequence nor is it exhaustive. Rather, it is a compilation of some of the skills that we think our students should be developing throughout their experience at Texas Tech:

- Critical thinking
- Analysis
- Listening
- Reading
- Writing
- Teaching
- Creativity/improvisation
- Reflecting
- Questioning
- Singing/aural skills
- Movement
- Synthesis
- Transfer

We felt that if each of these skills were embraced and enhanced throughout the Curricular Continuum, our graduates would be far better equipped to synthesize and apply learned knowledge—creatively, confidently, and, we hope, with wisdom—to cope with the rigors of a rapidly evolving world.

Indeed, that is their future.

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## NEW DIMENSIONS: THE FUTURE FOR ENSEMBLE PROGRAMS

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### THE FUTURE FOR ENSEMBLE PROGRAMS: A CASE STUDY

JERRY D. LUEDDERS

*California State University, Northridge*

The purpose of this presentation is to stimulate thinking and discussion about the future of ensemble programs in colleges and universities. It is intended to frame a set of principles, rather than to provide or promote a concrete model, or models, to be adopted by all institutions. It is based on information gleaned from my experience as a long-serving music administrator of a large music unit in an urban institution, and from observations during numerous on-site visits at sister campuses. I will discuss two issues: (1) repertoire and (2) ensemble requirements and equity.

#### **Repertoire Trends**

Students in universities in nearly all regions of the United States are becoming increasingly diverse. Even universities and music units in geographic areas once thought to be primarily monocultural are required to address an increased diversity that, of course, includes a growing ethnic diversity but also includes students of diverse ages, career aspirations, prior experiences, and radically different sources of information and influences than students of previous generations. This is perhaps most evident in Appendix I, which provides a demographic overview of the 2001–2002 freshman class at the university in a large Western city where I work. Please note in particular these categories: ethnic distribution; attendance status (full/part-time); and student work patterns.

The following are two observable trends. It appears that they are incontrovertibly linked.

1. The development of noncurricular performance organizations or clubs that are appearing on many campuses (pop ensembles, show choirs, ethnic/culturally based ensembles, and so on). These ensembles are out of the control of the music unit and are usually most observable on campuses where the music unit remains traditionally based on the ensemble model. In this model, the band, choir, and orchestra usually rehearse and perform the literature of European masters and/or music that is “tried and true.”

2. In the trend that I admittedly prefer and profess, the programming is globally influenced, reflects multicultural dimensions, represents diverse styles, and includes more new music by world composers, including Americans.

Appendix II lists several recent programs of “traditional” ensembles on my campus. All three concerts were received enthusiastically by large, completely sold-out houses. Questions similar to the following may assist a campus to assess the effectiveness and relevance of the repertoire of its ensembles.

- What is the purpose of ensembles?
- Who are they for?
- Does the institution know who the current audience is? Who will it be in the near future?
- Who *isn't* attending? Why?

## Requirements

The next set of questions is equally important for each music unit to address. To some of those in attendance, this line of inquiry may seem unnecessary, or perhaps such questions may be perceived to be an unlikely future concern. However, these questions are not about the future but rather arose out a *past* necessity on our and several other campuses.

- How many of you audition and place students in the ensembles of *your* (the conductor's) choice?
- Do you require a student to play in a specific ensemble if it conflicts with a work schedule, child-care schedule, or causes alleged physical or emotional stress?
- Does your university catalog specify the exact ensemble for each instrument.
- How many of you require scholarship recipients to participate in a *specific* ensemble of scholarship recipients?
- How many of you require ensembles *every* semester of private lessons—even if the ensemble unit requirement has been met?
- Can students meet the total ensemble unit requirement through multiple enrollments each semester?

As a result of a student's legal challenge, both the court, and hence the university attorney, have concluded the following.

## *Legal Interpretations*

- Unless specific course numbers are specified in the catalog (the legal contract with the student), the student has met the ensemble requirement when the specified number of units has been successfully completed.

- Ensembles cannot be a requirement of lessons unless linked as a laboratory or specified in the catalog as corequisite of a specific course description of lessons.
- Requiring enrollment in ensembles in excess of the number of units stated in the catalog (even as a condition of lessons) constitutes a “hidden curriculum and covert requirements.”
- Finally, a scholarship that requires performance in a specific ensemble is regarded as “pay for play” and the institution is required to issue a tax form 1099 to the student.

Yes, the challenge and subsequent rulings did occur in California. Now, these problems are no longer limited to California but are being experienced at a number of institutions. With student challenges such as these on the increase nationally in all disciplines, legal experts are urging campuses to review catalogs, handbooks, websites, and other materials that have impact on curricular and noncurricular expectations. Past language, systems, and assumptions may no longer be viable methods of achieving intended outcomes.

As a result of the above legal findings, my colleagues and I were required to rethink the entire ensemble issue several years ago. After getting past the initial heretical outcries about the very need for the reflective process, we discovered the following:

- Many of our students are older, members of the musician’s union, and working in musical organizations that are professionally recognized.
- More than 50 percent of our students are enrolled in degree options, in which, although performance is a component, it is not the primary academic objective.
- Our students were not trying to evade or escape ensembles, but they strongly resented the prescriptive (and yet sometimes very subjective) nature of the requirements (both stated and unstated).
- The demographics of our students, their academic objectives, and their future professions were considerably different than the training model of the faculty or training models that had worked well for employment in musical professions in the past.
- There was a great inequity of the number of rehearsal hours, preparation expectations, credit allocation among ensembles, and requirements for students on various instruments or voice.

As a result of this investigation, our institution adopted the following principles and equity plan for students and faculty in ensemble decisions. Since they were initially adopted, they have continued to work well in guiding the continuing evolution of the ensemble program, though additional changes have included additions, deletions, and revisions.

## **ENSEMBLE DEFINITIONS**

### **Guiding Principles:**

#### *Purpose*

The purpose of performance ensembles is three-fold:

1. To provide a venue for practical application of the skills learned in individual lessons and knowledge about music acquired in classes; and
2. To learn sufficiently for performance a varied repertoire of musical literature representing the highest quality musical material available for the particular performing group; and
3. To expand performance skills and to experience into unfamiliar styles.

#### *Equity*

1. The policy requiring ensemble participation in ensembles must provide equity of in-class/preparation time. The literature learned, and the resultant performance experience should be comparable for all students.
2. The combination of preparation for and rehearsal of ensembles offering the same credit should be equal. (Students are unequally capable of outside preparation; therefore, some ensembles may meet more hours and expect less outside preparation.
3. Faculty loads for ensembles must be equitable.

#### *Standards*

1. Half of the total ensemble experience required for each major option must be taken from the list of conducted ensembles.
2. A student must enroll in a corequisite ensemble any semester in which he/she is enrolled in individual lessons. Taking more than one ensemble per semester will not provide ensemble units for lessons in other semesters.

The following several ensemble models detailing rehearsal time, preparation time, and credit are included as an illustration of the application of the above principles. Although they do represent the presenter's institution, they are provided as an example of the application of the above principles and are not intended as a specific guide for any other institution.

### **ENSEMBLE REQUIREMENTS (Corequisite to Lessons)**

As part of their graduation requirement, all music majors must fulfill an Ensemble Requirement. The Ensemble Requirement may differ for each BA and BM Option. The specific requirements for each Option, and the ensembles that may be used to meet these requirements, are published in the Catalogue requirements, course descriptions, and the Music Student Handbook that is mailed to each incoming student and is available in the Music Department Office. Enrollment in ensemble(s) appropriate to each option is a corequisite of enrollment in private lessons.

- Enrollment in 2 units of ensemble(s) is required each semester in which the student is enrolled in individual lessons.
- Students must audition for and be placed in one of the conducted ensembles each semester.

- Students who do not audition for ensembles and/or are not enrolled in 2 units of ensembles and a minimum enrollment of 12 units will not be eligible for lessons that semester.

*Music Industry/Music Therapy (BA)*—Requirement: 4 semesters of applied lessons (1 unit each semester) and 4 semesters of ensembles (2 units each semester).

*Music Education (BA)*—Requirement: 6 semesters of applied lessons (1 unit each semester) and 6 semesters of ensembles (2 units each semester).

*Breadth Studies in Music (BA)*—Requirement: 4 semesters of applied lessons (1 unit each semester) and 4 semesters of ensembles (2 units each semester). With written approval from the department chair, students may be eligible for two additional semesters of lessons and ensembles if capstone project is a lecture/recital (normally not permitted).

*Performance—Winds, Strings, Piano, Guitar, Vocal Arts, Jazz (BM)*—Requirement: 8 semesters of applied lessons (2 units each semester) and 8 semesters of ensembles (2 units each semester).

*Composition/Theory/Commercial & Media Writing (BM)*—Requirement: 4 semesters of applied lessons and 4 semesters of ensembles (2 units each semester).

## ENSEMBLE EQUITY

The first 4 *conducted* ensembles meet 4 hours per week. Students are expected to prepare a minimum of 2 additional hours weekly. These ensembles prepare and perform at least 2 concerts per semester.

<b>Ensemble</b>	<b>Credits</b>	<b>Contact Hours</b>
Northridge Singers	2	4
Symphony Orchestra	2	4
Wind Ensemble	2	4
Jazz A	2	4

The following *conducted* ensembles meet 3 hours per week, learn a limited amount of literature, and perform one concert per semester. Limited outside preparation is expected for most of these ensembles. The *non-conducted* ensembles that require more preparation meet for 2 hours.

<b>Conducted</b>	<b>Credits</b>	<b>Contact Hours</b>
University Chorus	1	3
Chamber Singers	1	2
Women's Chorale	1	3
Master Chorale	1	3
Opera Workshop	1	3
Symphonic Winds	1	3
Repertoire/Youth Orchestra	1	3
Matador Field Band	1	3
Studio Jazz Ensemble	1	3
Percussion Ensemble	1	3
Large Guitar Ensemble	1	3
Jazz Vocal Ensemble	1	3

<b>Non-conducted</b>	<b>Credits</b>	<b>Contact Hours</b>
Brass Ensemble	1	2
All Chamber Music (small)	1	2
African Ensemble	1	2
Gamelan	1	2
Mariachi	1	2
Taiko Ensemble	1	2
Steel Drum Ensemble	1	2
Accompanying Practicum	1	2
Piano Ensemble	1	2
New Music Ensemble	1	2
Jazz Combos	1	2

**Conclusions**

- Most students audition for and play or sing in the same ensembles that they always have.
- Many students enroll in multiple ensembles without the request of truncating the ensemble unit requirement.
- Ensemble standards and morale are significantly higher.
- Attendance at all ensemble concerts has risen substantially; most concerts have sold-out audiences.
- Members of the university administration (including the president and provost) attend most concerts and often bring guest, donors, or friends.
- All ensembles receive enthusiastic support of the student body through both Student Association financial support and student attendance at concerts.
- The relevance of ensembles is obvious to students, faculty, and audiences.

**APPENDIX I**

**Student Demographic Data**

*2001–2002 (Freshman Class)*

**Enrollment**

Campus	33,230
Music majors	630

**Ethnicity**

*(Percentage)*

African American	11.8
American Indian	0.3
Asian American/Pacific Island	11.3
Filipino	5.1
Mexican American	18.9
Other Latino	10.1
White	16.0
Other/Mixed/Multi	14.4
International	12.1

## Attendance Status

### Undergraduate

Full time (16+ units)	11.2
FT reduced (12–16 units)	62.8
Part-time (under 12 units)	26.0

### Graduate

Full time (9+ units)	37.1
Part-time (under 9 units)	62.9

Average Unit Load 10.1

### Work load per week

20 hours or more	50.5
10–20 hours	45.6
Workstudy	1.9
Don't Work	2.0

### Degrees Conferred, by Gender

Female	61.1
Male	38.9

## APPENDIX II

### Typical Recent Programs of “Traditional” Ensembles

#### Select Choir

##### *I. Songs from the Sacred Choral Tradition*

Jubilate Deo (from <i>Tres Cantus Laudendi</i> )	Mack Wilberg
O magnum Mysterium	Octavo Carillo (Venezuelan composer)
Laetatus Sum	Michael Haydn
Hear our prayer, O Lord	Henry Purcell/Sven Sandstrom
Prayer before Sleep (from <i>Talmud Suite</i> )	Sid Robinovitch
The Battle of Jericho	arr. Moses Hogan

#### *Intermission*

##### *II. Sons from Distant Lands*

<i>Loch Lomond</i>	<i>arr. Jonathon Quick</i>
<i>Flanders Field</i> (1999 ACDA Student Composition Winner) Conducted by Graduate Conducting Student	<i>Paul Aitken</i>

*Sakura* arr. Takotomi Nobunaga  
*Kondillila (from Great Southern Spirits)* Stephen Leek  
(Australian Aborigines)

*III. Holiday Settings*

*Noche de Paz* arr. C. Carrillo  
*Light the Legend (A Song for Chanukah)* Michael Issacson  
*Kumbaya (in a Gospel setting)* arr. Kurt Carr

**Master Chorale**

Psalm 117, Laudate Jehovam Omnes Gentes Georg Philip Telemann  
Heilig, Heilig, Heilig Franz Schubert  
All ye that cried unto the Lord Felix Mendelssohn  
Conducted by Graduate Conducting Student  
Alleluia (from *Choral Triptych*) Ulysses Kay

*Intermission*

St. Francis in the Americas: Caribbean Mass Glen McClure  
(Accompanied by Steel Drum Ensemble)  
Sorida (Zimbabwe Greeting Song) Rosephanye Powell  
(Accompanied by African Percussion Ensemble)

**Orchestra #1**

Overture to *Così fan Tutte* Wolfgang Amadeus Mozart  
Six Pieces for Orchestra, Op. 6 Anton Webern  
Bright Blue Music Michael Torke

*Intermission*

Symphony No. 7 Ludwig van Beethoven

**Orchestra # 2**

Variations on a Theme by Haydn Johannes Brahms  
Exultate Jubilate Wolfgang Amadeus Mozart  
(Student competition winner soloist)

*Intermission*

Suite from *The Cunning Little Vixen* Leos Janaček  
Four Sea Interludes from *Peter Grimes* Benjamin Britten

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## MEETING OF REGION ONE: DECISIONS—THEIR EFFECT AND CONSEQUENCES

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### DECISIONS—THEIR EFFECTS AND CONSEQUENCES

PETER J. SCHOENBACH

*State University of New York, College at Fredonia*

In looking back on my thirty-year career as a music administrator, I find many decisions that had long- and others that had short-term consequences. I have divided these into two types: decisions that represented strategies for the investment of time and resources to improve the program, and decisions about personnel with consequent outcomes.

Often timing was a critical component of improving academic programs when I capitalized on campus-wide initiatives or other opportunities. Sometimes when I did so I could not have foreseen the ultimate outcomes, but usually I had goals in mind because of operational stumbling blocks, or problem areas that needed to be addressed.

I will describe several of these, and you will note that there may be similarities since some of these issues are frequently found in the profession.

#### **Strategic Decisions**

1. When I was chair of the Department of Music at Wayne State University, I inherited a somewhat depressed and underenrolled program that reflected the Detroit urban education challenge. Part of my approach was to align myself closely with the Detroit Public Schools, which have continued to struggle but enjoyed an unusual number of excellent music teachers who had stayed in the system. Of all the areas that had declined, strings were the weakest, both in number and quality.

Faced with a "chicken and egg" problem that kept me from attracting high-quality students, I set out to create a critical mass. The first step was to apply for a visiting scholar through the International Exchange of Scholars Program of the Fulbright Commission. In order to work around a retiring violin teacher, I jumped on this option and succeeded in attracting a wonderful violinist from Czechoslovakia, at that time part of the Communist bloc. He brought prestige and culture to the job (and since he was paid by the exchange, all I had to do was to get the university to come up with housing).

At the same time I applied for a state arts grant for a residency with a string quartet in conjunction with the Detroit Public Schools. The quartet spent one week a month assisting our chamber music program.

I also invited the Renaissance Chamber Orchestra, formed by the principal second violin of the Detroit Symphony, Micha Raklevsky (now leader of the Kremlin Chamber Orchestra), to work with the string quartet and my few string students in side-by-side sessions.

Then I received a call from the American Federation of Musicians that was looking for a home for the Congress of Strings, an educational program that brought string students on scholarship from throughout the United States and Canada. I flew to New York City and worked out the arrangement with the support of the president of the university and my dean who saw the advantage of housing the activity on our campus during the summer. The second summer, I also collaborated with Oakland University in suburban Detroit for the second half of the month, and joined our strings with the winds from their program at Meadowbrook, the summer home of the Detroit Symphony.

Finally, I approached Isaac Stern, who was coming to Detroit to play with the symphony, and invited him to come to the university to give a master class and to attend a dinner in his honor given by the department's Friends of Music organization. Then we had a showing of the documentary *From Mao to Mozart: Isaac Stern in China*, at which he was given an award by the Chinese Embassy. The proceeds were used to create an Isaac Stern string scholarship.

The strings grew and prospered, and while I cannot tell you that we created a major program, it was more in balance with the winds, voice, and so on.

2. During my directorship at Fredonia, my current institution, a pivotal moment occurred when I was contacted by the vice president for development. He described a concert at Carnegie Hall that was being put on by an alumna, Roberta Guaspari Tavaras. Although he was quite vague about her and the event, I decided to follow up. She was a string teacher, class of 1977, who had a program in Harlem.

Having attracted the interest of a number of major string pedagogues, including Arnold Steinhardt, she was able to get Isaac Stern and Carnegie Hall to sponsor a fund raiser in that august space. I flew to New York, attended the event, met her after the show, and began a long term relationship with Op. 118, her nonprofit organization. A number of her students have come with scholarships to our week-long summer string camp, sponsored by the New York State ASTA; one of our music education students spent part of her student teaching experience assisting Roberta; and we gave Roberta a number of awards. She brought quite a buzz with her as her work was immortalized, first in the documentary *Small Wonders*, and then in a feature film starring Meryl Streep, *Music of the Heart*, and recently she was commencement speaker.

3. Another critical administrative decision arose in 1997 when the college's president suggested that he would support the underfunded music program's long-term efforts to put a comprehensive music fee in place. There were a number

of expenses in my underfunded program (computer software for the technology labs, accompanists for all juries and auditions, tapes and CDs of all recitals) for which there was no money. With his help we were able to consolidate a number of nuisance fees for different programs into a comprehensive fee, charged every semester to music majors. While it proved to be essential for our programs, the implementation required some working out. The process required us to collect it, and between some student resistance to a new charge, the need to determine who was a major and who was not, and the need to put holds on records, it was an onerous task. We persevered, and eventually the college integrated this procedure into the general billing.

The overall effect was to ameliorate the difficulties experienced by the seven-year draught during which there has been no increase in tuition in the SUNY system. Although the administration has used some of these funds for our expanding adjunct budget due to growth of over 60 percent in enrollment, it has enabled us to make changes in our performance and instructional programs.

In addition, when faced with serious staffing problems in the music office, I got permission from the administration to create a new position for a community relations assistant to give me desperately needed help. While they would not allocate state funds, I was permitted to spend School of Music money from the fees account. My long-term assistant was out with serious health problems and was unwilling to retire or go on disability.

I created the new position, had a long search, found the perfect candidate (a process that took all of last year). She began in June, and in mid-October my former assistant took the incentive and retired, so that I could move my new person onto her line. Had I not seized the opportunity when the president made the offer to assist me in this initiative, many of the successes of the last five years would not have been possible.

In all these examples, the investment of time and energy was significant, and could be viewed as above and beyond the daily routine. Sometimes it took years to achieve. Yet the outcomes were significant, and more than justified the efforts.

### **Personnel Decisions**

Another critical area of decision-making for a music administrator is in the area of personnel. On several occasions I have made special efforts to recruit faculty whose work I had observed with the intention of strengthening critical programs. This can be a tricky business.

I had occasion to see a theory class being taught by an instructor at another university, and I was so impressed with his sight-singing techniques that when we were searching, I recommended him to the search committee quite highly. Later, it was my unhappy responsibility to tell him that we had decided not to renew his contract, because some of the difficulties which had surfaced at the previous institution proved to be inherent in his approach to teaching.

In another case, I hired an orchestra conductor who had been denied tenure at another institution because he was highly regarded by the search committee.

I checked, of course, with his previous chair and dean, and was not convinced that the problems there were necessarily insurmountable. In his years he has proved to be an excellent musician, highly popular with the students, and very successful in building that vital program. On the other hand, he is also very high maintenance, requiring a great deal of attention, mentoring, and guidance.

Finally, in a critical search for a band director, I recruited a candidate whose work I had observed, and she rose to the top of the finalists. She was a tenured full professor in her previous institution, and required the same status to accept our offer. I urged the faculty to recommend the same with the cooperation of the upper administration. She proved to be extremely well connected nationally and internationally, energetic, demanding, and quite challenging to deal with. It is quite possible that some of these difficulties rested in part on the fact that she spent many years in a small liberal arts school where she *was* the music department, and she now had to deal with a large complex music program, with many capable and critical colleagues.

What conclusions can we draw from these examples, chosen from among many? The fact that decisions can only be made with the information available at the time, and that there is always more than meets the eyes (and ears).

I will admit that on some occasions, as with all administrators, I made decisions that I regret. Either they turned out in unexpected ways or did not pan out at all. To that I would observe, "nothing ventured, nothing gained."

To all my colleagues here, experienced and new, I am grateful for the opportunities my career has offered, and I hope I was able to contribute to the advancement of our proud profession.

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## **MEETING OF REGION THREE: ALTERNATIVE/ IN-LIEU-OF MUSIC EDUCATION CERTIFICATION/ LICENSURE PRACTICES**

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### **MAINTAINING QUALITY IN MUSIC PROGRAMS: A PROACTIVE APPROACH**

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There are not enough qualified music teachers to fill existing vacancies, and traditional music education programs are not producing teachers fast enough to fill the need. We anticipate that this shortage will only become worse. Music is not the only area suffering shortages. At present, about 80 percent of all subject areas are experiencing teacher shortfall.

At our annual meeting last year, we learned in sessions centered on "Alternative Certification: Threat or Opportunity?" that forty-two states already have alternative certification procedures in place, and that only four were not considering any alternatives. Many states are looking at second-area endorsements, an additional thirty hours of course work beyond an earned bachelor's degree. While this option has enjoyed some popularity among already-certified elementary education teachers, it is difficult, if not impossible, to believe that thirty hours add-on endorsement prepares one for comprehensive music teaching. Most states have provisions for emergency certification, and most also have a means of portfolio evaluation on a case-to-case basis to demonstrate competencies required by universities and certifying agencies like state Professional Teaching Standards Boards.

#### **Beginning to Solve the Problem**

Last March, NASM sent an open letter to all music executives to urge every music faculty member to recognize the growing critical shortage of music teachers and to take individual responsibility in joining the effort to address this shortage quickly and creatively. It is far too easy to maintain a narrow view of our profession centered on the individual concerns of our subdisciplines than it is to take time to consider the ramifications that we all face if we fail to act swiftly. Many of us are a part of this profession today as the result of the influence of a music teacher or a music program that we encountered in our early public school education. As the open letter points out:

If we don't solve the teacher shortage, the consequences are serious: substantive, sequential music programs will be removed from schools. Once such programs are gone, it is almost impossible to get them back. If this were to happen on a large scale, it would reduce the number of children and youth engaged with music study, and, in time, reduce the number of those talented and prepared enough to have a chance to become music professionals, and the number of amateurs with sufficient knowledge and interest in music to pursue it as a player or listener throughout a lifetime.<sup>1</sup>

If we fail to address this issue, the music teacher shortage has the potential to damage every aspect of our field.

### **Is There a Solution?**

First, we must accept the reality of the present teacher shortage, and we need to consider alternative certification as a positive way of finding more qualified teachers. A session at last year's NASM meeting explored the problem and some means of addressing it. This presentation will build on some of the ideas presented then and present observations, challenges, and suggestions for a plan based on the unique characteristics of Wyoming.

### **How Does Our Setting Affect Teacher Training?**

Let us begin by considering the setting in which I work. Wyoming is the least populous state, with some 450,000 residents, most of whom live in small towns. Its economy is based mainly on mineral extraction, agriculture, tourism, railroading, and small business. It is politically conservative, although its residents are independent thinkers. The legislature refuses to run a budget deficit and remains steadfast in its devotion to maintaining a low tax base. A personal income tax remains far from our legislature's mind.

The University of Wyoming, with an enrollment of twelve thousand, is the only four-year institution of higher education in the state, with seven community colleges offering associate's degrees. We attract students from surrounding states and have a growing number of international students. As the only baccalaureate institution in Wyoming, we bear the sole responsibility for providing teacher training in all fields.

Wyoming music education students have their programs divided between the College of Arts and Sciences, where the bulk of their professional music study lies, and the College of Education, which offers the professional education course sequence required for graduation and certification. The College of Arts and Sciences has a rigorous general studies requirement that has been reduced somewhat to accommodate students in professional curricula such as music. The College of Education has its own set of intense requirements to meet the standards of multiple agencies such as the State Department of Education and NCATE. Negotiating this maze of complex shared requirements requires patience and tenacity and often makes the music education degree a five-year program.

The University of Wyoming has traditionally charged a low, flat tuition rate for all full-time students. With the institution of a tuition-by-credit-hour charge

next fall, the very thought of a lengthy degree program will cause a number of students to choose other career options. However, tuition-by-credit-hour may be attractive to nontraditional students who are returning to college on a part-time basis and seeking teacher certification.

### **How Can We Identify Potential Candidates for Alternative Certification?**

Who are potential candidates for an alternative certification program? Half of our graduates receive bachelor's degrees in areas such as performance or composition. They are ideal candidates since they have already taken basic work in theory, history, applied music, and ensembles. Music minor students have a basic knowledge of musicianship courses and applied study. These students lack the professional education courses. Some students may have decided after graduating in a field other than music or education that teaching is really their desired profession. These students present the least problematic paths to teacher certification and, given the opportunity, some will return to a campus and a defined curriculum to achieve their teaching credentials.

Wyoming offers teacher certification by two means: first, through the traditional channels of completing degree and certification requirements with supervised, mentored student teaching experience, and second, through a case-to-case portfolio evaluation process. Often, we find ourselves on the phone with someone who is looking for a new career via the portfolio route. Having sung in the church choir for fourteen years; played guitar in a garage band (few or no music reading skills, of course); and holding no degree; this person is certain that teaching music is the right career choice. Of the two methods in my state, I was surprised to learn that most prospective new teachers prefer to forgo the portfolio method and return to campus for classes.

In preparation for this presentation, I had the opportunity to talk to a nontraditional female music student who wants to earn music certification to teach elementary music. Hers is a success story in progress that I am compelled to share. Margaret grew up in Asia and in the Midwest, attended college, graduating with an Interdisciplinary Arts major, and wound up teaching drama in a private school. Seeking a change to a more rural environment, she became a Vista Volunteer and taught early childhood literacy on the Arapaho and Shoshone reservations in central Wyoming for five years. During that time, she also taught both a public television acting course and a GED program while attending a community college taking lower-level music theory, history, and professional education courses. Deciding in early mid-life to take on student loans for the first time, and with the help of a Title II Teacher Quality Education Grant and an Americor Award, she has returned to campus for two full academic years to become a certified music teacher.

I will share three questions and her responses about her present experiences.

- 1. Why did you choose to return to the traditional certification route instead of submitting a portfolio?*

I chose to return to a structured traditional curriculum for achieving teacher certification in music because I felt I needed the process of learning to teach music, the means of knowing the “why” in all areas of this field, and I needed the content and philosophies of the professional education courses. I need the theories and techniques to support my classroom activities, and I wanted the interaction with others seeking similar goals. I can learn from them as well as from my instructors. If I were greener, younger, more energetic, and less realistic about what I need to succeed in the classroom, I might have gone for the portfolio method. But now, I don’t want to learn on the job; I want to be a competent, fully trained music teacher.

2. *What do you expect to get from this experience?*

I will earn a “ticket to freedom.” I love children, I love teaching, and I love sharing my abilities with others. I expect this program to close the gaps in my training and fill in the spaces in my music, music education, and educational pedagogy. This experience will allow me to do what I love.

3. *What would an ideal program look like for a nontraditional student returning to teach as you are?*

When I decided to come back to school, I bit the bullet and started a four-year program because there weren’t really other options, but if there *were* an ideal program, it would look like this: Intensive summer *experiential* courses that lead to a master’s degree *and* certification. I could see a music camp situation where the teachers-in-training take courses in the morning and apply them after lunch with real students. Perhaps the camp attendees would arrive later in the summer, so the first month of summer study for teachers could be dedicated to getting the student teachers ready. I’d like to have Orff, Kodály, and Suzuki methods taught, along with other tried and true methods. There could be a camp for young students as well as high school and junior high students so student teachers could experience all ages directly. A summer program could attract undergraduates interested in a double major, teachers seeking a master’s degree, and returning adults seeking additional teaching endorsements.

Margaret brings up some interesting ideas and some good starting points for looking at more creative ways to offer opportunities for possible teacher certification. She also brought up an interesting catch-22 that other students might be experiencing on your campuses. She wrote,

The last item I’ll mention may be out of your realm, but it’s an interesting one. Because of the demand for teachers right now, the Pell Grant is being offered to second bachelor’s students in teaching certification programs, but only if that program does *not* lead to a degree. For example, at Central Wyoming Community College, I was able to receive a Pell Grant, but at the university, I cannot because my courses lead to a degree, and the university is a degree-granting institution. I don’t see the sense in this, but this is what financial aid tells me.<sup>2</sup>

If this bureaucratic loophole is indeed preventing potential teachers from attaining certification credentials, then we must all work collectively to remove this road-block.

### **How Many Potential Candidates Are There?**

Our state's very small population base and the lack of methods besides returning to a traditional curriculum and case-by-case portfolio evaluation bring out a very small number of students seeking music certification annually. Margaret's suggestions for summer study lead directly into our present Summer Master's Program with study over a three-summer period leading to the Master of Music Education degree. Since we already have some of the mentor teacher personnel in both music and education, a finite time period for study leading to certification, a Summer Music Camp, and a laboratory school that has some summer elementary classes, we have a basis to try such a plan even with a small student population base.

### **Does the Number Justify Our Investment in Time, Effort, and Money?**

When dedicated people who want to teach return to college to pursue that goal, we owe them the opportunities to make those dreams realities. We all far prefer having a teacher in our grandchildren's music classrooms who has demonstrated competencies through coursework, supervised mentoring, and successful supervised teaching experience. As Michael Palumbo pointed out in his presentation at the 2001 NASM meeting, "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 in teaching."<sup>3</sup> Alternative Certification programs make it imperative to provide solid education training coupled with sound pedagogical structure and supervised long-term mentoring.

While the education courses and some of the pedagogical training could take place in the summers, there is little opportunity to incorporate the long-term mentoring experience in summers. In states with sparse populations and few universities and community colleges, combining on-campus experiences, distance learning through web-based, teleconferenced, compressed video, and extended workshop-based courses is a starting point for creating means for training more teachers. There is simply no substitute for having a mentor teacher, being observed in the classroom, and participating in supervised classroom practice teaching. These areas must remain a part of certification—a part that is extremely difficult to document through portfolio evaluation.

### **What Are Candidates Willing to Invest in Terms of Time and Money?**

In speaking with Margaret and with other teachers considering adding endorsements, it is clear that they are willing to spend the time, money, and effort to attain teaching credentials. It was also refreshing to speak to a number of district superintendents who said they would encourage returning certification candidates with financial help and with help in finding summer study programs.

### **Creative Ways to Encourage More Candidates to Earn Music Certification Requirements**

We know we must get more music teachers in schools without delay. Every music program that lacks a properly certified teacher is in danger of being

immediately cut or gradually phased out. Even if our student population base is projected to remain somewhat steady or to decline slightly in the next ten years, now is the time to act to get more music teachers in our classrooms. To do this, we must have help and support, both philosophical and financial, from our own institutions.

Some universities offer the possibility of grants and scholarships to help potential teachers return to school (They often have families that they must support and are already in the work force). A formalized program with a set number of summers devoted to a combination of on-campus study, distance learning, and mentoring in the classroom must be developed. And if the loopholes experienced by our student Margaret continue, we must question the motives of government policies that prevent eager teachers from reaching the classroom.

University administrations must provide adequate salaries for the instructors who will teach our future teachers to teach. In times like these, when we are urged to design only revenue-producing summer offerings, administrators must accept that some of these courses will be revenue neutral and will need the dollar support of our institutions.

Faculty and mentor teachers have to be convinced that committing their time, especially for summer teaching, is valued and fiscally rewarded. Already overburdened faculty (usually the best teachers) are probably the ones we would want to encourage to teach our prospective teachers. Let us urge our deans and vice presidents to reward these faculty members with salary, release time, or both, a solution more easily suggested than implemented.

Locating and funding mentor faculty is another piece of this puzzle. In Wyoming, supervising teachers for student teachers must have been with school districts for a minimum of three years. With rapid teacher turnover due to low salary base and numerous retirements, it becomes more difficult to find qualified supervising mentor teachers. If fiscal remuneration for them is not possible, perhaps offering tuition-free recertification credit can encourage more teachers to be supervisors for student teachers.

In the University of Wyoming's case, we must continue the collegial and cooperative relationships that our music education faculty has worked so hard to build with the College of Education and State Department of Education. Overcoming bureaucratic inertia and resistance to change may be a major factor here. Open dialogues between program leaders in music and in education are essential. Music students must be offered positive opportunities to connect with Education College personnel early in their education. The music unit and the education college must forge a cooperative partnership.

### **What Else Can We Do As Music Professionals?**

What else can we do to take a proactive approach to maintaining quality in music programs? We can revisit the March 2002 letter from our NASM executive committee and take to heart the points outlined there:

**Remember that the teacher shortage exists now.**

**Encourage young people daily to join the admirable profession of teaching.** Competent, well-trained teachers form the foundation for future generations of young musicians and music teachers.

**Provide long-term encouragement and nurturing to all students working to become teachers.** Young students today live in the shadow of 9/11, classroom murders, and random sniper attacks. Train teachers to be confident, competent role models remembering that with each potential teacher lost, we have also lost one program that can affect hundreds of students.

**Seek creative programmatic curriculum solutions to encourage returning teachers.**

**Communicate with your students about the many different teaching venues in our field.** Whether you are a musicologist, a performer, a public school music teacher, an ethnomusicologist, an arts administrator, a folk musician, or a parent or family member, remember that your roots probably came from a public school music program.

Alternative Certification has certainly been viewed as a threat. Perhaps now is the time to embrace it as an opportunity to address our teacher shortage, an opportunity to design innovative programs offering quality teacher training, and an opportunity to continue to make music a strong curricular offering in all public schools.

### **Endnotes**

<sup>1</sup>National Association of Schools of Music, Executive Committee, “An Open Letter to Music Faculty in Higher Education from the Executive Committee of NASM Regarding K–12 Teacher Shortages” (March, 2002), <http://www.arts-accredit.org/nasm/open.letter.htm>.

<sup>2</sup>For the purposes of this presentation, the quoted material resulted from an interview with a nontraditional student.

<sup>3</sup>Michael Palumbo, “Alternative Certification: Threat or Opportunity?” Proceedings: National Association of Schools of Music. *The 77<sup>th</sup> Annual Meeting* (Reston, Virginia: NASM, 2001), 25–29.

## ALTERNATIVE CERTIFICATION: A SAMPLE OF ONE

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*Augustana College*

For as long as I can remember I have had a passion for music. Where it started and why it has driven me will always remain a mystery. Throughout my entire school career, both as a student and now as a professor, I have considered music as the ultimate expression of *life*. There were many mentors in my life who guided my musical education—too many to mention, but all of them selflessly shared their music with me, encouraging my development and my discovery of the power and joy of music.

My reason for serving on this panel is to share with you a personal story of how I was encouraged to change my professional career and become a music educator and why for the past fourteen years I have pursued my passion as a teacher of music educators. Although it is only sample of one, it bears sharing, since I believe it relates to the topic at hand—alternative certification. You see, I am doing what I love to do today because someone encouraged me to pursue my passion for music by learning to inspire others through the medium of music education.

### **The Opportunity**

In late July 1980, I received an unsolicited phone call from the local high school superintendent. That phone call was the genesis of my career in music education. Nine years of full-time music ministry had taught me to expect the unexpected, but this call caught me entirely off guard. The superintendent regularly attended the church that I had served for five years and knew of my musical training and that I had just completed my M.M. in orchestral conducting. His call was to inquire whether I was open to considering a career in music education, more specifically as the new orchestra/choral director for the local high school. Before I could answer, he stated, “I want you to consider this fact. More students attend school than church.” He knew that he had me.

In the ensuing conversation, I learned that the orchestra director had just resigned (after succeeding to “grow” the string orchestra from thirty student string players to thirteen in one year) and one of the choral faculty members was taking an extended maternity leave, perhaps never to return to education. Faced with the nightmare of finding a qualified instructor to replace these two certified instructors this late in the summer, and without time to do a professional faculty search, he simply wondered if I would be interested in replacing them both in a newly created combined full-time position.

This opportunity presented a new challenge and one that captured my heart. I wrestled with the vow never to become a teacher that I had made while pursuing my undergraduate degree. However, over the previous two years, I had discovered

a love of teaching through my work in the church. Now, faced with an opportunity to begin a new career, I could hardly contain my excitement. A few days after the initial phone call, I accepted the offer of the position, with one significant hurdle to overcome. I was not certified to teach—in fact, I had only taken one general education course and that experience was my primary reason for never wanting to become a teacher. Less than three weeks before classes were to begin, I faced my first encounter with certification issues and accreditation agencies. You see, I was about to become a highly paid substitute teacher and then, an unpaid student teacher, while beginning a new teaching career in a school of 3,500 students with the challenge to complete thirteen credit hours of teacher certification requirements all in the same semester. My motivation—all requirements must be completed by 31 December or I would find myself unemployed.

Since I had resigned my previous position with the church (or “burned my bridges”), I had no option but to succeed with this plan. Following a number of challenges with the state department of education, my determination became even greater and, to make a long story short, I was fully certified by 1 January 1981. My certificate stated “MUSIC 6–12.” My career in music education had begun.

### **The Power of Mentoring: The Power of Passion**

By 1985, I had learned and adopted two important concepts that have focused and guided my teaching practice ever since. One was the importance of a mentor and the other was the power of passion. Let me explain.

When I began my teaching career, I joined a music department that had a strong band and choral program but a struggling string program. I knew that the strength of these programs had more to do with the teaching abilities of my colleagues than with any other criteria. Previous experience had taught me to be confident in my abilities but also to enlist the aid of individuals who possessed the traits and success that I desired. In short, I needed mentoring. So, I sought these individuals out for counsel and to learn from them through observing all that I could when I wasn't teaching my classes. These conversations and observations proved to be the major influence on my teaching style and effectiveness. I had to be willing to become accountable and teachable to a mentor, while maintaining a sense of confidence in my strengths. The road was not entirely smooth, but the end result was a faculty that trusted and respected each other. The students also experienced and reflected these traits. We had developed a support team that endures to this day.

The effect of the power of passion led me to accept the change of career. As I mentioned earlier, music was a passion of mine. However, what moved me to consider and then accept the career of music education was a sense that several music educators I had come to know lacked a passion for teaching. I had observed this for several years as I worked with them in the community and church and as I experienced the effect they had on my children's music education. It was time for me to bring my passion for music and education into the classroom.

Perhaps life had prepared me for what formal education could not. Regardless, I have had the privilege of passionately teaching music to students in several venues and instilling in them a personal passion for music.

What does all of this have to do with alternative certification? Perhaps everything, perhaps nothing. According to George A. Clowes,

... "alternative route" teachers tend to have a lower attrition rate than those entering teaching from traditional college-based programs. According to the National Center for Education Statistics, 20 percent of all new teachers leave the profession within three years.<sup>1</sup>

I believe that the difference that Clowes wrote about has more to do with passion and mentoring than with traditional college-based programs.

While in South Dakota, it has been my privilege to work with several men and women in their effort to pursue alternative certification. By working together with the individuals, the local school district, the college department of education, and the state accreditation personnel, three of these individuals successfully completed all requirements for certification. One did not. In the case of each successful candidate, it was a passion for teaching music and the desire to utilize a mentor to achieve their purpose that seemed to account for their success. For the one who failed, lack of focus and lack of purpose was noted as the reason for not achieving the goal.

We can be certain that alternative certification is here for the foreseeable future. We also have to admit that we have graduated many incapable and unqualified music educators over the past several years. As we consider both of these issues, let us embrace the opportunity to restructure our music education curricula to better prepare tomorrow's educators and to allow, no, encourage individuals from outside music education to pursue an alternative certificate through well-developed college and university programs.

### Endnotes

<sup>1</sup>George A. Clowes, "Boom in Alternative Teacher Certification," *School Reform News* (September 2000).

### APPENDIX: ALTERNATIVE CERTIFICATION\*

In an effort to broaden the pool of qualified educators, the South Dakota Department of Education and Cultural Affairs offers an alternative route to teacher certification. Through the cooperation of participating colleges and universities, hiring school systems, and the department, alternative certification offers qualified individuals a process by which they may complete an approved teacher education program while being employed in an accredited South Dakota school system.

Alternative certification is a process of completing an approved education program or a professional development plan (PDP) for teachers while employed in a South Dakota school system accredited by the Department of Education & Cultural Affairs.

\**Alternative Certification*, retrieved 5 November 2002, from <http://www.state.sd.us/deca/OPA/altcert.htm>.

## **Eligibility**

*Two-year nonrenewable instructor certificate.* The department may issue a two-year nonrenewable instructor certificate to an applicant who has been offered employment by a South Dakota state accredited school system and submitted a professional development plan that identifies eligibility criteria for a five-year certificate. In addition, a two-year instructor certificate may be issued if the applicable preparation and work experience have been completed within the last five years and if applicant:

- has completed a teaching program or an alternative certification program in another state; or
- is filling a school's confirmed need in a subject/area, has at least a bachelor's degree in that subject/area or a related area, and seeks alternative certification; or
- teaching assignment is not more than one-fourth full time and the applicant has at least a bachelor's degree with coursework equivalent to a major in the assigned subject/area; or

*Five-year certificate.* The department may issue a five-year certificate to an applicant who has:

- Completed an approved education program or an approved education endorsement program for school psychological examiners; or
- Completed requirements of the professional development plan identified at issuance of the two-year nonrenewable instructor certificate.

Applicants whose programs are more than five years old must provide documentation of six semester hours in the applicant's field of study from an accredited four-year institution in the five years immediately preceding the date of application. Instructors must submit a continuing professional development plan before a five-year certificate may be issued. Instructors who verify completion of professional development plans for alternative certification may be issued a certificate indicating professional preparation as a teacher.

## **Procedure**

Upon contacting the Office of Policy and Accountability and indicating that you wish to become a participant in the alternative certification program, you must:

- forward an official transcript of all undergraduate and graduate coursework to the office;
- forward two letters of professional recommendation;
- provide a certification fee of \$20 for a two-year nonrenewable instructor certificate or \$30 for a five-year renewable certificate;
- contact a college/university regarding an approved teacher education program or complete a professional development plan (PDP) through the department with timelines for completion. Also, a "Teacher Education Institution Statement" must be completed and returned to this office. The statement will be forwarded after you have met eligibility requirements for alternative certification.

Upon receipt of the items listed above, an "Alternative Certification Application" will be forwarded and must be completed and returned to this office. The office will issue a two-year or five-year certificate upon receipt of the application.

## **Evaluation and Supervision**

The college/university that has developed the approved teacher education program is primarily responsible for supervision of the alternative certification candidate.

The employing school is required to document the “confirmed need” and to submit a rationale for selection of candidate. Also, the school must submit a plan for a support system and performance feedback that will be provided to the candidate. *Documentation verifying implementation and completion of this plan will be required before issuance of a teacher's certificate.*

Recommendation for a five-year certificate will be made by the cooperating college/university upon successful completion of the approved program or professional development plan for alternative certification.

# MINOR EQUIVALENCY CERTIFICATION: EVASIVE ACTION OR PARADIGM CHANGE

GARY TOWNE  
*University of North Dakota*

The question before us is the use of alternative routes toward the certification of public school music teachers. This problem is especially familiar to those of us in the Great Plains and Rocky Mountain states, where the nationwide shortage of qualified music teachers is exaggerated by the prevalence of small rural school districts separated by considerable distances.

In North Dakota, one stopgap solution to the problem has been the Minor Equivalency Endorsement, available in several subject areas, including music. In North Dakota, teachers may be licensed in any subject in which they have a minor. Those who did not take a minor in a particular area may take specified subject area courses to obtain a state-recognized minor equivalency, which permits their licensure.

## **North Dakota Education Standards and Practices Board Content Area Minor Equivalency Endorsements**

Two levels of content area endorsements are available to be added to existing North Dakota educational licensure.<sup>1</sup> The ME 16 level requires a minimum of sixteen semester hours of content specific coursework beyond the introductory level. The ME 24 level requires a minimum of twenty-four semester hours of content specific coursework beyond the introductory level, including special methods of teaching in the content area. It is considered equivalent to a full teaching minor. All coursework must be verified through official transcripts from a state-approved college of teacher education.

The ME 16 level is issued for a maximum period of five years and is not renewable. Individuals who wish to continue to be endorsed in the area after the five-year limit must obtain the remaining requirements to complete the ME 24 level. Please note that the ME 16 is not available in some content areas. (See table 1.)

Both the minor and the minor equivalency have long presented problems to college music education programs in North Dakota, where the general feeling is that these practices permit aspiring music teachers to circumvent our carefully designed, NASM-accredited music education curricula and to occupy teaching positions for which they are not truly qualified. Particular objections have been that such licensure fails to acknowledge the multiple areas of expertise required by music teaching; that it provides, at best, inadequate training in all areas. It has also been noted that a student cannot actually complete the requirements of the endorsement in the credit-hours allotted—that the courses described may require as much as 50 percent more credit-hours for completion than they are allocated in the Minor Equivalency Endorsements.

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**TABLE 1. NORTH DAKOTA EQUIVALENCY ENDORSEMENTS**

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**MINOR EQUIVALENCY ENDORSEMENT  
MUSIC EDUCATION COMPOSITE**

**ME 16:** Minimum of 16 semester hours (SH)

(ME 16 Composite not available, see Music Education: Vocal and Music Education: Instrumental)

**ME 24:** Minimum of 24 semester hours

Required:

- Music Theory (min. 6 SH)
- Music history or music literature
- Ear training/sight singing
- Conducting
- Keyboard proficiency
- Elementary and secondary methods of teaching music

Additional hours may be required to teach in specific areas or levels of assignment: vocal music requires a minimum of 8 SH in vocal music, assignment in instrumental music requires a minimum of 8 SH instrumental music. Coursework cannot include individual and group performances.

**MINOR EQUIVALENCY ENDORSEMENT  
MUSIC EDUCATION: VOCAL**

**ME 16:** Minimum of 16 semester hours

Required:

- Music theory
- Ear training/sight singing
- Conducting
- Must include a minimum of 8 SH of coursework in vocal music

Coursework cannot include credit in individual and group performances

**ME 24:** Minimum of 24 semester hours

Required:

- Music theory (min. 6 SH)
- Music history or music literature
- Ear training/sight singing
- Conducting
- Keyboard proficiency
- Minimum of 8 SH of coursework in vocal music
- Elementary and secondary methods of teaching music

Coursework cannot include more than 2 semester hours of individual and group performances.

*(continued next page)*

**TABLE 1, cont.**

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**MINOR EQUIVALENCY ENDORSEMENT  
MUSIC EDUCATION: INSTRUMENTAL**

ME 16: Minimum of 16 semester hours

Required:

- Music theory
- Ear training/sight singing
- Conducting
- Must include a minimum of 8 SH of coursework in instrumental music

Coursework cannot include credit in individual and group performances

ME 24: Minimum of 24 semester hours

Required:

- Music theory (min. 6 SH)
- Music history or music literature
- Ear training/sight singing
- Conducting
- Keyboard proficiency
- Minimum of 8 SH of coursework in instrumental music
- Elementary and secondary methods of teaching music

Coursework cannot include more than 2 semester hours of individual and group performances.

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Prior to the current teacher shortage, these problems mainly affected small rural school districts, in whose interest the endorsements were designed. Now, as the teacher shortage spreads and the competition for qualified teachers becomes more intense, the question of what is adequate preparation affects even the largest districts. The recent federal initiative, No Child Left Behind, merely confuses the issue, since, although it seems to require a college major in any area to be taught, the act's delineation of the fine arts is unclear.

We are, nevertheless, fortunate to have to deal with only one subject area, but our concern for teacher preparation and teacher shortages can be no less, especially since many of the well-qualified teachers prepared by us in our comparatively rural states may be lured to more lucrative jobs in larger population centers. We also need to pay attention to the concerns of state legislators and education departments:

- Too few music education majors
- Small rural school districts already hard-pressed
- Teacher burnout

And we need to listen to their criticisms of our programs:

- University and/or NASM requirements are too extensive.
- These programs try to do everything, to satisfy too many constituents.

- These programs' rigid paradigms are mired in the music of the past and ignore current trends.

Statements like these are probably universal, but we should not be tempted to ignore them by the apparent ascendancy of stiffer licensure requirements mandated by recent legislation. And we should remember that training in music alone does not make one a great teacher. The good music teacher must convey excitement and love of the art to students. My own experience in a small rural school of eighty students in eight grades, with private piano lessons in a genteel parlor, is suggestive. None of my teachers' musical educations followed the paradigm represented by most of our schools, yet they instilled love and appreciation of music through their own enthusiasm. This devotion to the art is the key ingredient in good teaching. Our curricula can only support and develop it.

So it is up to us to find this enthusiasm in our students and lead it towards the teaching profession. This may require recognition and support of nontraditional approaches, ensembles, and musical styles. We will certainly have to smooth the path for reentry students through increased scholarship aid and creative class scheduling. And we will probably need increased flexibility of institutional and other requirements—state, federal, or even NASM. What may have begun as evasion of highly detailed curricula in the interest of filling positions in music-starved schools may, in the end, lead to a paradigm change in our educational practice that will almost certainly include alternative paths to licensure. Our programs must maintain one ultimate goal—to increase the number of effective teachers to promote and develop the art of music.

### **Endnote**

<sup>1</sup> Adapted with permission from the North Dakota Education Standards and Practices Board Website, <http://www.state.nd.us/esp/>

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## MEETING OF REGION FOUR: MUSIC TEACHER SHORTAGE WITH AN EMPHASIS ON STRINGS

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### SOLVING THE STRING TEACHER SHORTAGE: THE NATIONAL STRING PROJECT CONSORTIUM

ROBERT JESSELSON  
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One of the critical issues facing the public schools today is the shortage of well-qualified teachers. This issue is particularly significant in the area of string education. As public schools across the country attempt to build and maintain their music programs, numerous jobs for string teachers go unfilled because of a lack of qualified professionals.

According to research by R. Gillespie and D. L. Hamann, the number of string students in the public schools increased by 79 percent between 1991 to 1995.<sup>1</sup> Unfortunately, the number of string and orchestra teachers has not similarly increased. According to J. Kjelland, "The shortage of string teachers is a major topic of concern today, and the long-term solution would be to recruit more string education majors to our colleges."<sup>2</sup> In the article "Wanted Nationwide: Qualified String Teachers," M. Wagner wrote that

states such as Arizona, Texas, and Virginia could not fill the positions they had open this past year by the first day of school. . . . The population of string teachers is aging and the number of new string education graduates does not meet current demands.<sup>3</sup>

A study that appeared in the February 2002 *American String Teacher* showed that 24 percent of string positions went unfilled in 1999–2000, and 43 percent of school districts with string programs had string positions that were not filled in 2000–2001.<sup>4</sup> With 22 percent of string teachers planning to retire in the near future, as many as five thousand string teacher jobs will be open nationwide in the next two years.

The solution to this problem will require a strong commitment by colleges and music conservatories to the education of string teachers. There must be cooperative university-public school partnerships to train qualified teachers and to provide these teachers with the support services they need to be effective. Universities have not always understood their role in this relationship, and therefore they must be strongly encouraged to foster the training of competent string teachers as well as of fine performers. Too often, universities have paid only lip service to the idea of educating high-quality string teachers. Few universities have the methods courses needed to prepare students adequately for teaching.

Fewer have string education specialists. And although most colleges give scholarships to performance majors, almost none offer stipends specifically targeted at string students who want to major in music education. This sends the wrong message to people about the need for qualified teachers.

The American String Teachers Association with National School Orchestra Association (ASTA with NSOA) is addressing this problem by creating the National String Project Consortium (NSPC), which is helping to establish teacher-training programs for string players at universities throughout the country. These "String Projects" are intended to:

- help to alleviate the string teacher shortage;
- encourage string players to become string teachers;
- provide financial incentives by offering assistantships to undergraduate string education majors;
- offer supervised teaching experience for college students;
- provide the opportunity for children to study string instruments; and
- help stimulate the growth of new public school orchestra programs around the country.<sup>5</sup>

A "string project" is a quintessential example of a service-learning program. According to G. Hurley, the

guiding principle . . . of a string project is to provide college string majors with teaching experiences while providing pedagogy classes or supervision over a number of semesters in order to prepare the college students for private or public school teaching while promoting the talents of precollege string students.<sup>6</sup>

The model for this proposal is the USC String Project at the University of South Carolina (which itself was based on a model at the University of Texas at Austin). The USC program, now in its twenty-eighth year, has thirty undergraduate students as teachers, and about 358 children (beginning in the third grade) studying string instruments. With this practical hands-on training during their college years, the undergraduates who teach in the program gain valuable experience before taking a job. The program also attracts string players to the teaching profession by providing them with the opportunity to teach under supervision. In addition, music education majors discover the joy of teaching by actually doing it; those who find that they do not want to make it their career may decide to change their majors before getting their first job.

The NSPC was awarded a \$424,202 U.S. Department of Education FIPSE grant in July 2000 for ten sites for three years. Then, in September, FIPSE added \$90,100 for three more sites. With a \$200,000 grant from the Knight Foundation for the next eight sites, and a \$80,000 grant from the National Endowment for the Arts (NEA) for three more sites, the total number of sites is now twenty-four, plus the original University of South Carolina and University of Texas-Austin models. The grants awarded by the foundations total \$804,302, with a total impact of \$1,483,802 including the universities' matching money.

Each center receives \$10,000 per year from the grants to pay for a master teacher and for assistantships for the undergraduate students who are the actual



cultural opportunities and no history of string playing, the university created a program twenty-six years ago that trained teachers, nurtured young students, engendered the creation of public school programs in the area, and fostered a university-public school partnership. The results have worked to the advantage of all, including the students, the university, public schools, the local symphony, and the general cultural climate.

The USC String Project provides practical hands-on training for undergraduate string education majors during their four or five years of college. The program consists of three orchestras; four large heterogeneous beginning classes (violin, viola, cello, and bass together); small homogeneous second year classes (separated by instrument type); private lessons; chamber music; theory classes; and a Suzuki program, all taught by undergraduate students under the supervision of a master teacher, a graduate assistant and the director of the string project. The students begin in the third or fourth grade. They can continue in the program through the twelfth grade, as long as they participate in their own school programs and play in the Youth Orchestras.

An important aspect of the String Project is that the participants are charged very low fees in order to enable economically disadvantaged children to enroll. As a result of the low fees, the USC String Project has a large number of poor and minority students (approximately 40 percent). A large number of minority teachers have also come through the program. This has also had a major impact on the community and has altered the "elitist" image of string players.

The teachers in the program are all undergraduate string education majors. However, the String Project is not part of the regular undergraduate curriculum; instead, freshmen are accepted into the program and given an "assistantship," which is paid monthly. If they violate any of the rules (for example, if they are late or absent, or if they neglect to fulfill an obligation) their pay is docked. The assistantship stipend is a key component of this program; it is used as a recruiting device and to encourage students to consider majoring in education.

The university students study their own major instruments and secondary stringed instruments, and they take pedagogical methods and technique courses, in addition to the standard undergraduate music education courses. The String Project teachers also attend a weekly organization and pedagogy meeting. They actively participate in all the activities of a professional teacher: recruiting students, planning lessons, writing report cards, keeping records, conducting orchestras, teaching beginning classes, teaching smaller homogeneous second-year classes, coaching chamber music, teaching private lessons, setting up rehearsals, organizing recitals, and so on. Therefore, by the time they graduate, these students have had four or five years of practical training and experience and are ready to begin teaching on their own. One of the additional benefits of having college students beginning to teach early in their careers is that they discover whether they really want to teach; those who do not usually change their majors before their student teaching experience in their senior year (which is preferable to doing so after they have their first job!).

The full-time student teachers in the program work for six hours each week. During their first year in the program, first-year university students observe

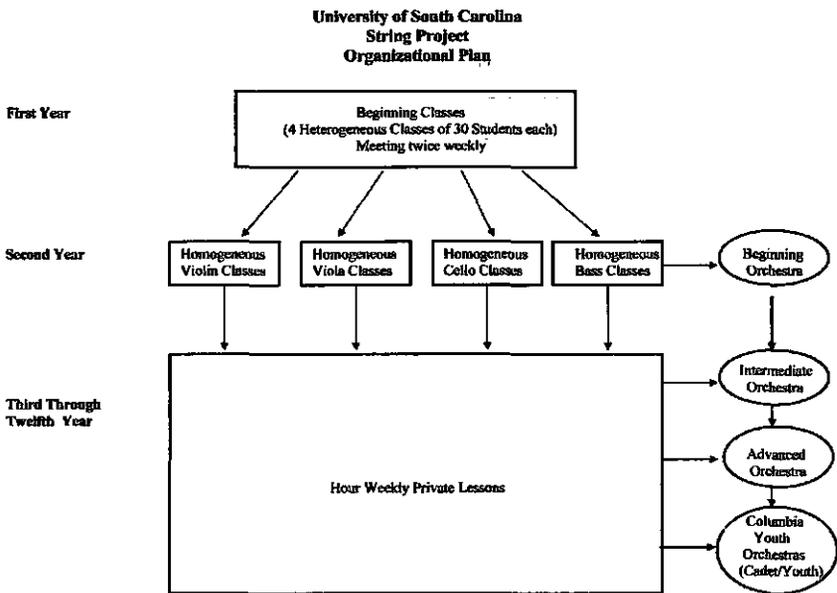
various aspects of the program. They help with the recruiting, are “assistants” in the large beginning classes and the second year classes, and participate as coaches for the various orchestras. After the first year, they are assigned to teach private lessons and other activities depending on their interest, ability, and maturity. By the time they graduate, they will have been able to teach in a variety of pedagogical settings.

The master teacher is a part-time instructor who has taught in the public schools for many years. By teaching one of the heterogeneous classes, she is the model for the young teachers. She also observes and critiques the classes that the college undergraduates teach.

Children in the third and fourth grades are recruited from local public and private schools to study in the String Project. The teachers go to about twenty schools each August and play short demonstration programs for the children. In addition, local newspapers print informational articles, and letters are sent to area principals to inform them about the opportunity for children to join.

Students in the second year of the program attend once a week for an hour class with similar instruments (homogeneous classes). They also come on Sundays for the Intermediate Orchestra. After the second year, students come for a private half-hour lesson once a week. They also are required to play in the Advanced Orchestra. All students in the program are expected to play in an orchestra (either one of the three String Project orchestras or one of the Youth Orchestras run by the South Carolina Philharmonic Orchestra). They are also expected to participate in their own school programs in order to be in the String Project (see figure 2).

Figure 2. University of South Carolina String Project: Organizational Plan



During its twenty-seven years, the USC String Project has been successful in producing string teachers for the community and in introducing children to the joys of string playing. When it was founded in 1974, there was just one small string program in the Columbia metropolitan area. Now all five school districts in the Columbia area have large and active string programs, with orchestras in every high school and six regional youth orchestras. The program has had a major impact in a city with no previous tradition for orchestral music in the schools and little interest in the arts. The USC String Project has won national recognition, including the Verner Award and a documentary on South Carolina ETV celebrating the twentieth anniversary of the program.

Table 1 shows the enrollment figures for the USC String Project since 1974.

**TABLE 1. ENROLLMENT IN THE USC STRING PROJECT, 1974–2001.**

Year	Number of Students	Number of Teachers
1974	41	6
1982	97	8
1985	115	8
1986	166	14
1987	200	20
1991	274	21
1994	319	22
1997	351	28
2001	358	30

### **Evaluation of the NSPC Sites**

In order to evaluate the effectiveness of this program, an outside evaluator (John Gunn) reviews each of the sites and collects the information in a report to ASTA with NSOA.<sup>7</sup> The evaluation assesses the effectiveness of each String Project site and helps project directors stay focused on project goals. String Project evaluations incorporate on-site visits, in-depth telephone interviews, and surveys as a means of collecting evaluative information that provides a solid understanding of program effectiveness.

The evaluation process seeks input from five key audiences and stakeholders:

1. Undergraduate student teachers—undergraduate string majors participating in work assistantships.
2. Project directors—college or university faculty who serve as project leaders.
3. Master teachers—skilled and respected teachers within the community who teach the undergraduate student teachers.
4. Students—grade-school children who study stringed instruments by participating in String Projects.
5. Parents of children enrolled in String Projects.

The evaluation conducted for the ten sites in the 2000–2001 FIPSE grant revealed the following information.

Out of the 414 children participating in the String Projects in 2000–2001, 235 completed an evaluation questionnaire (a high response rate of 57 percent). Most of these students play the violin (69 percent), followed by those who play the cello (15 percent), viola (14 percent), and bass (2 percent). The majority of the students say they think music will be a part of their lives in the future because they intend to play an instrument as a hobby (68 percent) and/or will appreciate listening to music (40 percent). Some students believe they might become professional musicians (22 percent) or music teachers (13 percent).

Of the fifty-eight undergraduate teachers who participated in the String Projects in 2000–2001, thirty-one completed an evaluation questionnaire (a high response rate of 53 percent). These undergraduate teachers rate benefits of participating in the String Project as shown in table 2.

**TABLE 2: UNDERGRADUATE TEACHERS' RATING OF BENEFITS OF PARTICIPATING IN FIPSE STRING PROJECTS**

<b>Benefit</b>	<b>Extremely valuable (%)</b>	<b>Valuable (%)</b>	<b>Somewhat valuable (%)</b>	<b>Not valuable (%)</b>	<b>Not applicable (%)</b>
Opportunity to work in a teaching role during your degree program	90	10	0	0	0
Contact with students (children)	81	19	0	0	0
Contact with master teacher	68	26	6	0	0
Contact with other undergraduate teachers	52	35	13	0	0
Overall satisfaction with the String Project	55	39	6	0	0

The undergraduate teachers say the single most important attribute of the String Project is the opportunity to gain hands-on experience with young children before joining the workforce. They often named as the second most important attribute the ability to introduce the world of music to children who might not otherwise have had the opportunity to study stringed instruments. Many also place high value on being able to learn under the supervision of a master teacher.

Approximately 53 percent of the parents of students completed the evaluation questionnaire (221 completed surveys). Most of these parents would recommend the String Project to other parents in their communities (97 percent) and 3 percent

say they are unsure about their recommendations. These parents rate benefits of participating in the String Project as shown in table 3.

**TABLE 3: RESULTS OF SURVEY OF PARENTS IN FIPSE STRING PROJECTS**

<b>Benefit</b>	<b>Percentage of Parents Who Found Programs:</b>				
	<b>Extremely valuable</b>	<b>Valuable</b>	<b>Somewhat valuable</b>	<b>Not valuable</b>	<b>Not applicable</b>
Learning to play an instrument	69	26	8	0	0
Learning to appreciate music	68	26	5	0	0
Opportunity for public performances and recognition	38	31	27	3	1
Increased self-esteem/feelings of personal worth	62	29	6	1	1
Feelings of belonging	48	31	16	3	1
Development of ability to work and cooperate in a group	57	35	5	1	0
Development of good work habits and task commitment	63	32	3	0	0
Contribution to the quality of life in community	43	34	17	2	2
Opportunity to meet children from different parts of the community	42	35	16	3	2

Project directors witnessed many ways in which their programs have had an impact on their communities, mostly by providing learning opportunities for children where none would otherwise exist. Many of the programs received media coverage, including newspaper articles, television spots, radio public announcements, and articles in alumni newsletters.

Most master teachers said they watched their undergraduate students transform from being uncomfortable, nervous, timid, and inexperienced teachers to being relaxed, better paced, and more confident in their ability to manage a class and teach music to young children. Many master teachers say watching this transformation has been one of the most personally beneficial aspects of their participation in the program.

## Endnotes

<sup>1</sup>R. Gillespie and D. L. Hamann, "The Status of Orchestra Instruction in the Public Schools," *Journal of Research in Music Education* 46, no. 1 (1998):75–86.

<sup>2</sup>J. Kjelland, "Where Have All the Teachers Gone," *American String Teacher* 46, no. 2 (1996):91–92.

<sup>3</sup>M. Wagner, "Wanted Nationwide: Qualified String Teachers," *Glaesel Notes* (Autumn 1996):7–8.

<sup>4</sup>D. L. Hamman, L. Bergonzi, and R. Gillespie, "Report on the Status of String Programs in the United States," *American String Teacher* 52, no. 1 (2002):72–78.

<sup>5</sup>See <http://www.astaweb.com/stringproject.html>.

<sup>6</sup>G. Hurley, "String Project Success Stories: Lessons to be Learned," *American String Teacher* 48, no. 4 (1998):50–61.

<sup>7</sup>J. Gunn, *2000–2001 Program Evaluations* (Fairfax, Virginia: ASTA with NSOA, 2001).

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## MEETING OF REGION FIVE: THE ROLE OF THE ENSEMBLE IN RESIDENCE

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### THE ROLE OF THE ENSEMBLE-IN-RESIDENCE: OBSERVATIONS AND RECOMMENDATIONS

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DONALD E. CASEY  
*DePaul University*

JUDITH K. DELZELL  
*Miami University of Ohio*

TRUDY FABER  
*Wittenberg University*

ALAN M. SMITH  
*Bowling Green State University*

At many institutions, faculty members who perform in ensembles work under the general rubric of *ensemble-in-residence*. In some cases, these ensembles have been created deliberately to pursue specific objectives or to solve particular problems. Or they may have emerged at faculty initiative or by virtue of joint appointments with other performing organizations. It is also possible for them to exist by default and appear to have no current rationale or mission. At this session, we have attempted to clarify objectives that have led to the appointment of ensembles-in-residence in several different institutional settings. We considered different forms that the residence agreement may take, the implications of some of them, and the advantages and liabilities of developing and sheltering such ensembles.

#### Report of Preliminary Survey Results

*Linda C. Ferguson*

Ensembles in residence help nurture chamber music within the institution and provide a support for those groups to flourish outside the institution. Chamber music in the United States lacks some of the profile that it has in Europe. We are much more the nation of big symphony orchestras. I believe the residencies help keep chamber music alive in this country by providing key centers for the groups to study, teach, and be heard.—Respondent in survey of Region 5 representatives

In preparation for this session, an informal survey via the internet last June solicited replies from Region Five deans/chairs. Twenty-eight responses, just under 50 percent, were received within a month, and they provided a good cross-section of the wide range of practices, circumstances, thoughts, feelings, experiences, and complications that will characterized the session. Ten of the twenty-eight respondents reported faculty performing ensembles under this rubric; three more reported that they had recently had them but do not currently. Fifteen respondents did not have resident ensembles and, of these, six indicated that they would see the addition of such ensembles as highly desirable.

That informal survey revealed several points that the moderator summarized briefly by way of introduction. While string quartets are by far the norm, a wide variety of standing ensembles, related in a variety of ways to music schools and departments, are running under the title of "Ensemble in Residence." Types of ensembles reported included, in addition to string quartets; woodwind and brass quintets; piano trios; jazz trio; chamber symphony orchestra (comprised of both faculty and non-faculty professionals); and chamber choir (comprised of non-faculty professionals with a faculty conductor).

Responses to the survey—borne out in the panel and discussion—indicated that larger schools tend to assume a more formal and static arrangement for resident ensembles, whereas smaller schools tend to more ad hoc arrangements. For the most part, respondents from smaller institutions believed that the topic did not really pertain to them; yet several thoughtful responses—both in the survey and in discussion at this session—suggested that there can certainly be a place for ensembles in residence at smaller schools. Where this occurs successfully at smaller schools, it is usually in less strictly defined terms, and dependent on creative, flexible arrangements. The most critical factor in success, especially in smaller and more flexible arrangements, seems to be true commitment of the individual performers to collaborative music making in a teaching setting.

The survey asked whether the respondents themselves had been involved in the establishment of the ensembles. Those who had connections to the origins indicated that a range of motivations had led to the establishment, including student recruitment, increased campus concert programming, faculty recruitment and professional development, faculty morale and affirmation, extra employment for adjuncts, community and regional outreach, enhancement of chamber music study programs, promotion of particular repertoires, and highlighting of particular venues.

Respondents were asked to note benefits and liabilities they had observed relative to the resident ensembles (however they were defining them), and the range of answers to both questions previewed the points developed in the session. Benefits in the following areas were observed: recruitment, department/institution prestige, audience development and community outreach, faculty morale, chamber music pedagogy, and student-faculty collaboration opportunities. Liabilities noted in the experience of those who responded were observed in the following areas: scheduling difficulties; misunderstandings about compensation and load;

inequities and perceived inequities among faculty performers; uneven effectiveness due to changes in health, attitude, age, and status of individual members; and the difficulty of balancing ensemble with solo accomplishment in reviews for promotion and tenure.

Finally, since fifteen of the twenty-eight respondents reported no resident ensembles, a summary of their reasons is provided: lack of funding and administrative support, small size of department, scheduling and teaching load impediments, difficulty in measuring productivity, faculty preference for solo rather than chamber performance, and ready availability of chamber music locally beyond the campus. Of those in attendance at the session, a show of hands indicated that about half represented institutions where there is currently some standing ensemble operating under some definition of ensemble in residence and about half were interested in commencing such an ensemble.

There is no simple recipe for a successful residency. Each institutional situation is unique and each residency design must take that into consideration. Likewise in the selection of ensembles.—Respondent in survey of Region Five representatives

## **The Wisdom of Ensembles in Residence**

*Donald E. Casey*

The principal speaker, Dean Donald E. Casey of DePaul University, spoke candidly—and with good humor—with no claim to special expertise but with an interest in helping others navigate what he has found to be complicated terrain. He noted that regardless of where we work, we who gather at NASM share certain common work: we recruit students, evaluate faculty, give performances, manage budgets, ensure governance, review for promotion, design and deliver curriculum, and so forth. Many of us share that we are largely untrained for the positions we occupy, and we are lonely. NASM provides camaraderie and in-service training to music executives, who in turn share their wisdom and experience with each other in sessions such as this one.

Casey defined Ensemble in Residence (*singular: artist in residence*) as a performing ensemble paid by a college or university to *both* perform and teach. Preparing to perform and performing are a portion of their assigned load, typically at the expense of a portion of the standard teaching assignment. He focused on the string quartet as the most typical and most sought-after ensemble, and related the desirability of the string quartet to the relative lack of qualified string prospects for our orchestras. He noted that in response to this relative lack, we

- devote disproportionate shares of our available financial aid to prospective string students;
- compete for a few celebrated string faculty members (often by paying them more);
- turn to international pools; and occasionally, we
- form string quartets or contract extant ones and place them in residence.

Before attending to the practical, self-interested motivations for establishing a string quartet in residence, he reviewed the positive and altruistic ideals of the enterprise in two statements.

- Support of fine music making is a public good.
- The chamber music repertory is glorious.

From an administrative standpoint, however, usually the strategic reasons (i.e., “how can the ensemble make us a better program?”), rather than the idealized ones (i.e., “why is a resident quartet a good thing?”), result in the formation of ensembles. His case study paralleled the findings of the informal survey cited earlier.

- To recruit/reward/celebrate particular faculty;
- To establish role models for students, demonstrating musical values that are at the heart of fine chamber music playing;
- To help to jump-start a new emphasis on chamber music;
- To attract more and better string students;
- To decrease the need for financial aid;
- To elevate the image of the music unit;
- To increase fund-raising; and
- To provide high-quality events for finding and cultivating prospective donors.

Casey’s experience of several years with an ensemble inherited from a previous administration, however, led him to temper these strategic advantages with points of “strategic cynicism,” which he enumerated and discussed in terms of his case study.

- Rewarding/celebrating faculty (through appointment to a resident ensemble) you wish to retain *takes them away from the thing that makes them most valuable to you—teaching.*
- Resident artist appointments bring very capable musicians onto the faculty, *but what faculties need are people who are both capable musicians and capable teachers.*
- The ensemble members serve as role models *for a career that hardly exists.*
- The exposure of our students to the musical values that are clearly evident in fine chamber music playing makes a powerful point pedagogically, *but not as powerfully as when students are the performers under a gifted coach.*
- Jump-starting a new emphasis on chamber music may and should succeed, *but not to the detriment of the orchestras.*
- Efforts to attract more and better string students, in the case study described, seemed unaffected by the resident ensemble. *Students come for the teachers, the ensembles, the institution, the location, and the financial aid.*
- Similarly, the hopes that recruitment incentives would decrease the need for financial aid were not realized. *The only effect we witnessed were two*

*extant quartets wishing to come to study (at a minimum of a full tuition scholarship and stipend, plus release from the orchestra).*

- Efforts to elevate the image of the music unit via the ensemble similarly had little effect. *Most outside the music unit perceived the ensemble as window dressing.*
- Efforts to increase fund-raising through opportunities for foundation and individual donor support were somewhat successful, *but there seems to be little crossover to operational or capital costs for the school.*
- To provide high-quality events for finding and cultivating prospective donors. *Here is the one bona fide strategic reason to support an ensemble in residence—to provide a event that will allow cultivation of donor prospects. It makes sense in culturally remote settings where there is little else. In Chicago, or any other big city, where there are upwards of twenty such events every night, however, it seems a less significant factor.*

A variety of possible contractual arrangements were reviewed as a basis for discussion of the management issues involved. Possible forms included: a single contract with the ensemble as an entity; contracts with individuals in the ensemble appointing them to adjunct positions; contracts with individuals in the ensemble appointing them to tenured or tenure-track positions; and the formation of an ensemble from among faculty members already under contact.

For the music executive the management issues vary, depending on the contractual arrangement(s). Contracts with ensembles as entities are “cleanest and cheapest.” Individual personnel problems are avoided and the contract with the ensemble can be freely adjusted annually as meets the music unit’s needs. The contracting of ensemble members into adjunct positions avoids some governance issues and permits termination of underperforming individuals.

Casey urged the greatest caution in the area of appointing ensemble members to tenured and tenure-track appointments. He noted that special treatment spawns morale problems among other faculty, who may contend that ensemble members are paid to practice, and, in effect, paid to establish their own small business enterprise. Further, he noted the tendency, where four tenured faculty members are joined in a resident ensemble, to create a “voting block” that threatens to undermine independence in governance. Where the ensemble is strong and functioning well musically, the point of tenure review of one member may result in enthusiastic support from other members based more on group self-interest rather than objective review. Denial of tenure for a resident ensemble member similarly creates personnel and morale problems far more complex than the denial of tenure for an “independent” faculty member. In particularly difficult situations, internal strife among ensemble members may result in one member being “fired” by the other members, creating an unclear sense of faculty vacancy. Or the quartet can break down entirely and cease to function as an ensemble, resulting in four individual faculty positions occupied by performers who are not necessarily prepared to function as teachers. Where one or more of these negative outcomes result, the impact is felt by the entire music unit. Performing

music communities and external supporters may develop antipathy toward the school and its leadership when the ensemble falters. The once-sought elevation of the image becomes a denigration of the image.

Casey concluded with a cautionary tale, noting that it is possible to “sow” large amounts of money, friendship, encouragement, patience, promotion, recording technology, and travel support, and still “reap” bitterness, resentment, and an undeserved reputation for failing to support performance. To summarize and express his personal experience and message on the subject, Casey read an original poem composed for the occasion.

*A Poem by Donald E. Casey, with apologies to Ernest L. Thayer*

*The outlook wasn't brilliant for the orchestra that year  
The winds were great but string recruitment had never been in gear.  
Dorothy Delay had passed away and we'd called Janos Starker—twice.  
We couldn't attract all the strings we'd need, nor could we buy them—like Rice.*

*Most of the group sank into deep despair. The rest  
Clung to the hope that springs eternal in the human breast.  
We devised a very bold plan that would make string players easy to get.  
I'd put up even money now, with a resident string quartet.*

*But top players demand top salaries, and teaching release time too  
And such special status didn't sit well with the other animals at the zoo.  
We asked them to do what all faculty do, but the incontrovertible fact is  
That the only things they seemed willing to do were play, perform, and practice.*

*Merit assessments are substantial investments and follow carefully configured  
rules.*

*But a quartet is undone when three fire one; T'was a kick in the faculty jewels.  
And it's sad to say that though he could play, that tenure wasn't earned.  
The three that remained made a reputation stained, and soon every bridge  
was burned.*

*Oh somewhere in this favored land the sun is shining bright.  
The orchestra is soaring somewhere, and somewhere hearts are light.  
And somewhere children are laughing, and somewhere deans don't fret.  
But there is no joy in our school—we have a resident string quartet.*

## **On the Challenging Issues of Hiring, Promotion, and Tenure**

*Judith K. Delzell*

The first respondent, Judith K. Delzell, explored further two especially sensitive areas introduced by Donald E. Casey:

- the challenge of hiring faculty into such resident ensemble appointments; and
- issues to consider regarding scholarly and creative work at the time of promotion and tenure review.

Delzell's recommendations were based on experiences at Miami University with two resident ensembles, a string quartet, and a woodwind quintet. The nine faculty members are all full-time, tenure-track or tenured, and they receive a 25

percent reduction in teaching load. Delzell reported positive experiences with both groups and an expectation that the ensembles will be maintained by her department for the long term.

With regard to making the appointments, she offered the following advice, based on positive experiences and outcomes in her institution.

- Take care when forming the search committee. Other members of the ensemble will (understandably) wish to serve on the committee; however, to avoid the “voting bloc” problem noted by Dean Casey, one might use a large, mixed search committee combining continuing members of the ensemble with other faculty members. In fact, a potentially challenging situation might call for a committee in which the ensemble members comprise a minority (for example, four non-ensemble members with three continuing quartet members).
- Be prepared for a search that is definitely more complicated than the typical applied music faculty search, in which the main concerns are solo performance and teaching skills. The criteria will necessarily include, in addition to solo performance and teaching skills, chamber music performance skills and personal compatibility with other members of the ensemble.
- As executive, you will need to remind the Search Committee of the complex of responsibilities the appointee will hold: the chamber ensemble members may make chamber music performance the primary criterion over other attributes; if members must contribute as teachers this can be a problem, and the music executive’s responsibility will be to establish and maintain a clear sense of the nature of the appointment and to balance the expectations according to the needs of the unit.
- Be aware that implications of rank at which people are hired (whether assistant professor without tenure, or associate professor with tenure, for example) will greatly affect the dynamics within the ensemble, depending on the rank and tenure status of the continuing members.
- In contemplating a newly formed ensemble with multiple new faculty appointments, carefully consider the type, role, and purpose of the ensemble you are seeking. For example, the search and appointment criteria will probably vary for faculty ensemble members expected to carry a 25 percent teaching load as compared to those expected to carry a 75 percent load.

With regard to promotion and tenure decisions, Delzell stressed the following points:

- Review for promotion/tenure *must* include standard criteria (teaching, scholarly/creative, and service), and should not rest solely on successful contribution to the resident ensemble.
- Your unit will need to consider whether activities with the chamber ensemble are sufficient for the scholarly/creative requirements of promotion and tenure and communicate that decision in advance of the time of the review.

Delzell noted that at her institution, each ensemble member is required to establish his/her own individual scholarly and creative profile independent of the chamber ensemble. This can include solo accomplishments or other chamber/orchestral activities beyond that with the resident ensemble.

Delzell concluded that with these points clearly established, the institutional standards and process can indeed prevail in hiring and reviewing individual faculty whose appointments include a resident ensemble component. Furthermore, she asserted that institutions can indeed have successful experiences with faculty ensembles in residence.

### **An Alternative Approach from a Smaller Institution**

*Trudy Faber*

*As noted in the report of the informal survey, smaller institutions tend not to shelter ensembles in residence and, if they do, they define the ensembles more flexibly. A successful model was provided from Wittenberg University, described in the following account.*

About twelve years ago, before I was chair, a piano trio group was established. The way it was formed was part of the problem. A few years before we had undergone our "Dissolution of the School of Music" by edict of our then-president, and had become a department. The new department faced serious problems, the major one being a sharp decline in enrollment. As much to fill faculty loads as for aesthetic purposes, the piano trio was formed. Understand, then, that these faculty members had not been functioning as an ensemble and were not particularly "star" performers, but it seemed like a good idea to have such an ensemble for at least some of the reasons articulated by Donald E. Casey. However, it was also to fill loads so that tenure lines would not get cut. These three appointed faculty members received teaching credit load, which reduced their classroom and applied studio teaching and obligated them to give a concert each term. Other faculty members, however, who actually performed more in the first place than did these trio members, got no credit or reduction for their performing. Since I was one of these, and since the drop in student enrollments reduced the need for my normal teaching assignments (in both organ and classroom), I had to redirect my teaching work to develop several completely new courses in order to maintain a full teaching load. Especially since I was the only faculty member at that time who did an annual recital of new repertoire—last year, in fact, I played my thirty-fifth concert in thirty-five years at Wittenberg, performing organ repertoire I had never learned or performed before—I especially felt that giving a few colleagues such an advantage was quite unfair. Eventually the group disintegrated from within. Because of increasing problems with arthritis, the violinist played so poorly that only a handful of people came to the concerts. Then the pianist retired. So did the violinist.

More recently, now that I am chair, I have been asked about reinstating such a group. My answer, based on the history just recounted, has been "no." We

are a small school and do not have established chamber players on our faculty. Further, in the past several years, our number of majors has *increased* dramatically, so that everyone is easily carrying a full load through lessons and courses. Also, without administrative mandate for such a group, I would not award load credit (or compensate adjunct members from my concert budget) when no one else on the faculty is so privileged. Now we have faculty performing groups that assemble among themselves and perform as a faculty ensemble in concert. The very weekend of this NASM Annual Meeting, I shall miss a performance of a piano trio consisting of two full-time faculty members and one adjunct. I shall pay mileage for one adjunct, since he comes some distance. This particular ensemble is comprised of piano, cello, and violin. Last year, we assembled several (mostly adjunct) faculty members together to perform Schubert's *Octet*. This fall we did Stravinsky's *L'Histoire*. For our setting, it is working much better to have a kaleidoscopic chamber situation, with faculty involved in performance projects, rather than standing ensembles, performing according to current strengths and interests.

### **From the Perspective of an Ensemble Member . . . "The Agony and the Ecstasy"**

*Alan M. Smith*

*The final commentator, a professor of cello as well as an administrator, spoke from the perspective of one who had served as a performer in resident faculty ensembles. His remarks follow.*

The title for my comments should be: "The Good, the Bad, and the Ugly" or "The Agony and the Ecstasy" or rather "The Ecstasy and the Agony." The ecstasy: On the one hand, this beautiful body of literature; the excitement and stimulation of all parties (faculty, students, audiences); collaboration at its finest (that is, if all works!). The agony: Everything crumbles and disintegrates, much like with Michelangelo and the pope.

My perspective and comments come from the viewpoint of the performer in an ensemble in residence. By way of preface, I should note that I have performed in a residence ensemble for twenty-six years at two universities. One was primarily a research university and the other primarily a teaching university. I never really knew whether we were valued or just taken for granted by some and/or resented by others. One string quartet had been well established for many years when I joined, and the other had been a string quartet for many years, became a string trio, and then was reestablished as a string quartet. Although I have not been a member of a group that was dissolved due to personnel strife, I have known of such situations that usually result from some predictable conditions already identified: incompatible hires, unwise administrative decisions, not reading the writing on the wall. Certainly enough blame to go around for everyone!

In the outline below, I will identify concise points relative to the internal "mechanisms" which ultimately affect the success or failure of an ensemble. They are offered as a possible blueprint for discussion for administrators and faculty seeking to establish a group or to solve problems with existing groups.

## *I. WHY?*

1. Provide on- and off-campus concerts?
2. Recruitment?
3. Faculty load credit (fill out loads?)?
  - a. How much release time?
  - b. How far does an ensemble want to go professionally?
  - c. How much rehearsal time is sufficient? possible? required?
4. Professional stimulation?
5. Model for students and overall educational benefit?
6. Repertoire?

## *II. WHO?*

1. All faculty?
  - a. tenured vs. non-tenured faculty;
  - b. intimidation and relative insecurity a factor for non-tenured faculty?
2. Combine faculty/outside members?
3. Combine faculty/graduate students?
4. Contract outside ensemble?
  - a. Must engage every member of the group and each member must be an active participant.
  - b. Outside ensembles and individual members come with/have various obligations, sets of values, and so on. What will be their commitment to the institution?
  - c. Filling a vacancy in a standing ensemble involves many variables that must be considered and it is still somewhat of a guess as to whether it will work out.
  - d. How will the style and philosophy of the contracted group fit with institutional commitments and expectations, especially in promotion and tenure consideration?

## *III. WHERE?*

1. Established at department level?
  - a. Established by faculty?
  - b. Established by chair or director?
2. Established at college level and managed by department?
3. Established at university level?
  - a. Advertise and promote group
  - b. Joint appointments, including adjunct faculty: faculty compensated for teaching one-half load, while expected to provide supplemental income from concerts, playing in orchestras, and so on.

## *IV. WHAT?*

What is most important?

1. The hiring process;

2. the collegiality factor within context of the department faculty;
3. scheduling and priorities: rehearsals, performances, teaching, outside commitments;
4. compatibility among members of the group.

#### V. *WHEN?*

1. No perfect time to establish? now? later? never?
2. If waiting for budget considerations, it may never happen.
3. Why wait? (This is an experiment at best and after precautions and careful study of the feasibility, you pray!)

#### VI. *HOW?*

1. The music executive can generate it? If contemplating an ensemble, the music executive can show support administratively through promotion; advertising; budget resources (possibly tied to revenues from concerts of the group); help with a CD; release time, and so on.
2. The performers can generate it? Let the ensemble group develop on its own. The music executive must establish terms for function and responsibilities, once the initiative comes forward. Group members will be responsible for their success or failure. This builds integrity and puts a real responsibility on the ensemble. Everyone is responsible! No one is in charge/everyone is in charge! A real collaboration and democracy!
3. Who is in charge? Everyone must be a responsible member. No one person can run the group!
4. Avoid definition of the group as a "service" organization. The music executive can convey a sense of the value of their work and the importance of their success. Their success is a reflection of the department, school, college, and university.

#### VII. *SOME BRIEF DO'S and DONT'S*

1. There are none. There are an infinite number.
2. Every situation is unique.
3. Do support the ensemble. Don't allow unreasonable demands by the group.

#### VIII. *SUMMARY and CONCLUSION*

Perhaps this is a good place to end and begin: When we were college students, we were not too far wrong when we prejudged our ensemble groups' likelihood of success (even *before* the first rehearsal) on whether we thought we could get along. Can we somewhat agree on a common style? Are we compatible in abilities and aims? And can we be (this is probably the most important) mutually respectful of each other? Why would anyone want to make music without these considerations in mind?

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## **MEETING OF REGION SEVEN: PLANNING FOR THE FUTURE DURING TIMES OF BUDGET CRISIS—CAN WE DO MORE WITH LESS?**

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### **PLANNING FOR THE FUTURE DURING TIMES OF BUDGET CRISIS: CAN WE DO MORE WITH LESS?**

KENNETH FUCHS  
*University of Oklahoma*

One year ago today, several members of this panel made a presentation to Region Seven entitled “The School of Music in the Year 2020.” Our goal was to present an overview of strategies that music executives could use to imagine their schools of music in the future, during a time of exciting but also volatile change in musical higher education.

Today, in light of an increasingly uncertain economic climate, we have narrowed our focus to a discussion of financial planning and how we can remain imaginative in the midst of budget cuts. Although a majority of music units within both public and private institutions have experienced deep budget cuts during the past year, it is imperative that we, as music executives, should not lose sight of the potential for the future exciting programmatic and faculty development that the rapidly evolving music profession presents to us.

How can we continue to think in a visionary way about the future in the midst of cost cutting, financial constraints, reduced endowment income, and federal and legislative cutbacks? How do we survive these fiscal challenges without giving up on musical excellence and new ways of developing high-quality instruction? In short, how do we squeeze through this narrow place that is not likely to widen soon without sacrificing the forward momentum of the entire enterprise?

I will not discuss the nuts and bolts of financial resource management, such as cutting back on advertising and travel budgets, supplies, and so on. Rather, I will talk about philosophical issues and ideas relating to faculty development that will assist us in thinking outside the box as we face decisions concerning retrenchment and long-term restructuring so that we can keep our units viable despite decreasing financial support.

Let’s go right to the heart of the financial matter: faculty engagement. Certainly, the largest allocation of any institutional budget goes to support faculty salaries. Keeping our units financially viable may mean reducing faculty salaries, and that requires looking at the alternatives to tenure-track appointments. I believe

that for many institutions and for many faculty members, renewable term appointments are a satisfactory alternative.

Tenure, as a system of engagement and its inherent financial implications, is central to any serious discussion of educational financial management. According to some, tenure produces financial inflexibility, reduces faculty accountability, and increases overall costs. At least, that's what the critics say. On the other side, tenure has its passionate defenders. To many faculty members, it is inherent in the nature of the professorate, essential to impartial scholarship, and vital to academic freedom. The arguments for and against tenure have been contentious, even litigious. You'll recall that, several years ago, professors at the University of Minnesota were able to halt the effort of the president and governing board to redefine tenure and close programs when they convinced both politicians and the media that such an action would be harmful to the university.

Tenure, of course, provides protection against external academic and economic pressures, and it also encourages long-term thinking and responsibility. It can also be a remarkably effective way to support and retain the work of the best and brightest—the most gifted teaching artists, creators, and researchers. The benefits of tenure are not in question, but rather its liabilities—especially the institutional inflexibility to which it can lead, and the lack of individual responsibility and professional accountability that it sometimes allows.

Let's look at some of the solutions that institutions have developed during the last decade in order to remain flexible in personnel management and budget planning. As former New York City mayor Ed Koch frequently asked, "How'm I doin'?" Good question, Ed. How *are* we doing with periodic reviews of tenured faculty members? The ability for institutions to engage in post-tenure review was a hard fought battle of the 1990s. The 17 October 2002 issue of *The Chronicle of Higher Education* tells us that "public universities in 37 states now require some sort of performance review of tenured professors."<sup>1</sup>

It appears that the academic community is still split over this extra layer of evaluation. *The Chronicle* goes on to say that

post-tenure review has not translated into significant firings of either lazy professors or controversial ones . . . some credit it with single-handedly saving tenure; others suggest that it has quietly watered down faculty authority, eroded tenure, and encouraged scholars to focus on quantity over quality.<sup>2</sup>

Although this system of review does not necessarily jeopardize tenure once it has been awarded, it does provide accountability and can be beneficial to the future professional development of the individual. It can also be beneficial to the music executive in shaping the future direction of the unit. Personal interests and commitments change over the years, the music profession is certainly changing at a phenomenal rate, and music units must respond. Regular posttenure reviews can bring these institutional changes into harmony with individual goals.

What about a mixed system of engagement that would include the option of tenure, along with other nontraditional academic appointments? For instance, full-time, renewable term contracts of a prescribed period of time are an option

that many institutions are beginning to implement. Such contracts are not new at institutions where faculty engagement is not governed by tenure, but they are at many public and private universities and colleges.

At the University of Oklahoma, for example, during the last three years, five renewable term appointments have been created in the College of Fine Arts, two in the School of Music, and three in the School of Art. A wide range of responsibilities is outlined in the position descriptions for these appointments. They carry rank and a prescribed period of engagement ranging from three to five years. In the School of Art, one is an endowed chair and is intended for an outstanding scholar in the field—an academic “star”—an individual whom the university would like to retain on a long-term basis. In the School of Music, one is an entry-level position for the assistant director of bands, intended for an individual who will serve in the position for a relatively short period of time before moving on to a senior-level position.

In order to gain some perspective on this issue, I turned to my professional colleagues of the National Association of Music Executives at State Universities (NAMESU), fifty music executives representing the flagship institutions of each of our fifty states. They were asked to respond to two questions: “Does your institution offer multi-year renewable term appointments in addition to, or in lieu of, tenure-track appointments?” and “If so, please describe the terms of the appointment and the mechanism for re-engagement.” Sixty-seven percent of the NAMESU respondents said “yes,” to the first question, and 33 percent said “no.” For respondents answering in the affirmative, the terms of these appointments and the mechanism for reengagement varied greatly from institution to institution, some lasting from one to three years, others to as many as six.

One music executive at a Big Ten institution reported:

We are the last unit on the campus to approve this type of appointment, and the discussion was protracted and contentious. By action of the School’s legislative committee, the total number of these appointments is limited to no more than 5 percent of the total tenure-track faculty (this equates to approximately 6 positions).

The situation on another Big Ten campus was described thus:

The length of the term is determined by the hiring unit. However, anyone on these contracts can be terminated without cause at any time, assuming [the unit has] met the terms of the layoff policy, which is one month of notice for every year of service, up to ten, after which people who are terminated receive a year of notice. These Professional & Administrative contracts are also used for highly skilled administrators—lawyers, senior accountants, and HR people. It is interesting to note that these employees now receive the same benefits as faculty (15 percent retirement, health, and fringe benefits)—the difference being that they are required to teach six courses or 30 hours per week, as opposed to tenured faculty, who are required to teach two courses or 20 hours per week. Contract faculty are usually somewhat cheaper and they teach a higher course load.

Another respondent wrote:

Even the administration admits that persons who have been engaged for more than seven years, and who have undergone two or more reviews, have ‘de facto’ tenure.

This, of course, raises provocative legal issues.

The principal employment expectation, of course, is teaching. For most, there were no other stated expectations beyond this to include research or service. One respondent cited a paradigm that includes “60 percent teaching, 20 percent professional development, 20 percent service,” and another said that

job descriptions are 78 percent teaching and 22 percent professional development [and that] this area may be custom fit to the individual but does not carry a research or creative activity requirement unless it is negotiated by the individual.

Some of the appointments described carry a formal rank, and one respondent cited “strong union involvement” during negotiations. The titles used to describe these appointments covered a large range, including lecturer, instructor, adjunct or clinical professor, visiting professor, and research professor.

One institution reported:

Over 20 faculty are on such appointments. The term varies from one to three years as negotiated between the faculty member and the chair. Salary, time in grade for raises in rank, and merit pay is the same for tenure and non-tenure. The only difference is the perceived inequality related to job security.

Another respondent wrote, “Yes, we have both tenure track and renewable term appointments . . . It’s really crazy!” and proceeded to describe the review process:

Individuals appointed as continuing non-tenure track faculty will have a six-year probationary period comprised of three successive two-year appointments, subject to annual review and a recommendation for contract renewal by the chair. In the sixth year, a full peer review will be conducted and on the basis of recommendations from the peer review and chair, individuals will receive either a seventh terminal year appointment or a three-year contract subject to annual review. In the second year of the three-year contract, the chair will recommend whether the individual will be afforded a contract of four years in length. Subject to satisfactory annual evaluations, during the last year of a four-year contract, a second full peer review will be conducted. Subject to the recommendation of the peer review and chair, the individual will receive a five-year contract on a “rolling” basis, subject to annual review.

According to my calculations, two peer review panels and thirteen years later, the successful “reviewee” will finally receive the first of his or her five-year “rolling term” appointments. Congratulations!

Not surprisingly, the American Association of University Professors (AAUP), has come out strongly against the implementation of nontraditional faculty appointments. The AAUP believes that both the exploitation and the excessive use of part-time and non-tenure-track faculty undermine academic freedom, academic quality, and professional standards.

A glance at AAUP’s current Web site ([www.aaup.org](http://www.aaup.org)) tells us that

non-tenure-track faculty account for more than half of all faculty appointments in American higher education. The non-tenure-track consists of two major groups,

those who teach part-time and those who teach full-time but are not on tenure-track lines . . . part-time faculty appointments have increased from 38 percent of all faculty appointments in 1988 to currently more than 40 percent [and] non-tenure-track, full-time faculty members hold more than 20 percent of all faculty positions.<sup>3</sup>

Indeed, there are legitimate uses of nontraditional appointments, such as meeting unexpected increases in enrollment or filling unexpected faculty vacancies. The AAUP believes, however, that “the extensive use of part-time positions or extended temporary appointments has become habitual in too many institutions” and that these institutions

exploit faculty members when they appoint numerous part-time faculty or renew temporary faculty year after year without offering them raises in pay, access to benefits, opportunities for promotion, or eligibility for tenure and the procedural protections essential to academic freedom.

But I think the use of nontraditional appointments, as a means of filling unexpected faculty vacancies on a temporary basis, is not what we’re talking about. Looking at the information gathered from institutions around the United States, a larger and more complex picture is coming into focus. Part-time and non-tenure-track, full-time appointments as a means of engaging a roster of applied and academic faculty may be emerging as a national trend.

The 4 November 2002 issue of *The Chronicle of Higher Education* reports that just last September a group of full-time adjunct faculty members at Western Michigan University won the right to become eligible for tenure and that they now have the right to participate in the faculty governance system. They were awarded continuing contracts as faculty specialists and are now treated essentially like tenured faculty members, except that they are reviewed every four years. They can earn promotion and tenure based on evaluations for professional competence and professional service, but not on research, and they can be fired from their duties only for cause or financial exigency.<sup>4</sup>

The chief negotiator for the contract, a music professor, said, “We thought this was a major innovative step.” Faculty members credit a forward-looking administration with helping to implement the contract. The AAUP, citing that “most universities are increasing the number of full-time faculty members who are not eligible for tenure,” called this “a historic breakthrough. . . . Western Michigan is bucking a very powerful national trend.” It should be noted that, while many welcomed the new provisions, a large minority of faculty members at Western Michigan opposed them, complaining they would water down tenure and give the university the reputation of a community college.

So, questions persist, and there are passionate differences of opinion. Will nontraditional faculty appointments erode the very foundations upon which academia rests? Will they, in fact, attract the best and brightest teaching talent? Certainly, competitive salaries and benefits, along with scholarly support for these nontenured, shorter-term appointments would go a long way toward providing an incentive for accepting such positions.

But are the best and brightest, in all instances, dissatisfied with nontraditional faculty appointments? Apparently not. Recently, the Project on Faculty Appointments at Harvard University conducted a survey of some two thousand doctoral candidates at sixty-five top-tier universities. Surprisingly, the survey showed that nearly 77 percent of students in business, education, the humanities, and the sciences would accept a non-tenure-track offer over a tenure-track offer if there were some equality between the terms of the two offers.<sup>5</sup>

In calculating the tradeoffs, some said they would opt for a nontenured post if it meant living in a prime geographic location and securing a reasonable balance between teaching and research responsibilities. Quality of life is what most mattered to them. They are “not interested in living like their professors—all work and no play, all job and no family time.”

One said, “I traded security for prestige. I accepted a non-tenure-track job at the most prestigious university. Hopefully, it’ll keep me. If not, the track record I establish while here will help me land my next job.” Another said,

For me, the decision was not difficult at all. I took a non-tenure-track position in a beautiful location where my husband can find work, my children can grow up happily and in safety, and we can experience all that this area has to offer. In addition, I get to focus on research. That was not the case with the tenure-track jobs I was offered. I would have had to do everything—teaching, research, and service.

For others, the decision to take a non-tenure-track job was less about tradeoffs than about accepting reality. One said,

Sure, tenure would be great, but I need a job. I have loans to repay, a family to feed, and a life to live. I can’t waste too much time searching for the perfect offer that might never come along.

Another said,

From what I’ve been reading, tenure is just another old sacred cow that might get slaughtered. Tenure is like the Social Security system; I’m not going to count on it. I was much more interested in where the job was and what I’d be doing than in whether it was tenurable or not.<sup>6</sup>

Then there are those who want greater flexibility in their careers and are concerned about neither economic security nor academic freedom. One said,

For me, there really was no dilemma. I only considered non-tenure-track jobs. The tenure-track offers I had would have required excellence in all areas. With this job, I can focus on what matters to me—teaching.<sup>7</sup>

Another said,

I could not do my best work to the ticking of someone’s arbitrary tenure clock. This way, I do my job more to my own terms (and of course also to the terms of the contract). And as long as I perform well, I have every reason to believe that I’ll be renewed each term.<sup>8</sup>

So, there doesn’t appear to be real consensus about renewable term appointments, does there? On one side, the establishment comes out strongly against

such appointments while, on the other, reports from the field tell us that a sector of the future professorate would be willing—even interested—in accepting such appointments. In the meantime, music executives, while attempting to honor the traditions and expectations of the academy, seem to be caught in the middle.

As music executives, it is our privilege to imagine a bright and exciting future for higher musical education. But, as we imagine that future, we must also respond to current and severely limiting economic challenges. As the stock market bottoms out, shoots back up, then bottoms out again, and as the debate over the efficacy of tenure continues, the creation of nontraditional faculty appointments may quietly but inevitably gain momentum and become our best, if not only, option in creating financially efficient and programmatically flexible music units.

Before this idea is fully embraced, the generational sea change among music executives will perforce take place, and we will have cleared the way for what schools of music can become in the future.

### Endnotes

<sup>1</sup> Gabriela Montell, “The Fallout from Post Tenure Review,” *The Chronicle of Higher Education*, 17 October 2002 ([www.http//chronicle.com](http://chronicle.com)).

<sup>2</sup> *Ibid.*

<sup>3</sup> American Association of University Professors, “Guidelines for Good Practice: Part-Time and Non-Tenure-Track Faculty” ([www.aaup.org](http://www.aaup.org)).

<sup>4</sup> Piper Fogg, “Widening the Tenure Track,” *The Chronicle of the Higher Education* 4 November 2002 ([www.http//chronicle.com](http://chronicle.com)).

<sup>5</sup> Cathy Trower, “Negotiating the Non-Tenure Track,” *Chronicle of Higher Education*, 6 July 2001 ([www.http//chronicle.com](http://chronicle.com)).

<sup>6</sup> *Ibid.*

<sup>7</sup> *Ibid.*

<sup>8</sup> *Ibid.*

# PLANNING FOR THE FUTURE DURING TIMES OF BUDGET CRISIS: CAN WE DO MORE WITH LESS?

JOHN J. DEAL

*University of North Carolina at Greensboro*

Although one hardly needs to look farther than the nearest budget spreadsheet, a sample of headlines from the *Chronicle of Higher Education* points out the economic difficulties that colleges and universities across the nation are and have been facing.

- “For Public Colleges, a Decade of Generous State Budgets is Over” (4/20/01)
- “State Budgets Indicate Lean Times for Public Colleges” (2/2/01)
- “States Face Year of Famine After a Decade of Plenty” (1/11/02)
- “States With the Biggest Deficits Take Aim at Higher Education” (4/19/02)
- “State Spending on Higher Education Grows by Smallest Rate in Five Years” (1/18/02)
- “Recession and Reality Set in at Private Colleges” (3/1/02)
- “Virginia Governor Announces Budget Cuts for Public Colleges” 10/17/02

Downturns in the economy, underrealized sources for state income, world political instability, and a host of other factors have caused states to make drastic cuts in budgets in the face of monumental financial shortfalls. Public institutions, supported at least in part by state legislatures, have been hit hard, along with the rank-and-file state agencies. Private institutions have not been spared. Increasingly poor performances by even blue-chip stocks have resulted in the worst return on investment in decades. Even those institutions with robust endowments have felt the crunch, as dividends have fallen to unimaginably low levels.

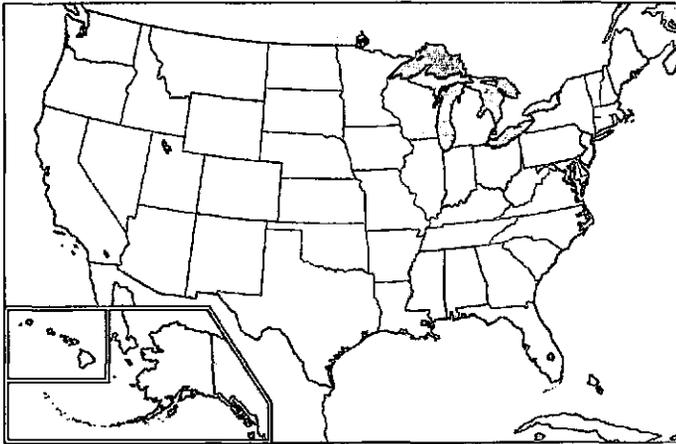
Despite the grim economy, many higher education institutions are reporting record enrollments, which is not unusual during a time of economic downturn. No job? Probably a good time to get more education. Doing and serving more with less is a common mantra on campuses across the nation, and, thus, it is the focus of this session.

Just how bad is the situation? What states have been the hardest hit? What has been the effect on music units within institutions in those states? These questions were the genesis of a survey completed by members of the National Association of Music Executives in State Universities (NAMESU), an organization that includes one music executive from each of the fifty states. While not a random sample of music units, the results of this survey provide one snapshot of the challenges faced by music colleagues across the country.

NAMESU representatives from forty-two states completed the survey, which queried them on the frequency and rate of budget cuts; ramifications of those

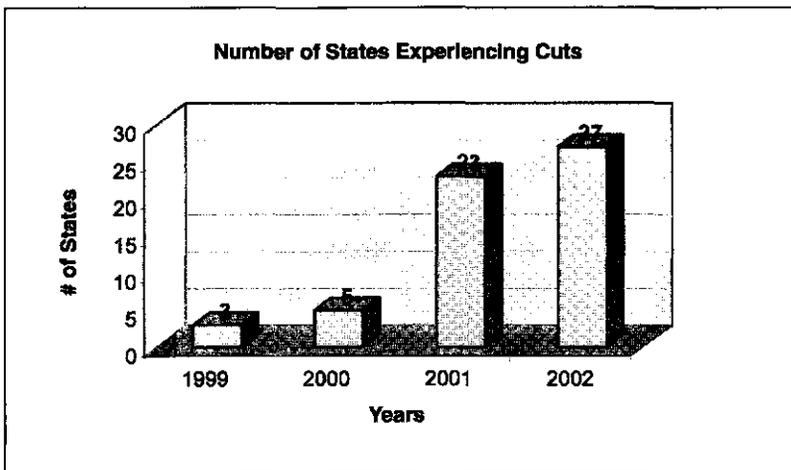
cuts on programs, personnel, schedules, equipment, operations, travel; and other issues. Figure 1 illustrates those states from which responses were received (shaded).

**Figure 1.** States from which responses were received



Not surprisingly, the trend for budget cuts increased over the past four years. While only three states reported cuts in 1999, twenty-seven or 54 percent reported cuts in 2002. Figure 2 shows the number of states reporting cuts for the past four years.

**Figure 2.** Number of states experiencing cuts over four years



Similarly, states reported recurring cuts over one to four years. Two states reported cuts for three years of the four and two reported cuts for all four years.

The number reporting cuts for one and two years was fourteen and sixteen, respectively. This is reflected in figure 3.

**Figure 3.** Number of states reporting recurring cuts

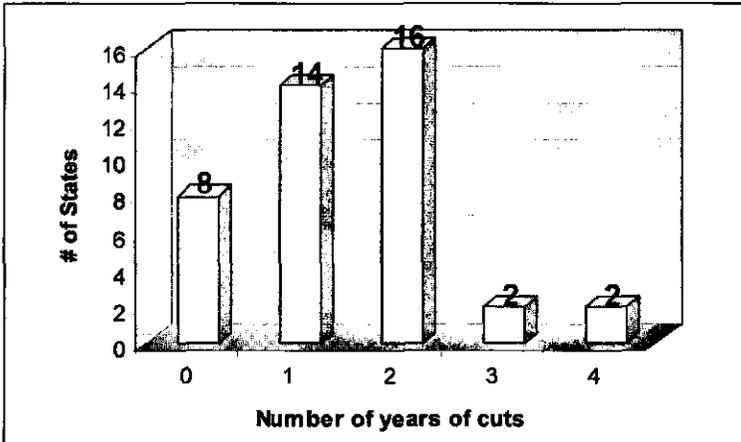


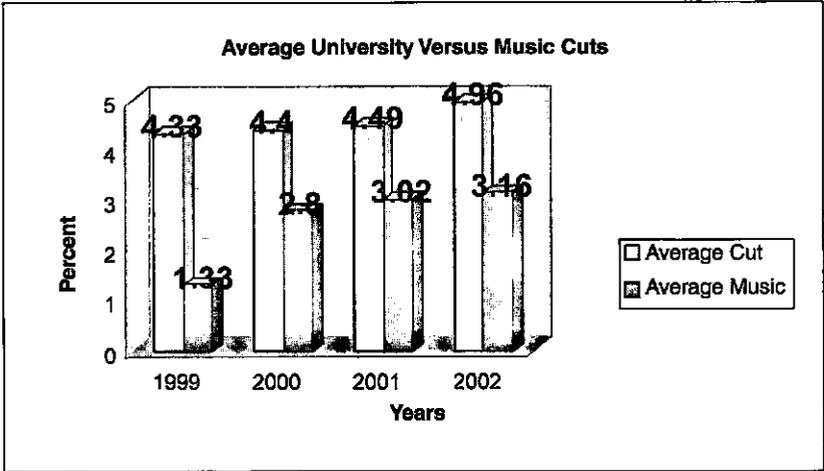
Figure 4 lists the states that have experienced budget cuts for zero, one, two, three, or four years. Plotting these data on a map reveals concentrations of one and two years of cuts in the mid-Atlantic, eastern, mid-western, and far-western states.

**Figure 4.** States reporting budget cuts for zero, one, two, three, or four years

0 Years	1 Year	2 Years	3 Years	4 Years
AR	CT	AZ	MI	HA
ME	FL	CA	MN	WV
ND	ID	DE		
NH	KS	GA		
NM	KY	ID		
VT	LA	IA		
TX	NJ	MD		
WY	NV	MA		
	NY	MO		
	PA	NC		
	RI	NE		
	SD	OK		
	TN	OR		
	WI	SC		
		UT		
		VA		

Further examination of the data reveals that, in nearly every instance, the percentage of budget cuts experienced by the music unit was less than the percentage experienced by the university at large (see figure 5).

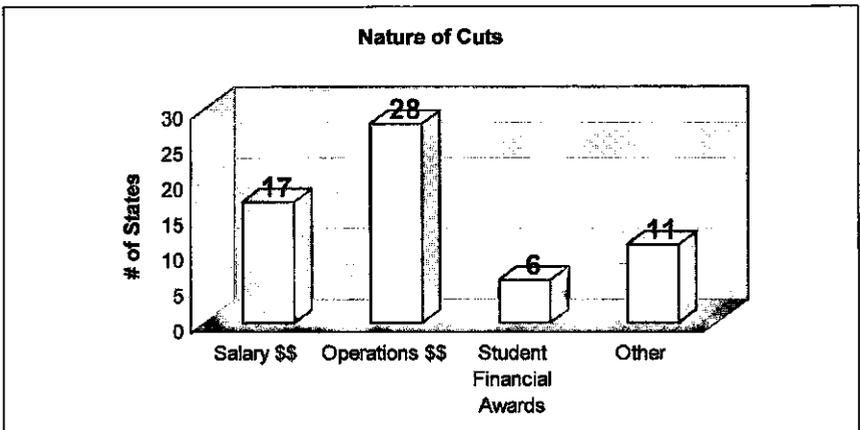
**Figure 5.** Average university cuts versus average music cuts



In describing this phenomenon, at least seventeen out of twenty-seven music executives reported some type of "protection" or "intervention" by an administrator farther up the chain of command; for example, dean, provost, or president. Although impossible to generalize with any confidence, this is no small indication of the level of support for music units on campuses around the country.

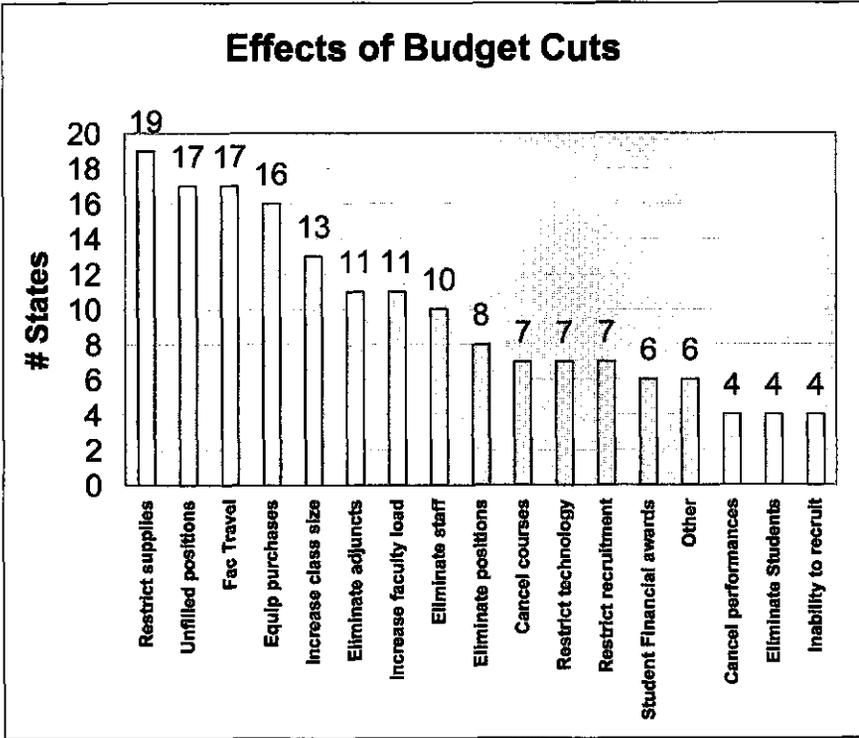
When asked about the nature of cuts, executives reported the greatest cuts in salary and operations dollars (see figure 6). Most of the responses in the "other" category also related to those two areas, for example, staff salaries broken out from faculty salaries and graduate assistant funds.

**Figure 6.** Nature of cuts



Immediate ramifications of these cuts were widespread (see figure 7). The greatest number of responses were: (1) restricted supplies, (2) unfilled positions, (3) faculty travel, and (4) equipment purchases. Further impact on instruction was caused by increases in class size, increased faculty loads, and elimination of adjunct faculty.

Figure 7. Effects of budget cuts to music units



Further responses from the survey indicated that music executives in many states expect additional cuts this year and next. For some, the uncertainty of budgets and the suspense of not knowing the extent of cuts until well into the school year are causing executives to spend considerable time examining programs and curricula and preparing contingency plans for the future.

## ADVANCED BUDGETING: SOME RELATIONSHIPS BETWEEN PROGRAM AND RESOURCES

RONALD D. ROSS  
*Louisiana State University*

Those of us who work at the National Association of Music Executives at State Universities (NAMESU) institutions have been discussing the new round of budgetary challenges for some time at our annual meetings. John Deal just gave us some updated statistics and “stories from the front.” Another telling statistic is this: one music department with which I am familiar had thirty-four full-time faculty lines as recently as four or five years ago; now it has only nineteen, almost a 50 percent reduction! Coping with severe budget challenges of this type has also been a topic of discussion at state music executives’ meetings and at NASM annual meetings, whether during informal conversations at breakfast or in the hotel hallways and corridors.

One of the many things I have learned in my almost thirty years of being a music executive and attending NASM meetings is that an endless and wonderful diversity of problems continuously confronts our almost-600 member institutions. There are also various means of addressing the issues many of us now face. Our survival instincts and our dedication to our disciplines are so well-honed that we will go to great lengths to assure the more or less continuous flow of resources needed to attract and retain faculty members, who will, in turn, attract and graduate generation after generation of ever more talented students. But, I’m sure you will be quick to admit, claims on those resources from our state legislatures (for those of us who work at state-supported institutions, and I used the word “supported” advisedly!) and from boards of trustees (for those of us who work at private institutions) have never been more intense. In our state, for example, health care and prisons now compete with education and other priorities for the appropriation dollar.

With these comments as background, I will share some thoughts on how we at Louisiana State University (LSU) are dealing with the challenge of maintaining—and, on a good day, enhancing—our ability to provide budget resources sufficient to our needs. As I prepared these comments, I posited three assumptions to serve as limitations to the topic.

- A focus on aspects of operating budget funding, not faculty salaries, equipment, or facilities.
- The inadequacy of college/university and/or state funding to support our music programs at reasonable levels.
- The need for music executives to be entrepreneurial and creative in identifying new and ongoing sources of funding sufficient to maintain and enhance program levels.

Immediately following is an outline (occasionally annotated) that sets forth LSU budget income categories, selected examples of financial aid fund sources,

and a couple of examples of how positioning the music unit for enhancement can have very positive consequences. Items I–VI are based on LSU School of Music current budget status and recent events. Item V includes selected predictions for the future that may be applicable to many of our units.

## **I. Selected Operating Budget Income Categories**

### *A. University Operating Budget*

- Students' Pay
- Faculty/Staff Travel
- Operating Services
- Telecommunications Services
- Supplies
- Opera Theatre
- Other:
  - Special Centers
  - Music Academy, Music Preparatory Program, Music Conservatory
  - Music Resource Center/Library

### *B. Performing Arts Fee*

- Guest Artists/Scholars [30 percent of total available funds]
- Student Ensemble Tours [30 percent of total]
- Opera [20 percent of total]
- Special Projects [20 percent of total]

### *C. Bands/Athletics*

- Salaries for three-full-time band directors, instrumental repair technician, and band secretary are shared by the School of Music and the Department of Athletics.
- Budgets for selected band graduate assistants, selected student assistants, and supplies are controlled by the School of Music.
- The Department of Athletics budgets the remainder of salaries, additional graduate assistantship funding, and all expenses for marching band and “pep band” trips to away games, basketball pep band, etc.

### *D. Ticket Income*

- Expenses for union theatre rental and crew costs require us to charge admission for large ensemble concerts and operas.

- Until recently, we maintained a surplus in this account, because we were requiring music appreciation students to buy an events package. Deteriorating student department in those concerts encouraged us, however, to discontinue requiring attendance by those students. Now, budget deficits in our ticket accounts are forcing us to reinstitute the requirement.
- Operas are expensive to produce. While the quality of our productions has never been higher, I cannot explain why patron support through ticket purchases has dropped off.

### E. *Special Events*

Two high-profile events—performances of the Verdi *Requiem* and Holst's *The Planets*—produced recently at the 2,000-seat Baton Rouge Downtown Centroplex have broadened our audiences significantly. These kinds of once-a-year blockbusters have the potential to increase ticket sales for other music concerts and productions back on campus.

### F. *Endowment Funds*

As dean, I spend 50 percent of my time in fund-raising and friends-raising endeavors. Most of the funds we raise are for specific capital projects (buildings) or named scholarships. Fortunately, there is an occasional gift with no strings attached or there are direct gifts to our development fund, both of which allow us some much-needed flexibility. This is how we have paid for computers and music instruments recently, as our equipment budget, such as it was, disappeared during budget cuts we endured in the 1990s.

### G. *Technology Fee*

A few years ago, the university's students, by special election, approved a \$75-per semester technology fee. Academic units submit proposals for grants from this fund. The School of Music has recently secured funds for technology instruments, computer labs, special research projects, percussion instruments, and a new orchestra shell for our 1,200-seat theatre from this fund.

## II. **Financial Aid**

### A. *State-Funded Student Scholarship Entitlement Programs*

A few years ago, the Louisiana legislature approved a tuition entitlement program for its high school graduating seniors. The funding now exceeds \$100 million annually. Patterned loosely after the Georgia HOPE Scholarship program, the Tuition Opportunity for Students (TOPS) is now available for almost 95 percent of freshmen now entering LSU. As a consequence of this new scholarship revenue stream, the School of Music now focuses its dedicated scholarship funding on out-of-state students.

## **B. Other Scholarship Funds**

The School of Music controls several endowed, named scholarships and has access to numerous music activity awards for its top ensembles. These funds supplement the TOPS program referred to immediately above.

## **III. Consequences of Being Chosen a “Center of Excellence”**

Four years ago, coincident with the arrival of our current chancellor, the university chose twelve academic units for priority enhancement. I was thankful that the School of Music was one of the “chosen twelve.” As a direct consequence of this program, the following improvements in our budget position have been realized:

- Enhanced Operating Budget
- Enhanced Graduate Assistantships
- Enhanced Publicity
- Protection Against Mid-year Budget Cuts

## **IV. Merging Programs to Enhance Budgets**

Also four years ago, the School of Music merged with the Department of Theatre (then one of thirteen academic units in the College of Arts and Sciences) to form the College of Music and Dramatic Arts. It was a rather natural marriage, since for over fifty years music and theatre had shared a building built in 1932—appropriately named the Music and Dramatic Arts Building. (In 1986, the music performance faculty occupied the “New Music Building,” leaving the academic music faculty and theatre faculty in the older building. The Music and Dramatic Arts building is slated for a \$21-million renovation, to begin in late 2003.) Instead of forcing budget economies on the new college, the university administration allocated \$500,000 in new, permanent funds over a three-year budget cycle. The School of Music received two-thirds of these new monies. We used the new funds for graduate assistantship enhancements, equity salary adjustments for our most vulnerable faculty (those whom other institutions were trying to lure away); and for several new faculty positions (including double bass and music education-technology). At a time when many of us view stable budgets as a positive development, the opportunity to access a half-million dollars in additional permanent funding was too good to pass up.

## **V. Summary and Conclusions**

- Our member institutions’ music unit budget resources can be found under an increasing variety of rocks and in crevices.
- Students and parents will have to fork over increasing amounts of tuition, technology fees, performing arts fees, and other user fees in the future.

- Resource-centered management may be viewed as a solution to our problems by central administration, but, to my knowledge, it has not been successfully implemented at many music schools.
- Because some of us will be more successful, more entrepreneurial, and more creative than others, there will probably be a greater turnover of music executives in the future than in the past.

# CASE STUDY: EFFECT OF BUDGET CUTS IN IOWA ON THE SCHOOL OF MUSIC

KRISTIN THELANDER  
*University of Iowa*

Many of our institutions have experienced serious budget cuts in the past two years. State institutions have seen reduced state support, and both private and public institutions have suffered from the declines in the stock market and the erosion of endowed funds. Iowa seems to have had the dubious distinction of leading the way in terms of severe budget shortfalls in the state; our state announced serious budget deficits during fiscal year 2000, when many other states were still experiencing the good economy of the 1990s.

This afternoon I will give you an overview of the budget situation in the state of Iowa as it relates to the support of the three state-supported Regent institutions and review the policies and priorities that have guided the University of Iowa in its reaction to the budget cuts it has experienced. Our School of Music is a unit within the College of Liberal Arts and Sciences, but we have received a great deal of protection from debilitating budget cuts because of the priorities of the college.

State appropriations for the University of Iowa currently account for less than 17 percent of its total sources of revenue. Our state appropriations for last year (FY02) were reduced by \$42 million; this amounted to a budget cut of nearly 12 percent to the University of Iowa. In fact, the three Regent institutions lost about \$82 million from their state appropriations—this was the equivalent of the University of Northern Iowa's entire state-appropriated budget. For this year (FY03) we lost an additional \$14 million—nearly 4.5 percent on top of the previous 12 percent.

Budget cuts to the University of Iowa last year were handled by:

- Eliminating more than seven hundred employee positions in the three Regent institutions
- Increasing class sizes and reducing course offerings
- Closing and consolidating some academic programs
- Reducing student employment
- Cutbacks in building repairs, delay of building projects, cuts in spending for supplies and equipment

At the same time, tuition has increased dramatically, with a 9.9 percent increase to in-state tuition for FY02, 18.9 percent increase for this year, and now a 17.5 percent increase has been approved by the regents for next year. Obviously these increases do help to offset the cuts.

University of Iowa budget decisions have been guided by certain principles:

- No across-the-board cuts
- Protection of the four-year graduation plan for most majors

- Maintenance of a prescribed level of available financial aid for students
- Development of a 3 percent pool for salary merit increases for this year

The College of Liberal Arts and Sciences, which has more than six-hundred tenure-track faculty and forty-seven departments, has lost twenty-six tenure-track faculty lines, half of its budget for visiting faculty, fourteen staff lines, twenty Teaching assistant (TA) lines, and 25 percent of its general expense budget. The college reduced the number of hours required for graduation from 124 to 120, cut three-hundred course sections and increased class sizes. The college is committed to maintaining faculty travel, support for research, and creating a competitive salary structure, even if some vacated faculty lines cannot be replaced.

In spite of the huge cuts that the university and the college experienced, the School of Music has not suffered greatly from budget cuts. I believe that the dean's commitment to the performing arts and the importance of the arts in liberal education has helped us weather the storm.

In the summer of 2000 we formed a Division of Performing Arts, which includes the departments of theatre and dance, the School of Music, the Performing Arts Production Unit, and an arts outreach unit called ArtShare. The formation of this division within the College of Liberal Arts and Sciences has been discussed for two years, and the dean definitely wanted to see it happen. Many of you know David Nelson, who became the director of the new Division of Performing Arts, and I became the director of the School of Music at that time. The purpose of the Division of Performing Arts is to foster interdisciplinary collaboration among the faculty and students in theatre, dance, and music, and to heighten public awareness of the excellence of these units. I believe that our organization into the Division of Performing Arts has helped us a great deal in the two recent years of budget cuts. Every success that we have brings honor to the college, and the dean has made her commitment to the division very public. In turn, we have taken every opportunity to invite her to our events, make our needs for faculty lines and equipment known to the college, and contribute to the college's strategic plan.

Now I would like to talk about a few of the specific challenges we have faced recently and some ideas that have worked well for us.

- We have actually experienced only two specific budget cuts, and both of these were from university sources other than the college: (1) although our TA budget from the college has not been touched, a smaller budget for research assistants (RA) from the Graduate College was reduced by \$32,000—a loss of four quarter-time RAs; and (2) we lost \$14,000 in university support that was a subsidy for our cost of renting the large university concert hall for symphony concerts and occasional other major ensemble concerts. There really was nothing we could do about the cuts to the RA budget, so we did lose the four quarter-time RAs.

Because of the loss of support for the concert hall rental cost, we implemented a ticketed subscription series of symphony orchestra concerts. The series has generated quite a lot of support, particularly once we educated our constituents

(to the extent possible) about why we needed to start charging for tickets. We explained to all who asked (including local newspapers) that we had lost this funding and that the only choices we had were to have the orchestra perform in our seven-hundred-seat recital hall or charge admission to help defray the considerable cost of renting our university concert hall. With excellent marketing of the symphony concerts, we have not lost any audience size, and I think we have actually generated excitement about the season and its artistic importance.

At the same time, our dean is trying to fight the university powers-that-be to see if we can get the exorbitant rental costs reduced somewhat. If we have success in this regard, it will help even more.

- In a related issue, the cost of our opera productions in the large concert hall has been extremely high because of the high rental costs, and we are starting to produce at least some of our operas in our own (seven-hundred-seat) recital hall, with no rental cost.

- University-wide budget reductions have forced the college to reduce the number of tenure-track faculty positions; at the same time, nonrecurring budgets for visitor lines have been reduced. I have had tangible success in demonstrating to the dean that we have coherent priorities in regard to the replacement of tenure-track faculty. Because of several early retirements and other losses, we have had an unusual number of lines filled by visitors in the past couple of years. By articulating our priorities and showing a willingness to wait for some replacements while explaining the need for other crucial tenure-track lines, we have had an inordinate number of tenure-track searches approved by the college. We are currently conducting four searches and an “opportunity hire,” when the total number of searches for the college is only forty-three.

- The college has asked all departments to increase class sizes wherever possible. Our jazz professor proposed increasing the size of his Jazz History class from fifty to three-hundred students. The college was thrilled with the prospect of such a large general education class. Our proposal included discussion sections led by TAs, and we were awarded six *new* quarter-time TA positions for the class. Interestingly, the large class will only be taught in the spring semester, so this fall, these six new TAs are helping out in expanded offerings in improvisation classes. These same six students are a tremendous boon to the jazz program, of course. This has been a win-win situation for everyone.

- The college has increased cooperation with the Division of Continuing Education and has encouraged departments to work with the division to develop course offerings in the Saturday & Evening program. The advantage for departments is that the Saturday & Evening program pays for instruction directly to the instructor, thereby removing courses from department instructional budgets. I have recently worked out an arrangement with a adjunct theory instructor to teach a Fundamentals of Theory course for non-majors in the evenings next year, both semesters, which will be paid for by the Saturday & Evening program. This course will be removed from the list of theory courses that we must cover. This is going to relieve some pressure on our faculty and TA resources in theory.

- We lack an equipment budget. Each year we have had the opportunity to submit equipment requests to the college. We have had good success in asking for very large items, rather than many small ones. I also submit the list of instruments that we need, but I indicate that the School of Music will attend to these needs. For example, two years ago we got new Wenger musician chairs in the choral rehearsal room, last year we got all new musician chairs in the band/orchestra rehearsal room, and this year we are getting fixed auditorium-style seats in the two-hundred-seat recital hall. I believe the request for recital hall seats this year was successful because we had presented a plan for the renovation of the recital hall, and we had saved up a large chunk of money for other parts of the renovation.

At our school, we have an approved course fee for applied lessons, and only about one-third of these fees have been returned to the School of Music budget. Two years ago, I proposed increases to the applied fees, with a bargain with the college that we would receive the *entire* amount of the *increase*. This amounts to an additional \$30,000 per year, which will be used to purchase and repair instruments and support applied music.

- Finally, we are in increasing need of private and alumni financial support, both for discretionary funds and for endowed funds for scholarships, opera support, and so on. Another benefit of the formation of the Division of Performing Arts was the creation of a Foundation Development officer position; one-half of her job involves fundraising for the Division of Performing Arts. I am working very closely with her, and it is clear to me that fundraising is going to be increasingly essential to our future.

I hope these comments and ideas might be of some use to you as you face similar budget constraints and challenges.

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## MEETING OF REGION EIGHT: APPLICATIONS OF TECHNOLOGY IN MUSIC INSTRUCTION

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### USING TECHNOLOGY TO ENHANCE COLLEGE MUSIC EDUCATION

ALISON P. DEADMAN  
*East Tennessee State University*

The September 2002 edition of the *Music Educators Journal* is a special focus edition on “Changing Perspectives in Music Education.” It explores five pertinent areas: philosophy, multiculturalism, psychology, technology, and advocacy. Michael Mark contributed an article to this journal that reflects on the major issues in American music education in the last half of the twentieth century—a period he characterizes as being of self-discovery, growth, and development. His comments on technology are pertinent and worth quoting here:

One of the major factors that drive innovation in music education practices is new equipment, in this case, technology. Throughout the second half of the twentieth century, technology continually evolved to levels that could not even have been imagined a few years earlier. . . . Technology has affected every music educator in one way or another and is likely to have even more influence in the future.<sup>1</sup>

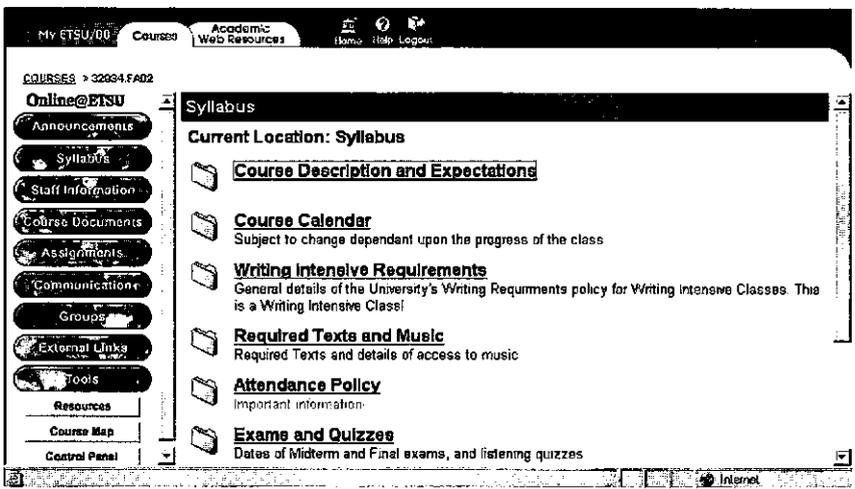
As I visit different college campuses for various conferences and talk with colleagues from across the country, I cannot help but notice that colleges and universities are finding funding to provide technology in the classroom—often in the form of specially designated “technology classrooms.” It is not uncommon for faculty members to be consulted when these classrooms are being constructed or refurbished. However, music faculty members in this position are often faced with several problems: First, in order to request hardware or software, faculty members have to know what is available. Second, even if they know what is available, the application of general hardware and software to music per se is rarely made—mostly because those selling and advertising the products do not have a knowledge of current teaching methods in music, which can differ significantly from those in other disciplines.

I firmly believe that incorporating technology in music courses can enhance both the learning and the teaching experience. In this paper I will discuss three non-discipline-specific tools (the Blackboard course delivery system, Microsoft PowerPoint, and Smart Technologies Inc.’s Smart Board/Smart Sympodium) and their application to the music curriculum.<sup>2</sup>

## Course Delivery System

A course delivery system (the examples here are taken from Blackboard Inc.'s Blackboard system, the particular system used by my institution) is an invaluable tool, as long as we remember what it is—a framework or navigation system—a single place, available twenty-four hours a day, seven days a week for us and our students to access materials we choose to associate with our class, for example, text documents, graphics, and other multimedia files. The system does not require us to learn complex HTML programming. Class sites can be made secure and only available to students enrolled in the class to which the website relates. This is of particular concern where copyrighted material is involved. Course delivery systems are typically adopted by an entire campus or larger unit and are made available to all disciplines. The advantage of a campus- or system-wide delivery system is that students and faculty do not have to familiarize themselves with a different navigation structure for each class. In Figure 1 you can see a page from one of my music history class Blackboard sites—the basic navigation buttons on the left hand side of the screen are each designated for a specific area of the course.

Figure 1. The navigation buttons are on the left hand side of the screen.



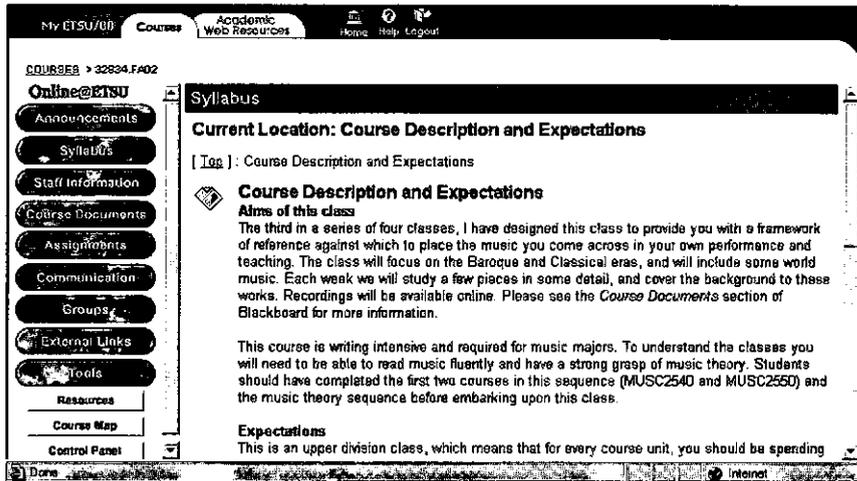
In music classes we tend to use three different types of materials: text documents, music notation, and sound recordings, all of which can be placed within a course delivery system for use by students for individual study and by faculty member in the classroom.<sup>3</sup>

### *Text Documents*

We use two types of text documents in our classes—those we write ourselves, and those written by others. Course delivery systems have basic text ability,

which allows one to type a text document straight into the system or import a document from a word-processing program. The organizational hierarchy mimics the file and folder hierarchy that we are all used to from the Windows or Macintosh operating systems. The right-hand side of the screen in figure 1 shows the syllabus for a music history class, organized by the instructor into folders. Notice that the first folder is entitled "Course Description and Expectations." Figure 2 shows the contents of the "Course Description and Expectations" folder.

Figure 2. The "Course Description and Expectations" folder.



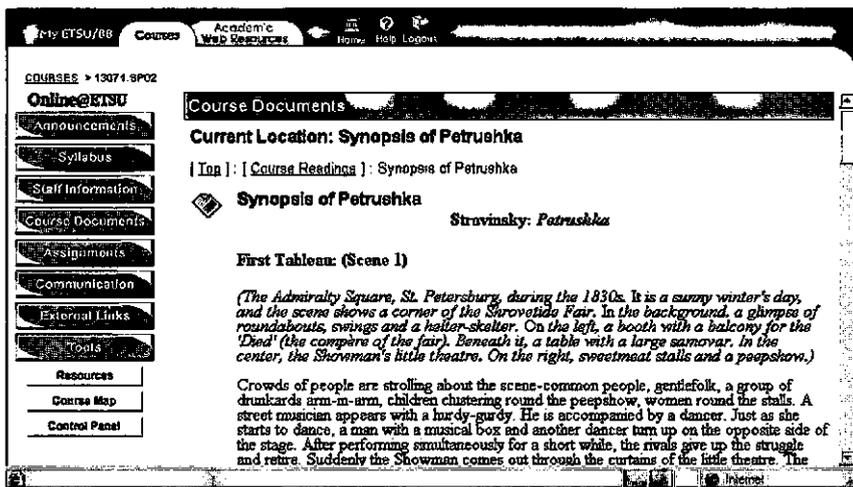
Placing your syllabus and assignments sheets online means that students cannot misplace or completely lose these vital pieces of information, and there are many other advantages to placing text documents online. A syllabus usually contains some sort of course calendar, which may need to be modified as the semester advances and the class progresses more quickly or slowly than you had envisioned, or some unforeseen conflict arises preventing a particular scheduled class activity. Not only does a course delivery system allow you to make that modification on the online "master copy" mid-semester, you can easily place an eye-catching announcement on your Web pages, and notify every student in your class by e-mail of the change with a single click of a button.

Your use of text documents need not be limited to syllabus and assignment sheets. If, like me, you prefer to supplement the textbook you use in class with material drawn from varied sources (or even do away with a text book, as I do when I teach twentieth-century music), placing reading material online allows both you and your students to access it at any time of the day or night, unlike the standard library reserve, which can only be viewed by one person at a time during library hours. Of course, you still need to abide by copyright laws and should check with your university/college legal specialist for compliance with

your institution's policies. You can place readings online in four ways: as an image file, as a text file, as an Adobe Acrobat file, or via a link to another delivery system.

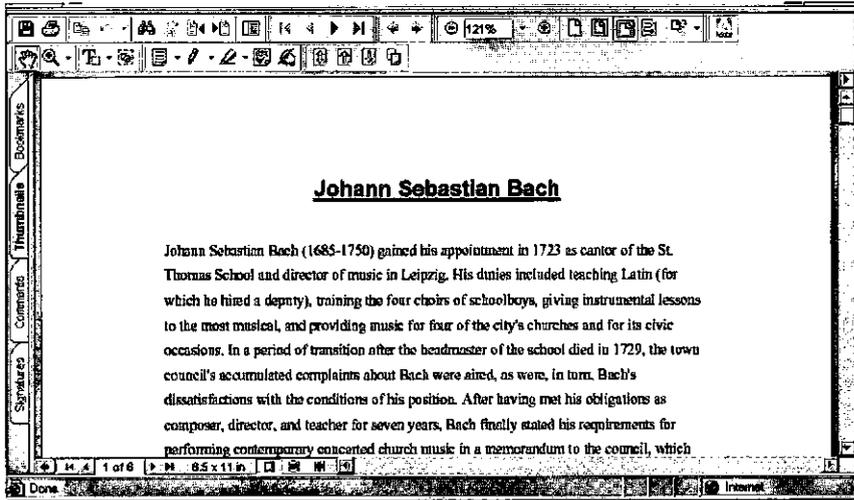
Scanning each page as an image file and placing the images in sequence on your Web page is one of the easiest ways to put a reading online, but its disadvantage is that the text can appear "fuzzy" on the screen, and web-pages that contain many image files can take a long time to download. This is particularly frustrating for students who are trying to access the material on a slow dial-up connection. A more satisfactory result can be obtained by scanning your material using Optical Character Recognition (OCR) software (most scanners come with OCR software) and formatting it in a word-processing program. This is more time consuming, and musical examples, tables, and illustrations in the text still need to be scanned and inserted as images. However, the finished product is much more reader-friendly, as can be seen in figure 3.

Figure 3. A text document placed directly into the course delivery system.



Many students and faculty (myself included) prefer to read material from a printed page rather than from the computer screen. If one prints out a reading placed online using the method described in the previous paragraph, one soon realizes that the product is not "printer-friendly." A simple and quick solution to this problem is to take your word-processed version of the reading and place it into Adobe Acrobat, an inexpensive program that allows you to place a document online while maintaining the pagination of the original electronic format (e.g., your word processing document). Adobe Acrobat can convert files created with any program to a format that can be easily accessed by your students using the free Adobe Acrobat Reader<sup>4</sup> (see figure 4).

Figure 4. A text document presented online in Adobe Acrobat Format.



The fourth way to incorporate articles and books in your class is actually the easiest for the instructor. Many journals are now available in electronic form, and some are only available in this format. Many electronic books are also being made available, and the need to scan one's own material may soon be a thing of the past. It is a simple matter to list the full citation for a journal article or electronic book on your Web page, accompanied by a link to your library's e-journal/electronic library web page or even to the article or book itself. You should check with your university/college librarian about your institution's subscription to e-journals, electronic versions of "paper" journals, and electronic libraries.

### *Music Notation*

If text documents were all a music professor had to worry about, life would be simple, but we spend a good proportion of our time dealing with music notation. As with text documents, there are several ways to incorporate musical notation into a course delivery system: as image files, as a Web page created with proprietary software, as a scan created using a music recognition software that works with proprietary software, or as a link to a preexisting electronic format.

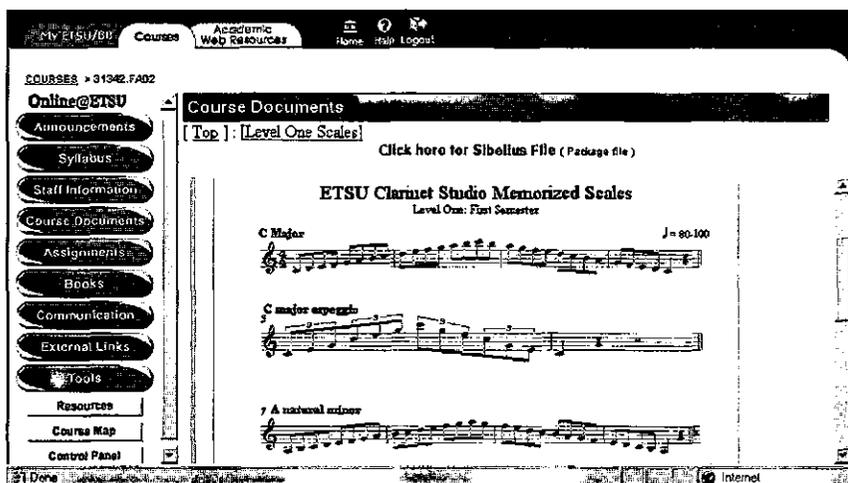
Scanning pages of music and saving them as image files is relatively quick and easy, but it has the same disadvantages as using this method for text—the notation can appear fuzzy on the screen, and files that contain many images take a long time to download.

Not so long ago, creating files with proprietary software was rather a daunting task. The good news is that music notation software is becoming increasingly user friendly, and the two main programs, Finale and Sibelius, have the ability

to save documents for viewing and hearing online (students can view the files with a free browser plug ins).<sup>5</sup> Coda Music, the makers of Finale, also has available as a free download a notation program called Finale Notepad. Much less sophisticated than the full version, Notepad is nonetheless able to provide basic notation, and it is a useful tool for students who do not own Sibelius or Finale but would like to (or are required to) hand in printed theory assignments or musical examples in history and analysis papers.

While using a notation program to create an entire score of an orchestral work can be excessively time consuming, there are plenty of other instances where the ability to create one's own material is particularly useful. My Blackboard site for my applied clarinet students contains the scale requirements for each semester that the student studies with me, presented in music notation, complete with

Figure 5. Music notation used within a course delivery system.



articulations and tempi (see figure 5). Other applications of this technology that I use in my studio are for orchestral excerpts and memorization and transposition exercises. Applications in music theory are perhaps more obvious, while in music history, I use music notation in some of my assignment sheets (see figure 6)—this particular example has taken the short music notation example (created with Sibelius) and saved it as an image file before incorporating it into a text document.

Teachers of music history and of form and analysis frequently have their students consult entire scores. While Optical Score Recognition software is not as advanced as its text equivalent, it has improved significantly in the past few years and is becoming a viable option for those of us who use full scores in our classes, either in place of or as a supplement to a course anthology. Neuratron's Photoscore<sup>6</sup> works with Sibelius, allowing one to scan a score into Sibelius, edit it, and then place it online. While I do not recommend using this option for a

Figure 6. Music notation used within a text file.

**Assignment 1: modes**

Assignment 1: Modes In order to show yourself a suitable candidate (novice) for life in the medieval monastery, you need to demonstrate your familiarity with the musical modes.

Mode 1 (Dorian)

Final      Confinal      4th      5th

- Using the above as an example, write out modes 2-6, indicating the final, confinal, arrangement of 4ths and 5ths, tones and semi-tones. Remember: The final and confinal occur in different places in the plagal (even-numbered) modes!
- Choose any one mode other than mode 6 (Hypomixolydian) and write a modal formula, complete with text that begins with the number of that mode (see Sarah Fuller, p. 29, No. 3b for an example). Remember:  
To keep within the range of the mode in question To confine yourself to mostly

large score that you will only consult once, if you intend to use the work the next time you teach the course, it can be a worthwhile investment of time.

Electronic musical scores are not as readily available as electronic books and journals; however, they do exist. One of the most significant collections is part of Indianan University's Variations Project.<sup>7</sup> This project includes a collection of public-domain scores that encompass opera, orchestral, choral, vocal, chamber, and piano works. Anyone can access this collection on the Internet, and its easy-to-use interface makes it particularly attractive (see figure 7). For small universities and colleges with limited collections of scores, this can allow your students to study music otherwise unavailable to them.

### Sound Recordings

In my experience, students love the convenience of online sound recordings compared with the traditional method of placing a sound recording on reserve in the library. The advantages are similar to those outlined for class readings. Having sound recording and score available in one place facilitates score study combined with listening. I use the free Real Producer (basic) to create my sound files, which my students access using the free RealOne Player.<sup>8</sup> Sound files can be placed directly in a course delivery system; however, I place mine on a server that is running the Real Server application and place a link to them on my Blackboard pages. The Real Server application permits me to stream the audio and to optimize the sound file for two different modem speeds simultaneously. As many of my students want to access material from home on dial-up modems, I optimize sound files for both 28K and 56K modems. The material can still be accessed from cable or T1 connections, but if optimized for these faster connections, access on dial-up modems would be difficult at best.

Figure 7. A score from the Variations Project.

The image is a screenshot of a Microsoft Internet Explorer browser window. The address bar shows the URL: <http://www.dlib.indiana.edu/variations/scores/bee7451/index.html>. The page content is divided into two main sections. On the left, there is a navigation menu for the 'William and Gayle Cook Music Library Indiana University School of Music'. It lists 'Ludwig van Beethoven Fidelio' and includes a 'CONTENTS' section with a 'Beethoven' link. Below this, it lists 'Act I' and provides links to 'Score II Duet: "Jetzt, Schatzchen, jetzt sind wir allein"' and 'Bris 2 Aria: "O war'nb rechen'". On the right, the main content area is titled 'Page 3' and displays the beginning of a musical score for 'Ouverture zu der Oper Fidelio Op. 72' by 'L. van Beethoven.'. The score is marked 'Allegro' and features staves for Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in E-flat, and Trumpet in B-flat. The score begins with a key signature of one flat and a 2/4 time signature. The browser's status bar at the bottom indicates '(6 items remaining) Downloading picture http://www.dlib.indiana.edu/variations/scores/bee7451/sco10017.g...' and 'Unknown Zone'.

Many libraries and music departments have collections of LPs that are fast becoming obsolete or are wearing out, while the CD collections are not always able to provide the breadth or scope of the works available on LP (especially in smaller colleges with limited budgets for building CD collections). Creating Real audio files from CDs is very simple, as you simply place the CD in your computer's CD Rom tray and begin using Real Producer. However, it is also relatively simple to create audio files from an LP or cassette player. All you need is a cable that will connect your LP/cassette player's output jack to your computer's sound card. You then proceed to create Real audio content in the same way that you do when recording from a CD.

When studying opera, I like to use video recordings in my teaching. RealOne Player has the ability to play video as well as audio content, and this content can be made using Real Producer on a computer that is connected to a VCR (if regular VHS tapes are being used) or to a DVD player. If your students largely access material using slower dial-up modems, it may be advisable to make a version available without video content, as this takes more time to download/stream.

An interesting new music-specific software package is ECS Media's TimeSketch Editor Pro.<sup>9</sup> This program allows you to combine sound recordings and listening guides in a format that can be placed online and viewed by students using a free download. I have not yet fully explored its possibilities, but this program looks as if it may be a useful tool.

## Microsoft PowerPoint

Material incorporated into a course delivery system is primarily intended for the student to access and use individually. I wish now to turn my attention to a tool that is of more use in the classroom. Many professors already use PowerPoint in the classroom, and I do not intend to discuss the general procedures for using this software. Rather, apart from a few general comments, I will focus on incorporating material that can make music-specific presentations more informative and memorable. In ways that are similar to the course delivery system, PowerPoint is a framework within which you are free to place discipline specific information. I will discuss the use of basic text, pictures, historical maps, and manuscripts to enhance the presentation.

### *Text*

It has been my experience that where text is concerned, “less is more.” If one confines oneself to listing names, dates, and words that might be unfamiliar to one’s students, the students will spend more time listening to your exposition than trying to copy down all the information on the slide. For similar reasons, I have found that animating the slides so that only one point appears at a time helps students to focus on what you are saying rather than frantically trying to copy down every word on the slide and then finding they have no idea what you are saying. Students who have problems taking notes in class have appreciated my making the PowerPoint slides available via the course delivery system before class so that they can print out a hard copy and make additional notes on their printout.<sup>10</sup>

### *Pictures*

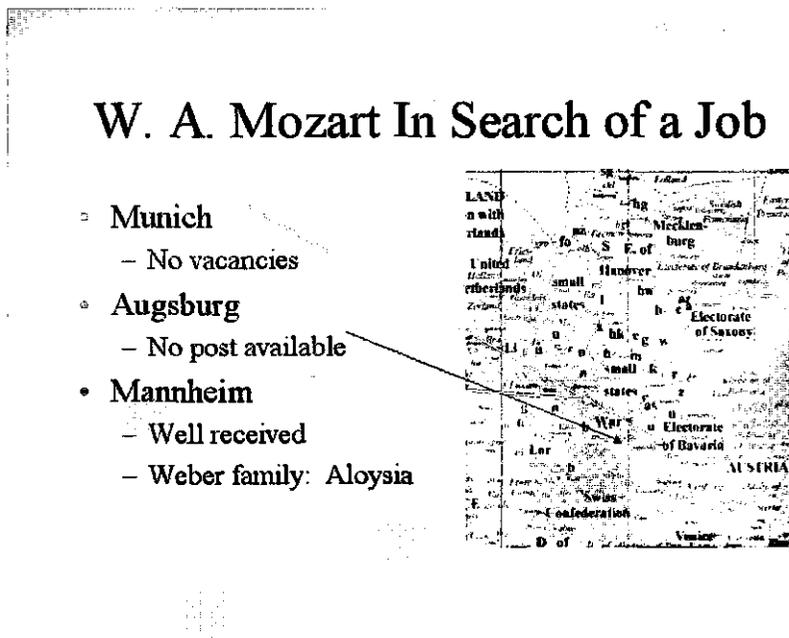
Appropriate pictures can make your presentation come to life. I particularly enjoy finding portraits of composers, photographs of their birthplaces, and other relevant material. There are numerous printed and electronic sources, and of course, you can always use your own photographs of composer’s birthplaces or visits to other relevant sites.

### *Maps*

In music we often deal with countries other than our own, and many of our students do not have a clear grasp of where places are within these countries today, let alone during the Renaissance or Baroque periods. I particularly enjoy incorporating historical maps into my PowerPoint presentations. Many historical maps are available online, and the University of Texas’s Perry-Castaneda Map Collection, as well as providing a collection of digitized historical maps, has a wonderful list of links to other sites providing digitized historical maps.<sup>11</sup> Particularly useful to the music history/appreciation professor is Christos Nüssli’s *Atlas Historique Périodique/Periodical Historical Atlas*. This is a collection of political

maps of Europe available in either French or English, one map for every 100 years from year 1 to 2000. While these colorful maps are available online, to obtain a resolution that is high enough to crop the maps and enlarge them to show a particular area (for example, figure 8 shows one of Mozart's journeys) one needs to purchase the very reasonably priced CD Rom version.<sup>12</sup>

**Figure 8.** Mozart's journey on a historical map of Europe.



### *Manuscripts*

Those of you lucky enough to have large research libraries at your institution may have access to manuscripts and good quality facsimiles. However, even if you do not have a research library on your doorstep, students can still view manuscripts in all their glory from some of the major libraries across the world. The Library of Congress has several online exhibits, for example, the images from the Bibliothèque Nationale de France contain some useful images, although only one music manuscript. A richer source for music manuscripts is the Library of Congress's Vatican exhibit,<sup>13</sup> the music section of which, "From Gregorian Chant to Opera's Origins," contains digitized images of a varied selection of music manuscripts in the Vatican collection. A more historically specific collection is the Bodleian Library's digitized images of the Worcester Fragments.<sup>14</sup> It is worth checking the Web pages of the major national and international libraries for information on new exhibits.

# Smart Board/Smart Sympodium

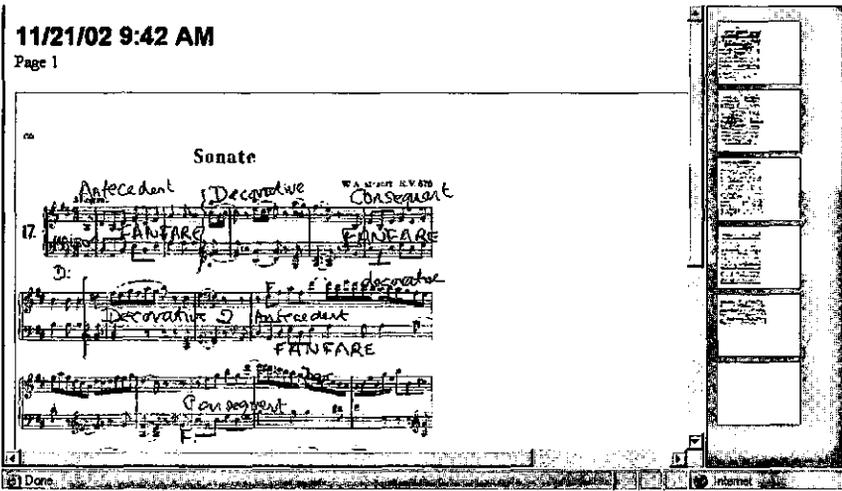
Many technology classrooms are equipped with a Smart Board (an interactive whiteboard) or the newest version of the technology, a Smart Sympodium. Both of these systems fulfill the same goals; they are simply operated in slightly different ways. What appears initially as a plain projection screen or whiteboard is actually far more, allowing one to save handwritten text and annotations.

As a projection screen, the Smart Board/Sympodium is touch-sensitive, allowing one to leave the computer keyboard or mouse and advance a PowerPoint presentation, or scroll down a text file, simply by touching the screen. This is particularly useful in situations where you do not have the use of a remote mouse—a device that also allows you to move away from the computer.

As a whiteboard, the Smart Board/Sympodium allows you to write and erase by hand in four colors, just as one would on a standard whiteboard, but with the added advantage that one can save whatever notes or diagrams one has created as a Web page, meaning that students can concentrate on the activity at hand rather than worrying that they might not have written down every single thing on the board. For this reason, I find the Smart Board, when used in its whiteboard function, to be particularly useful for in class brainstorming activities.

Useful as these two features of the Smart Board/Sympodium are, the most exciting possibilities for teaching music arise when they are combined. Any image projected on the Smart Board from the computer can be annotated by hand, just as one might write on a whiteboard. You can project staff-lines and have instant “manuscript paper,” digitize a theory or music fundamentals exercise and complete it in front of the class, or project a musical score and annotate the harmonic progressions of the major part of the formal structure. Figure 9 shows

Figure 9. Annotations made to a score using the Smart Board.



a score that my students and I used and added annotations to when we were looking at the contrasting musical styles used by Mozart in a single theme. These annotations were made in class and then saved to a server. Students access them via a link placed by me in my course Web pages.

I am sure you all remember the novelty of being asked to write on the chalkboard in elementary or junior high school. While college students are usually not forthcoming when the professor asks for volunteers to write on a standard whiteboard, give them the chance to come and find the beginning of the recapitulation or to write a chordal analysis of the first four measures of a score displayed on the Smart Board, and you may be surprised by the number of eager hands raised in anticipation!

I would like to conclude with a few words of advice for those of you who are thinking of starting to use technology in your teaching. My first piece of advice will sound familiar to all those who work regularly with technology. Please remember it is not infallible. Unfortunately, there will be a time when you want to access material from the server and it is undergoing emergency maintenance, or some connection between your computer and another piece of equipment fails. You need always to be prepared with a backup plan should the technology fail. I try to carry a zip disc containing all the sound recordings and PowerPoint presentations for a class with me, just in case the server is down at the critical point in the class. I constantly need to remind myself of my second piece of advice: do not try to do everything all at once. It is very easy to be overambitious and find, half way through the semester, that you do not have the time to place all the materials online that you have promised your students. Placing your syllabus and assignments sheets online may be quite enough for your first semester, perhaps adding some digitized sound recordings the next, and so on. The most important thing is to enjoy what you are doing, and your students will enjoy it with you.<sup>15</sup>

### Endnotes

<sup>1</sup>Michael Mark, "A Dynamic Half Century for Music Education: Reflecting on Major Issues in American Music Education in the Last Half of the Twentieth Century Can Help the Profession Plan and Make Decisions for the Future (Special focus: Changing Perspectives in Music Education)," *Music Educators Journal* 89 (September 2002): 17(2).

<sup>2</sup>More information on these delivery systems can be found on the Blackboard Inc. website: <http://blackboard.com>; and <http://www.microsoft.com/office/powerpoint/default.asp>; The Smart Board Symposium is a new refinement of the Smart Board technology that has been available for several years. More details are available from <http://www.smarttech.com/index.asp>.

<sup>3</sup>Web-base delivery systems are subject to copyright law. You should check with your institution's legal advisor to make sure your use of material complies with copyright laws.

<sup>4</sup>Adobe Acrobat Reader can be downloaded from: <http://www.adobe.com>.

<sup>5</sup>More information about Finale and Finale Notepad is available from Coda Music Inc., <http://www.codamusic.com> and about Sibelius from <http://www.sibelius.com>.

<sup>6</sup>Details available from: <http://www.sibelius.com/products/photoscore>. Photoscore Lite is bundled with Sibelius, but if you intend to scan complete sources, I recommend using the "Pro" version.

<sup>7</sup> Scores from Indiana University Variations Project are available at: <http://www.dlib.indiana.edu/variations/scores/>.

<sup>8</sup> Both are available from <http://www.real.com>.

<sup>9</sup> Information available at: <http://www.ecsmedia.com/indivprods/tseditor.shtml>.

<sup>10</sup> Although PowerPoint lets you save your material “as a Web page,” this is not entirely satisfactory, as different browsers and operating systems can garble the information. I recommend placing the material online in its original PowerPoint format and having those of your students who do not have PowerPoint on their machines download the free PowerPoint viewer from: <http://office.microsoft.com/downloads/2000/Ppview97.aspx>.

<sup>11</sup> Available at: [http://www.lib.utexas.edu/maps/map\\_sites/hist\\_sites.html](http://www.lib.utexas.edu/maps/map_sites/hist_sites.html).

<sup>12</sup> Available at: <http://www.euratlas.com>.

<sup>13</sup> [http://www.ibiblio.org/expo/vatican.exhibit/exhibit/Main\\_Hall.html](http://www.ibiblio.org/expo/vatican.exhibit/exhibit/Main_Hall.html).

<sup>14</sup> <http://www.bodley.ox.ac.uk/dept/scwmss/wmss/medieval/mss/lat/liturg/d/020.htm>.

<sup>15</sup> An electronic “handout” for this presentation, in that contains the URLs to all Web resources mentioned here and some additional sites is available at <http://www.etsu.edu/music/faculty/deadman>.)

# THE ELECTRONIC PERFORMANCE MIRROR: A REFLECTIVE MODEL OF ASSESSMENT IN MUSIC AND HIGHER EDUCATION

ROOSEVELT ORINTHAL SHELTON  
*Kentucky State University*

The Electronic Performance Mirror (EPM) is an interactive portfolio system of performance-based student assessment. It integrates reflective processes, technology, information processing and delivery applications, and Web-based or Web-enhanced course applications into both linear and nonlinear pods. I initially implemented a portfolio standard into my courses twelve years ago. This first initiative was rather crude and represented a simple chronology of course assignments, materials, and notes. Over a period of semesters, it expanded to include student-constructed statements of philosophy, biographical information, and what I characterized as *anecdotal reflections*. Students were required to reflect upon various course activities and provide an essay that detailed those reflections. The term *anecdotal* was primarily employed to alleviate student anxieties associated with the reflective process.

A subsequent expansion of my portfolio standard resulted from the mandates of the university's Department of Teacher Education. Although I continued to employ reflective processes as a means of student-based assessment, the portfolio system remained a crude and difficult-to-manage plastic and paper compilation, rather than a true record of student growth. Issues related to maintenance, dissemination, and storage represented additional deficiencies of that system. The EPM represents the logical evolution of those earlier systems.

## **What Are the Benefits of the EPM?**

Four significant benefits of the EPM are:

1. its foundation of reflective assessment;
2. its level of interaction;
3. its portability;
4. its accessibility.

The process of reflection serves as the foundation for the performance-based assessments that comprise the EPM. Reflective assessments (the Reflective Observation and Checklist of Standards, or ROCS) are metacritical activities and focus on the processes, knowledge, attitudes, and skills that are necessary for mastery of the specific curricular content. ROCS activities and assessments require that students focus on much more than the outcome of any given curricular activity. They must also examine and reflect upon the specific conditions and events that contributed to the given outcome. Moreover, ROCS gauge student

achievement based on the performance of specific tasks and the selection of work over an extended period of time.

ROCS activities are correlated with an extensive conceptual framework, which specifically details student competencies. Assessments and work samples are organized into pods, which are categorical and represent partial evidence of student competencies and proficiencies. The activities facilitate a level of interaction that includes student-based self-assessments and student-based peer assessments as well as instructor-based assessment of growth. The field of immediate experience is expanded to include student interaction with various media and technological applications. The EPM process for facilitating student reflections integrates both internal and external environments. Internal environments include laboratories, classrooms, and other venues that are specific to the formal campus, while external environments include field placements or other venues that require focus and interaction with the broader educational or musical community. Although the reflective processes remain consistent, the stimuli for reflective responses vary.

### **How Does the EPM Integrate Technology?**

New technologies have a tremendous impact on the ways in which we can deliver and manage instruction. The EPM integrates linear technologies, such as Web-based or Web-enhanced course applications, with nonlinear applications such as MIDI; CD-ROM; music notation software (Finale, Notepad, Allegro, SmartMusic, Sibelius); video and audio media, and so on. Although a moderate level of technological proficiency is desired, it is not a necessity for either interacting within EPM activities nor for surveying specific pods.

### **What is the Specific Role of Reflection?**

The process of reflection represents a metacritical approach to continuous assessment and serves as the foundation for the EPM. The ROCS instrument serves as the primary mechanism for facilitating the reflective process in EPM tasks by:

1. providing a framework for both summative and formative assessment;
2. facilitating initial exploration, experience, and work with an issue, task, or problem;
3. facilitating work samples and work sample revisions that are based on an informed level of experience, application, and synthesis of previous experiences and processes; and
4. facilitating student-based as well as teacher-based assessment of growth.

### **What Are ROCS?**

ROCS is an acronym for Reflective Observation and Checklist of Standards. The instrument functions as a two-way mirror. Students or faculty may access any individual ROCS activity at any given time via the Web. Completed ROCS activities are electronically scored and submitted to the professor of record for

examination and feedback. Comprehensive records of ROCS activities may be easily maintained by the professor, provided to the individual student, and used for counseling purposes. While the instrument is user friendly, it also maintains the requisite level of integrity regarding the confidentiality of student records.

### **How Do I Surf the EPM?**

There are two ways to examine or “surf” the EPM. You may simply use the tool bar located at the top of each page to survey or return to previous pages. This method allows for a categorical or linear experience of EPM and its contents. You also may use or return to the “Table of Contents” at any given time by selecting the starburst at the top of each page. This method allows a selective or nonlinear examination of the various pods within an individual EPM.

### **How Are Validity and Reliability Maintained?**

The EPM performance-based assessments are authentic, in the sense that they gauge student achievement based on the performance of specific tasks and the selection of work samples over an extended period of time. Assessments are correlated with an extensive conceptual framework, and validity and reliability are maintained through the emphasis and standardization of the appropriate criteria for scoring. Those criteria include:

1. the *clarity* of the reflective response;
2. the *coherence* of the reflective response;
3. evidence regarding the actual *depth of understanding*;
4. the *comprehensiveness* and *accuracy* of the reflective response;
5. the *cohesiveness* of the reflective response;
6. the actual degree of *reflectiveness*;
7. the *level of progress* exemplified by the reflective response.

### **Summary**

The problem of storage is a major concern of many educators who have considered portfolio systems, and the EPM easily addresses this concern. EPM activities are limitless and not bound by any particular academic discipline. The EPM allows students to document and exhibit work samples and reflective assessments that have been compiled over their entire educational career, thus demonstrating growth. EPMs are maintained by the professor of record, posted on the Web, or formatted to a compact disk, and they are easily accessible. Students are provided with a completed copy of their individual EPM via a compact disk, which they may provide to prospective employers or other interested individuals.

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For further information regarding the EPM, e-mail Roosevelt O. Shelton at: [RSHELTON@GW-MAIL.KYSU.EDU](mailto:RSHELTON@GW-MAIL.KYSU.EDU)

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## MEETING OF REGION NINE: BEYOND ORGANIZATION SKILLS—MANAGEMENT TECHNIQUES FOR MUSIC EXECUTIVES

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### BEYOND ORGANIZATIONAL SKILLS: BUILDING COMMUNITY

RICHARD KENNEL  
*Bowling Green State University*

This afternoon I will be focusing on several aspects of life in the community we call the music school. Specifically, I will try to illuminate three familiar administrative functions: how to welcome new faculty; how to foster cooperation among members of the community; and, finally, how to balance this cooperation against the individual's drive for personal excellence. Just this week, a faculty member remarked, and I quote: "The socialization process that produces good faculty members often creates selfish and secretive colleagues." This was a faculty member speaking, not an administrator! And I think this statement touches on the very heart of this topic.

We gather today still at the dawn of the twenty-first century. This is an exciting time to consider this topic. Just look behind us to the research literature of the twentieth century. This literature largely focused on the individual and the traits of individuals. As we look ahead, however, we see new research questions and methodologies framed to probe the nature of human communities. I expect and predict that considerable research in this new century will focus on the community and on traits of communities.

Let me begin with an anecdote. See if this brief story is familiar to you: A senior faculty member, obviously tired of filling out field trip reports or space request forms, asks: "Why do we need so many rules, anyway?" It's true. If we didn't have a community, we wouldn't need rules. But why are the rules seen as an infringement on the rights of the individual? Why do we assume that rules are a barrier to achieving some greater good?

I have been interested in rules for a long time. Just how many rules do faculty members encounter? Over the past two years, I've actually counted them! In my day-to-day work, every time I encountered a rule or regulation from the music department, the college, or the campus, I wrote it, cut it, pasted it, or copied it into an ever-expanding word processing document. After two years, this text is over eighty pages long!

Applying basic ethnographic methods to this document, I noticed that all these rules clustered nicely into these six categories:

- Governance
- Faculty hiring policies
- Faculty work expectations
- Access to scarce resources
- Student selection policies
- Student academic policies

Furthermore, these categories really consisted of three basic types of rules:

- Rules dealing with the selection of new members
- Rules dealing with the training of new members, and
- Rules that articulate our ongoing expectations for members

But these three categories apply to *two* communities: a community of faculty and a community of students—two interlocking communities—and new faculty members must soon be familiar with all of these rules.

**Figure 1.** Community rules map

<b>Rules</b>	<b>Faculty Community</b>	<b>Student Community</b>
Selection of new members	Search and hiring	Recruitment, scholarships, admissions
Training of new members	Orientations, mentoring	Websites, handbooks, orientations, advising
Member expectations	Workload rules; access to resources, promotion and tenure	Curriculum; academic policies

This chart explains part of the challenge: Just look at the details of professional knowledge that new faculty members must acquire and use! How many of you have you tried to cram all this material into a new faculty orientation program? I have. It doesn't work!

At Bowling Green, we've come to a notion of distributed knowledge. Rather than just publishing a faculty handbook, knowledge that faculty must acquire is distributed throughout the community. Every interaction is an opportunity to learn and be reminded of the rules that guide our choices. These learning opportunities begin with the new faculty orientation program but also include:

- Our college and faculty website
- Monthly department meetings
- Using department chairs as gatekeepers
- Committee meetings
- E-mail broadcasts of reminders to the faculty
- Locating appropriate policies on the forms that faculty use
- Ongoing faculty mentoring programs

Community engagement has turned into an omnipresent and constant effort. If we are not teaching the rules to newcomers, we are constantly reminding everyone else what is expected of them. An orientation program for new faculty is just the start.

Look again at the Community Rules Map (figure 1). It seems that almost every administrative function, activity, issue, program, or strategy relates to these basic community membership functions: selection, training, and maintenance—among these two interlocking communities: students and faculty. In fact, “*community*” may be the central unifying theme for music administration. Music administrators must go beyond disciplinary knowledge and issues of pedagogy. We constantly deal with the dynamics of community.

If music administrators are engineers of community, then what do we know about communities? There are three different aspects to community: A community can be a group, a feeling, or an environment. A community is

... a group of people who are socially interdependent, who participate together in discussion and decision making, and who share certain principles that both define the community and are nurtured by it. Such a community is not quickly formed. It almost always has a history and so is also a community of memory, defined in part by its past and its memory of its past.<sup>1</sup>

A community is

... a feeling that members have of belonging, a feeling that members matter to one another and to the group, and a shared faith that members' needs will be met through their commitment to be together.<sup>2</sup>

A community is

... an environment in which people interact in a cohesive manner, continually reflecting upon the work of the group while always respecting the differences individual members bring to the group.<sup>3</sup>

Alfred Rovai suggests that these understandings lead us to a number of essential elements of community:

- Interdependence
- Belonging
- Spirit
- Trust
- Interaction
- Common expectations
- Shared values and goals
- Overlapping histories<sup>4</sup>

If the word *community* is a construct that represents many different functions, perhaps this list of essential elements can serve as an analytical tool to diagnose specific conditions of community and to lead to specific actions. Let's review each of these essential elements in greater detail.

Unlike many other academic units, music schools are known for their interdependence. One of our strategies at Bowling Green State University is to foster interdependence across departments even within the music unit. We have created interdisciplinary teams focused around common themes. We have an ensemble director team, a marketing team, a development team, and a technology team. These are all opportunities to promote interdependence across departments and divisions.

Is there a sense of belonging in the music unit? Do individuals have a commitment to one another? Are their needs being met? Do they show that they enjoy being together?

Years ago, after a strenuous band rehearsal, my wife asked me, “Do you like your students?” Don’t forget to show them. Perhaps we have the opportunities to remind our faculty that we really do enjoy being with them.

How would you rate the spirit of your music community? A healthy spirit provides the resilience needed to sustain difficult conversations. The more positive “deposits” you make as a community, the more negative “withdrawals” you can handle without courting disaster. What are the traditions and rituals that you encourage to build the spirit of your school? Here are some ideas:

- Story telling—encourage faculty to share their experiences with one another.
- Celebrations—come together to celebrate community accomplishments.
- Opportunities to learn together—sponsor workshops and guest speakers.
- Volunteering—what opportunities are there for individuals to help?

Does your faculty trust you? How would you characterize faculty relationships with you, their chair? Are they formal or informal? In general the more formal the relationships, the less trust exists. What do you do to foster trust? Do you act reliably? Are you benevolent? Can you speak candidly? If your administrative behavior is consistent and benevolent, there is a growing chance that trust will emerge.

How would you characterize the quality of interactions among your faculty? Do individuals come to you to complain about behaviors of other faculty members? How can you promote effective communication among the faculty? One idea is to create opportunities to share and disclose personal information. This might facilitate self-generated interaction among the group and reduce the reliance on the parental figure.

I believe that it was Thomas Jefferson who said: “Reasonable people given the same information are prone to disagree.” I offer this paraphrase: “Reasonable people given different information are guaranteed to disagree.” Music administrators must manage high-quality communication and information dissemination as a step toward building healthy music communities. Who benefits when knowledge is not shared but hoarded? You empower others by giving them information.

What do all faculty have in common? They teach! Maybe opportunities to share teaching strategies or philosophies would build both personal information

and common expectations? For example, at Bowling Green we've hosted afternoon "Conversations on Teaching" sessions where groups of teachers share their insights with students and other faculty members. It has potential for mentoring new faculty as well as fostering a positive sense of community.

Most of you here today have indicated that you do have a mission statement, that you have worked on this during the past year, and that you share it with new faculty members. But very few introduce and discuss the mission statement with prospective faculty members. Our mission statement documents the values that are shared by the community. Candidates who are uncomfortable with those values are advised to seek employment elsewhere.

How do you promote a sense of tradition and values in your music unit? Some schools have memorial walls with photos of retired and deceased faculty members for all to learn about and remember. We're working on a project like this right now. Dean Emeritus Robert Thayer is identifying those faculty members who committed themselves to a musical life at Bowling Green State University. We will attempt to remind all members of our community of the contributions of these wonderful colleagues. Through such memorials we share a common sense of the past, and that fosters community.

Each of the essential elements of community suggests areas for administrative understanding and potential action. Community engineering offers guidance at every juncture. It also transfers authority to the group and away from the administrator! "This is what *we* do here, this is how *we have agreed* to do this . . . , this is what *we expect* of you." Individuals who vary from the community norm are then at odds with their peers and not just the administrative leader.

Let's return to our original question: Why are there so many rules, anyway? Our answer: Because many individuals share the finite resources of space and time in our community. Whose rules are they, anyway? These expectations were forged by the members of the community over a long time. We agree to these rules so that everyone will have a fair chance at sharing our resources. Remember, fairness is only an issue in communities.

This does not mean that music administrators just facilitate the policies of the group. Your leadership is needed to prompt the individuals in the community to consider issues of community life. Consider asking the following question at your next faculty meeting: "When is it permissible to yell at a staff member?" The obvious answer is "never." There really are no conditions when such behavior would be appropriate, yet I would predict that such behavior has existed and does exist today from time to time. Consideration of such questions will forge greater group sensitivity and help to create a community norm.

In every available choice, we consider what we know is expected of us against what we want for ourselves. In the absence of strong community knowledge, guess what happens? Personal considerations will win every time.

Let's quickly review what music administrators can do to foster a sense of community in their music units. Here are some strategies taken from the administrator's toolbox:

- We can build common understandings and expectations.
- We can simplify complex problems into more manageable assignments.
- We can direct attention to the most crucial aspects of performance.
- We can offer timely knowledge of results.
- We can sustain effort by offering encouragement.
- And finally, we can set reachable goals.

These are the six fundamental tools of administration. We have a finite palette of strategies, yet these are all we need.

The twentieth century focused on the individual, the twenty-first century will focus on the community. Rather than the community being seen as an impediment to the artist, I suggest that the artist's accomplishments are facilitated by membership in the community. The individual's achievements would not have been possible without the community.

Perhaps this is a clue: Every time we celebrate individual excellence, can we also recognize those other members of the community who have supported and contributed to that success and made it possible? The next time we celebrate a colleague who wins a national book award, let us also recognize those who helped with all the supports to make this accomplishment possible.

And how can we encourage those talented individuals who have benefited so greatly from membership in our music community—from travel grants, from improvement leaves, and from load releases—also to give something back to it? Ah, that is a topic for another meeting and another time.

### Endnotes

<sup>1</sup>R. N. Bellah et al., *Habits of the Heart: Individualism and Commitment in American Life* (New York: Harper & Row, 1985), 333.

<sup>2</sup>L. N. Graves, "Cooperative Learning Communities: Context for a New Vision of Education and Society," *Journal of Education* 174, no. 2 (1992): 57.

<sup>3</sup>D. W. McMillan, and D. M. Chavira, "Sense of Community: A Definition and Theory," *Journal of Community Psychology* 14, no. 1 (1986): 9.

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# NEUTRALIZING THE EFFECTS OF NONPRODUCTIVE, DETRACTING, OR TROUBLED FACULTY: MOTIVATIONAL ADMINISTRATIVE STYLES

KEVIN LAMBERT

*University of Tennessee, Martin*

I have had nonproductive, detracting, and troubled faculty members (but never all in one person). In dealing with each one, these are the principles and practices I have used.

- I screw up my courage and tell them that there is a problem, exactly what I think it is, and how I came to be aware of it (without breaking confidences).
- I listen to their explanations, and, if appropriate, change my understanding of the problem.
- I do not let them explain away the problem, blame it on someone else, prevaricate, or discount it. I keep the issue at the center of the discussion.
- I make it very clear that I expect things to change, then I get very specific about how, what, when, and where things must change, and set a method to determine if there has been change and a deadline for change.
- I ask them if there is anything they need to make the required changes and to be successful.
- I almost always refer to possible negative outcomes of failing to make the needed changes.
- I make it very clear that I have made and will make changes when I feel they are warranted.
- I refer to my three core standards to impress upon them the importance of what we do.
- I usually end the conversation with a statement about believing in that person.

One of my goals as a leader is not to have these discussions. To this end:

- I use the hiring process to bring in good people. I set them up for high expectations and then trust my instincts when deciding whom to hire. Thus, any concerns I have will, I hope, be related to issues of inexperience, maturity, and settling in, rather than to basic competence or ability.
- I keep my eyes and ears open so that I can do “early intervention” as much as possible.
- I like and use the reality of senior/junior faculty status. I expect senior faculty members to act as such, and I make sure that everyone understands the supervisory role that senior faculty have in retaining junior faculty, but also in “bringing them up in the way that they should go.” I give added weight to the words of senior faculty (if they are acting responsibly).

I expect junior faculty to listen to senior faculty and listen for the experience and maturity (if it is there).

- I seek support from the senior faculty when I need to make any major changes.
- I use the annual review process to set specific goals, candidly share concerns, and initiate small changes, where needed, to avoid major problems later. It is also a wonderful time to share the vision with each faculty member, and to get their input and ideas.

Regarding motivation, I discovered that much of what I do to move the faculty, and thus the department, along matches the concepts of leadership and power as presented by James L. Fisher and James V. Koch in their book *Presidential Leadership: Making a Difference*.<sup>1</sup> I consider myself to be a transformational rather than a transactional leader, and I freely and frequently use the five types of power that Fisher and Koch associate with transformational leaders. I strongly recommend this book to anyone in higher education leadership. That includes all of us in this room.

For me, motivation worked like this. I took it as my responsibility as chair to develop a vision for the department. I did not create this vision in a vacuum or in isolation but sought input, ideas, and concepts from many sources. Two of the most important sources for me were my faculty and NASM. With the vision now in place, I use the power associated with my position and status to keep us moving toward that vision.

Regarding consensus, I used consensus quite often when I first became chair and needed to develop a sense of department and empower the faculty. Now that I am more established and we have a clear mission, this is changing. I am less interested in consensus and more interested in results.

## **Sources of Courage and Inspiration for the Music Executive**

*Music.* We are part of a thousand-year-old tradition that is a jewel in the crown of all human expression. It is demanding and unforgiving, as well as a source of meaning and completion. Most importantly, it changes those who participate in it for the better. We don't really know how or why this happens, but it does (it's a mystery). We all believe this to be true, or why else would we put up with such a demanding master/mistress? The real challenge is that this change for the better is directly related to how well we make music. We inspire, transport, fulfill, and complete ourselves, our students, and our audiences only as well as we make music.

*Teaching.* Good teaching matters. Education, like music, is a profound agent of change and improvement. Effective teaching overcomes all the obstacles that our students face. Poor teaching does not. Also, if they are taught well, students meet whatever standards we set.

*Our Students.* Our students deserve our best. If your students are like mine, then you have wonderful, talented young people who are a joy to be around.

They work hard, try to do their best, and care about music. They grow and mature, even when I think that will never happen. And then they go out and become us, making music, teaching, and serving their students. They are worth the effort.

### **Free Advice to Fellow Music Executives**

1. Set high standards and have high expectations for yourself, those you supervise, and those who supervise you.
2. Get results.
3. Be absolutely candid with those you evaluate.
4. Make the tough decisions.
5. Don't ignore problems, even if they are chronic.
6. When seeking support for your program, ask often and ask well.
7. If warranted, tell those you supervise often and in different ways how much you value them and what they do for your students.
8. Be sincere.
9. Learn how the system works, where the money is, what the university administration will spend money on, and configure what you do to match.
10. Find something for your program to do that is important to the central administration, and do it well. If something you do is really important to the central administration, do it especially well.
11. Realize that faculty members are responsible for most of what a department does, and pretty much all of what a department does that is important. Make sure that the faculty members know this, and make them accountable.
12. Vision.
13. Learn what is going on in music departments in your area and around the country and look for good ideas.
14. Get your people what they need to do their job.
15. Know down deep that the most important decisions you make will be about people.
16. Trust your feelings and instincts; feel free to take time before you make a decision; be able to explain why you made a decision, but even if you can't, go with your best sense of what to do.
17. When talking to people outside the department about music, about the department, or about teaching music, state and restate the obvious.
18. Know that, first and foremost, it is all about the students, not music.
19. Know that you will spend way too much time at work, certainly more than anyone else on campus, except the chancellor (maybe).
20. Take strength from the fact that you are part of a thousand-year-old tradition that will continue regardless of what you do or don't do, or how well or not well you do it; be honored that you can make a thousand-year-old art form, one of the jewels in the crown of human artistic expression, better, maybe even much better.

21. Understand that the better we make music, the better it does whatever it is that it does to us.
22. And thus, through music, we help make us better, maybe even much better.

### **Endnotes**

<sup>1</sup>James L. Fisher and James V. Koch, *Presidential Leadership: Making a Difference* (Phoenix, Arizona: American Council on Education/Oryx Press, 1996).

# LEADERSHIP PANEL PRESENTATION

FREDERICK MILLER

In any discussion of leadership—certainly any attempt to define leadership—it should be understood that there are no absolutes. We can find different concepts and contrasting styles from one good leader to another—or from one bad one to another, for that matter.

This afternoon I will point out a few of these differences. The point I want to make is that while there are different approaches to leadership, none of the approaches is the right way or the wrong way. And we should not assume that one approach to leadership is necessarily better than another. It depends to some extent on who is doing the leading, and to an even larger extent on the specific situation.

I suggest, therefore, that one of our tasks as leaders is to determine which approach is best for any given situation, taking into account our own personalities, strengths, and experiences. So what are these variables that we need to understand? None is more important, I think, or more fundamental than understanding the difference between authority and power.

Authority and power—or if you prefer something a bit more gentle, the difference between authority and influence. A basic difference is that authority is assigned, or delegated. Power is assumed. We can all remember being in junior high school study hall. The intention was that it was a quiet place where one could read or work on the math assignment. But in my recollection, the study hall very often became a scene of chaos as whispering became louder and louder, notes were passed up and down the aisles, and spit balls went whizzing across the room. The study hall teacher, theoretically, had the *authority* to maintain order and discipline. But unless he or she *assumed* a degree of power or projected some personal influence, the situation was probably hopeless.

By way of contrast, let us consider Attila the Hun. As far as we know, Attila had no authority. That is, he probably was never elected to anything. But there is no denying that he had power. And he used it. Authority has never interested me very much. But I do like power.

Let's consider next the distinction between management and administration. They are not the same thing, even though we often use the terms interchangeably. Most people who are managers are also administrators from time to time, but the reverse is less often true. It has mainly to do with who sets the agenda.

I couldn't locate the quote, but I believe it was Peter Drucker, the great guru of academic management, who said something like this: "Good administrators make sure that things get done right; good managers make sure that the right things get done."

To relate this to the music executive in higher education, if one is serving a three-year term, let us say, in a rotating department chairmanship, one is probably not responsible for initiating great changes or formulating policy. Rather,

one is responsible for overseeing policies and procedures that have been set beforehand by the entire faculty, probably in a shared, deliberative process. On the other hand, the person who is called upon to lead the development of major changes in the organization is more likely a manager. That person will analyze the situation, create a plan, and direct its implementation. In other words, that person sets the agenda. Whether one or the other role is more important is not the point. Each of us, I suggest, needs to understand which role is appropriate for our specific situation. If one is expected to lead in building or making change, but does *not* take charge, does *not* point the way, or does *not* set the agenda, one will almost certainly fail. Conversely, if one is charged with maintaining the status quo in a rotating position, but attempts to introduce radical change, one is almost certainly headed for trouble.

To make the distinction between line and staff positions, it may be helpful to relate the terms to their use in the military. On a naval ship, the captain, the executive officer, the gunnery officer, and the chief boatswain's mate are "line" officers. They relate to each other in the so-called "chain of command." That is, the up-down reporting *line*. Persons in the line are directly responsible for the operation of the vessel and for its primary purpose, which is combat. The paymaster, the chaplain, and the band director are "staff" officers. They support the operation, but are not directly responsible for it. Their main tasks are of secondary importance. To relate this concept to the campus, we observe that the president, the provost, the dean, and the department chair are "line" positions. They are directly responsible for the operation of the institution and for its primary purpose, which is education. The athletic director, the director of parking, and the band director are staff positions. In academia, virtually all authority is vested *first* in a board of trustees or some similar governing board, and then that authority is delegated "down the line," beginning with the president. Each line officer, in turn, retains as much authority as he or she needs to carry out the responsibilities of that office, and passes the rest "down the line." And from these illustrations we see how little authority the band director has, whether he or she may be working aboard a ship or on a campus. Fortunately, most band directors are not aware of this.

We turn now to consider the difference between an autocratic style and a democratic one. Few of us, I suppose, would wish to be thought of as autocrats. But as it is concerned with leadership style, the difference is probably more often a matter of degree. Again the right degree will depend on the situation. In my experience, faculties including a large percentage of part-time members are more difficult to operate in a completely democratic way. Though part-timers and adjuncts may be *invited* to participate in decisionmaking, it is usually not possible to require their participation. Faculty meetings tend to be more show and tell than deliberative. Faculty participation is more easily attained through committee structures. By contrast, when faculties are mostly full-time, especially when there is a tradition of faculty participation in governance, *not* to be democratic is probably asking for trouble.

Let us consider next the balance between risk and caution. Over the years, I have wasted my summer Saturdays racing a sailboat on Lake Michigan. Yacht racing has been described as long periods of tedium interrupted by brief moments of hysteria. I suppose this is true. As a result, I have allowed some aspects of racing to become metaphors for life. One of these is the start of the race. The idea is that when the starting gun sounds, you should be as close to the starting line as possible and moving toward the line as far as possible. However, if you cross the starting line before the gun sounds, there are costly penalties. What I have observed about this is that people who never go over the starting line early usually don't win many races. Those who hang back and approach the line with excessive caution simply put themselves at a disadvantage with the more aggressive skippers.

Now I don't advocate wild, careless riverboat gambling, or throwing caution to the wind. But I do believe that if you weigh the risks carefully and measure them against outcomes, it is better to *sometimes* take a risk than *never* to take one.

I want to add a thought that is not reflected in your outline, and that is understanding the difference between the strategic view and the tactical one. Strictly speaking, these are not characteristics of leadership, but successful leaders must understand the difference. Turning again to yacht racing for an example, the strategic goal is to get from the starting line to the finish line faster than the other boats. This will involve certain tactical decisions along the way, such as when to change course, or how to position your boat so that you can block the other guy's wind, or how to be in position to claim the right of way at intersecting points.

You may remember that during the cold war we used to hear a lot about the "Strategic Air Command." That was the arm of the military that was designed to deliver an atomic response in case of a nuclear attack. It was the muscle in our strategic defense policy of assured mutual destruction. There is also a "Tactical Air Command." One of its tasks, for example, might be to take out a gun emplacement that is preventing an infantry advance up a hill.

In other words, strategy has to do with the big picture. I used to think it was important to take the long view. How good is your radar? I still think that is true, but now I have come to realize that it is not enough. It is not enough to see beyond the horizon, you must also be able to make connections between all the things that you see out there. What is the relationship between budget and staffing? How does staffing affect curriculum? And how does curriculum affect facilities?

I want to turn now to a few suggestions, some principles and practices that I have found to be useful and which I think can be of help to a leader. The first suggestion has to do with getting to closure. We all know that being skeptical is an important part of being a scholar. I don't know whether skeptics tend to become scholars, or if it works the other way around. But I do know that one of the symptoms is avoiding closure. There are always those who prefer to continue the debate, long after all of the points have been covered, and even

after the outcome of the debate is clear. In such circumstances, the leader must understand when it is time to blow the whistle—when it is time to consider the alternatives, make a decision, and get on with it.

If knowing when to move to closure is an important task of leadership, then knowing when to do nothing can sometimes be equally important. How often have we seen some calamity, some disaster that appears as a crisis of the first water at ten minutes 'til five on a Friday afternoon? Yet somehow, by Monday morning it has been all but forgotten.

These two concepts—knowing when it is time to act and when not to—are really part of a larger consideration, which is organizing time and using it wisely. In my view, hardly anything is more important for a leader. Here are a few down and dirty, quick and simple thoughts. It is perfectly acceptable and good business practice to have somebody screen your calls. If a secretary or a receptionist asks, “May I say who is calling?” it gives you a moment to gather your wits before responding, and it may set a certain tone, depending on who the caller might be. And, I confess, there are a few people to whom I am almost never in.

If you don't have a secretary or a receptionist, let your answering machine collect and save your calls until *you* are ready to deal with them, in a block of time that you set aside for that purpose. None of us like to conduct business in the washroom, or at the drinking fountain, or during recital intermissions. An easy way to handle this, when somebody descends on you with the brainstorm of the decade or a request that is off the wall, is simply to say, “Gee, what an interesting idea! Why don't you make an appointment to come in and talk about it at a time that's convenient for you, and when I can give this the time and attention it deserves.”

And when you set up your calendar, don't forget to block out an afternoon each week, or a morning, or both, to do things that you need to do without interruption. In the long run, it probably *saves* time.

The last thought that I want to share with you is one that has been a guiding principle in my personal life as well as my professional life. It is not profound. In fact, its simplicity may be one of its virtues. It has to do with disappointment and frustration; or more precisely, with avoiding disappointment and frustration. They are not the same thing, disappointment and frustration, but they have in common that both have to do with *outcomes*.

If you will accept this as a working definition, disappointment occurs when outcomes do not match up with our hopes. Frustration occurs when outcomes do not match up with our expectations. I bought a lottery ticket, and hoped that I would win several million dollars. I didn't win, and I'm disappointed. I wanted to become the greatest trombonist of my generation. I bought a superior instrument, studied with an outstanding teacher, and practiced several hours every day, expecting that all of this would bring me to my goal. Well, I didn't become the greatest trombonist. Good grief, I didn't even come close, and I'm frustrated!

In both cases, I am troubled by the outcome: disappointment in the one instance and frustration in the other. But if we look closely, we can see that in

both cases, the real problem is the unreality involved. It was unrealistic to hope that I would win the lottery; it was unrealistic to expect that I would become the world's greatest trombonist.

There is nothing wrong with optimism and with hoping for the best. And I believe that our expectations should challenge us, and make us stretch. But when we are not realistic in our hopes and expectations, we set ourselves up for disappointment, or frustration, or both.

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# OPEN FORUM: HISTORICALLY BLACK COLLEGES AND UNIVERSITIES

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## CONQUERING TEACHER SHORTAGE

BARBARA BUCK  
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Over the past two decades, there have been conversations and studies about the “changing society in the United States.” The changes in society have altered all levels of education in terms of what is important to teach and include in our nation’s schools and curriculums. Unfortunately, over time, the arts have been treated and regarded as “frills.” Many school administrators, community leaders, and some parents do not consider the arts to be a basic part of education. The arts are valued more as entertainment than they are for enhancing and expanding students’ experiential learning environments. Consequently, many students do not consider disciplines of art education as serious and viable careers, and they study and major in other areas. To conquer the shortage in students majoring in areas of art education (dance, music, theatre, and visual arts), we as music and art educators must communicate to students early in their education the importance and excitement of our profession and how it is beneficial to education and society.

Presently, most conversations are about post 9/11 and what this means for our country: war on terrorism, airport security, homeland security, conquering bioterrorism—our nation is in a state of panic. Targeted domains for national fundings are: homeland security, airport security, the Department of Defense, the Department of Transportation, and the National Institutes of Health. Very few conversations are about national and state education funding, and of course, what about the arts and arts education programs? In the midst of a national panic mode on terrorism, there is a teacher shortage.

In March 2002, many of us received “An Open Letter to Music Faculty in Higher Education from the Executive Committee of National Association of Schools of Music (NASM) Regarding the K-12 Teacher Shortage.” Highlights of that letter follow:

We are writing to urge your attention to a critical matter facing the entire field of music . . . there is a serious shortage of music teachers, K-12 school setting. If we don’t solve the teacher shortage, the consequences are serious . . . music programs will be removed from the schools. Once such programs are gone, it is almost impossible to get them back.

*What can you do to help?*

1. Remember daily that the problem exists, is serious and urgent, and needs your attention.
2. Support K–12 music teaching as an honorable and critically important profession.
3. Help all music students understand the relationship between teaching and the future of music.
4. Join with others locally, regionally, nationally to address the K-12 teacher shortage.
5. Act as though the teacher shortage is an immediate problem.

... It would be a great tragedy for our art form if we are unable to provide and sustain the teachers needed and wanted in the communities throughout the nation.

The letter tells us that because there is a teacher shortage across this country, we are at risk of losing K–12 music education programs, and as faculties of higher education, we must work through our various colleges and universities to assist in resolving this problem.

### **Major Problems Facing the New Teacher**

In certain areas of the United States, it is very difficult to hire visual arts and music teachers. Once hired, it is even more difficult to retain these teachers for many reasons: (1) The newly hired teacher often lacks the support of peers already established in the profession. Teachers in these disciplines often have limited attachment to a particular set of students, faculty, or school because of the itinerant status of teaching in different schools. (2) Teachers are placed in classrooms with no avenue for discussing and resolving issues relating to course presentations, teaching methods, lessons, or student progress.

Teacher education majors are graduating from colleges and universities with the theory of being productive and successful educators. Upon entering the classroom, however, they are confronted with a multitude of unforeseen obstacles that many times suppress and stifle their quest to become the educator they once aspired to be. After a short time in the classroom environment, it suddenly becomes clear to them that many obstacles exist, such as: (1) lack of funds; (2) lack of administrative and peer support for the subject matter; (3) lack of adequate facilities, supplies, adequate technology, or tools; and (4) lack of parental support for student achievement. Another major problem facing the new teacher is that during the undergraduate training, some students may not have been exposed to the required student teaching experiences that foster a smooth transition into the actual classroom.

### **Active Roles for Colleges and Universities**

Colleges and universities must assume active roles to ensure improvement of teacher quality both at the preparation and at practicing teaching levels in the following ways.

### *1. Improve the quality of future teachers*

- Provide rigorous and current teacher preparation programs.
- Hire teacher educators, who have had classroom teaching experiences in school districts, as full-time and part-time instructors/professors to teach education methods courses and serve as educational field coordinators. (Many teachers, principals, and school administrators are retiring and are looking for second careers.)
- Encourage strong partnerships between colleges of arts and sciences and university departments of education. Because courses at colleges of arts and sciences are crucial in preparing teachers, they must satisfy the needs of students who will become teacher practitioners.

Arts and science courses are problem-content oriented, not process oriented; therefore arts and science faculty must become conscious of the steps of good teaching and how they can incorporate the process of teaching through their disciplines. Arts and science faculty should be interested in the process of teaching their disciplines as well as the content.

### *2. Provide a comprehensive approach to improve and strengthen teacher development.*

Assist new teachers in promoting student learning by:

- developing projects and programs for their classrooms;
- using technology to enhance learning;
- designing multicultural instruction, activities, and events for students of diverse ethnic and cultural backgrounds;
- mentoring new teachers; and
- developing on-line teacher training modules.

### *3. Provide professional development for new teachers through in-service training and academic development (teachers will receive university credit) in:*

- using technology to enhance and support the teaching and learning environment;
- teaching discipline areas in which teachers feel they are least prepared;
- teaching special-needs students;
- designing performance assessments for all populations of students, special needs, and gifted and talented; and
- designing techniques and methods to evaluate teaching styles and teaching effectiveness.

### *4. Institute university faculty workshops and training*

- NCATE unit standards
- Praxis II content course alignments

- Components of Praxis II examinations
- Educational grant resources

5. *Establish strong links and partnerships/collaborations between teacher educators, arts and sciences faculty, individual schools, and school districts*

- Encourage universities and colleges to use their educational resources and facilities as venues to conduct educational summits for teacher education and enhancement programs.
- Develop projects and programs that will tie the Department of Education, higher education, and school districts together.
- Foster support group relationships for newly hired teachers.
- Encourage faculty to develop proposals for teacher quality enhancement programs: partnership grants for colleges of arts and sciences and colleges of education with local school districts.
- Reform is needed for teacher preparation programs, and research-based teaching methods need to be integrated into teaching and learning curriculums.
- In the area of clinical experience and interaction, provide high-quality pre-service clinical experiences, including veteran teachers mentoring prospective and new teachers, with support and interaction between faculty of higher institutions of education.
- In the area of professional development, create ongoing professional development to enhance teaching as a profession for prospective and practicing teachers.

Conquering the teacher shortage will require that colleges and universities nationwide support the concern of NASM by actively becoming involved with solutions that will address this problem in the immediate future. We cannot lose our music education programs from which our children learn about their culture and heritage; themselves and others; and, most of all, the enjoyment of the vastness of music—creating music, listening to music with understanding and appreciation, and participating in music by singing, moving to music, and playing instruments.

# MARKETING, RECRUITMENT, AND RETENTION: STRATEGIES FOR PROVIDING LEADERSHIP FOR A SUCCESSFUL PROGRAM

JIMMIE JAMES, JR.  
*Jackson State University*

Music education in historically black colleges and universities (HBCUs) has made tremendous strides over the past century. However, the field is seriously impacted by the inability of the various universities and colleges to compete with the major universities. This presentation will focus on ideas and techniques for developing the knowledge and skills, reputation, and networks to expand your marketing initiatives. Additionally, it will focus on ways to develop strategies for improving the recruitment and retention process. This will include creative marketing strategies and innovative ways to improve the retention rate. The bottom line is to improve the graduation rate at these universities and colleges.

I hope that this report will help you to better understand the recruitment, retention, and graduation of students at any university. During its 125 years of existence, Jackson State University (JSU) has made great strides in building its student body and professional orientation. Over the past few years, the university has undergone major changes in the composition of its student body. We are now undergoing changes in the academic organization of the entire university. The same can be said of many other universities.

Ladies and gentlemen, you visit the the community supermarket to do your weekly food shopping. The store is drab and dirty. The staff members are indifference personified. When you get home, you call to complain but nobody bothers to answer. Unthinkable, isn't it? Yet this is precisely how many universities and colleges appear to treat prospective students. But why? Customers don't come cheap. As anyone at the community supermarket would tell you, retaining a customer is far simpler—and cheaper—than acquiring one. And to continue the analogy, acquiring a potential student is certainly more expensive and time-consuming than attracting a customer to purchase a ready-made pie at \$5.99. So why do so many universities appear to attach so little importance to providing high-quality customer service between initial interest and final application?

It's not as though potential students have no choice in the matter. In fairness, most universities at least go to the trouble of creating an attractive "shop window," in the form of their corporate identity, prospectus, and advertising border style. Yet how much effort is paid to handling telephone enquiries, dispatching literature quickly, and sending follow-up letters with additional information?

Students generally select universities on rational criteria such as the courses offered, educational standards, facilities, and locations. Yet emotional experiences have a very important part to play. Which of us would make even the finest academic institution our first choice if we had met and disliked the faculty leader or had felt ignored and demeaned when telephoning the university? At Jackson

State University, a large number of students elect to attend the institution because of the popularity of the university's marching band, the Sonic Boom of the South.

The good news is that marketing departments, to a large extent, can control the critical points of contact. This is best achieved by implementing a structured plan that takes the student from initial enquiry to enrollment and thus enable the institution to identify problem areas and thereby to convince academic and management personnel that their current processes are inefficient and ineffective.

Resulting innovations include a central enquiry center, a data capture system providing weekly enquiry updates to faculties and schools, and a direct marketing campaign targeting nonresponding enquirers. Part-time students generally prefer to reply by mail, and so a single college-wide application form with a reply-paid envelope should be implemented. The result is a management information system that gives useful data on the rate and level of applications and enrollments, performance reports for individual courses showing conversion rates, and, more significantly, improved levels of recruitment and retention.

The office of marketing and student recruitment at most universities is responsible for the diverse range of marketing activities needed by the university and its departments. This includes local, national, and international initiatives aimed at student recruitment and external relations. The office provides schools and departments with a one-stop marketing and recruitment service. It makes sure that school-based marketing and central marketing are coordinated and consistent in message and style.

On the JSU website, under "Welcome to the Office of Marketing and Recruitment," the following important paragraph is shown:

We believe the best way to get a feel for Jackson State is to make a personal visit to our beautiful campus. The Office of Marketing and Recruitment hosts individual students, families and large groups throughout the year. An appointment is necessary to ensure tour guides, who are available along with recruiters to inform the prospective students of admission standards, academic programs, and campus and student life. Unless inclement weather prevails, a walking tour of approximately one-hour is included in the visit.

The primary goals for the office of undergraduate recruitment at any university are:

- To increase student enrollment
- To stabilize the university student environment
- To increase the general public's knowledge of the mission of the university and its uniqueness
- To develop a better system of communication between faculty and staff in order to facilitate a unified and more coordinated recruiting effort
- To increase awareness of the resources and tools needed to become more effective
- To enhance the image of the university

At JSU, one new marketing initiative will include a February the first Prism Concert that will feature most representatives of the university's nineteen ensembles and conclude with a performance by the Sonic Boom of the South Marching Band. Special lighting will be included as we go from one ensemble to another in the 1,550-seat University Park Auditorium. We will emphasize attendance by area high school students. Other departmental recruitment initiatives include:

1. The Third Annual Trumpet Ensemble Workshop for area students
2. The 17<sup>th</sup> Annual Norris National Piano Festival/Scholarship Competition
3. JSU Song Festival for high school choral students in four states
4. The 27<sup>th</sup> Annual Church Music Workshop of America
5. The marching band's participation in battle-of-the-band extravaganzas, Christmas parades, and tours by the University Choir, Orchestra, Symphonic Band, and Jazz Ensembles
6. Movement toward on-line course offerings and new course offerings in music technology

The tools of the trade for recruiting are e-mail, website, direct mail, personality, telephone, alumni, students, laptop computer, music auditions, and campus visits.

Graduation and retention rates are often regarded as important indicators of institutional quality and commitment to undergraduate education. A recent national survey found that graduation rates are the most frequently used indicators in state-level assessment of public colleges and universities.

Here are some retention initiatives:

- Target first-year instruction for introduction of high-quality and innovative techniques.
- Improve the quality of nonacademic aspects of student life.
- Offer more and better career counseling.
- Introduce more flexibility and a more human touch to student interactions with procedures and regulations.
- With large classes, use experienced teachers.
- With large classes, provide backup of both technical assistance and tutors.
- Encourage hiring of faculty with training in teaching and teaching experience.
- Utilize a common core for first-year students.
- Assign more senior faculty to first-year teaching.
- Provide workshops on teaching methods appropriate for the more visually oriented students now entering their first year.
- Improve and lengthen orientation.
- Continue improvement of academic advising.
- Involve faculty, staff and students in advising. Monitor closely any student advisors.
- Rebate some portion of first-year tuition fees if the degree is successfully completed on schedule.

- Recommend students for internal and external awards.

The W. E. B. Du Bois Honors College at JSU has as its objectives under Honors College goal 1 (a) to attract, recruit, and matriculate academically talented and gifted students; (b) to serve as a support system for those students; and (c) to publicize these students' accomplishments. The college has an initiative to increase the effectiveness of matriculation, advisement, recruitment, and retention efforts for graduate and undergraduate programs. The Honors College Goal 2 is to guide recruited students in the selection of appropriate majors and classes, and to assist, advise, and nurture these students throughout their tenure at the university. The objectives are (a) to ease the transition from high school into college; (b) to assist students in the selection of majors congenial with their preparation and interests; and (c) to help students remain in school and graduate through nurturing, caring, and advisement. These goals or similar ones are quite significant in music as well as in the other disciplines or departments.

When I think of an ideal man in a music leadership role, I immediately think of a poet who chose to remain anonymous when writing of character. The poet wrote,

I am glad to meet a person who is glad that he is black,  
 Who is conscious of his color and appreciated that fact.  
 I am glad to meet a person who is glad that he is white.  
 Every person has some color: any color is alright.  
 I am glad to meet all people when they strictly understand:  
 Character makes the person; Color does not make a man.

Ladies and gentlemen, we must have character and be concerned about the student if we are to be successful. There is a story that summarizes some of our concerns today. This is for those who think it's in how you dress for church and think that Jesus is smiling on your church with its flashy dressing.

One Sunday morning the congregation of a ritzy church with vaulted ceilings, hand-carved oak pews, stained glass windows, and deep plush carpet had a stir. A man came in just minutes before the service was to begin and he was dressed horribly. He had on boots, overalls, a flannel shirt, and a cowboy hat. The congregation was aghast! Many quickly sent notes to the minister about this concern. At the end of the service the minister greeted the humbly dressed man and asked him if he enjoyed the service. The man exclaimed that he enjoyed it very much. The minister asked the man to consider possibly dressing differently, and told him to pray to Jesus about how He would have him dress. The next week the man returned. He was dressed the same and once again the congregation was disturbed. At the end of the service the minister greeted the man again and asked him what he had been told by Jesus concerning how to dress for church. The man exclaimed, "I spoke with Jesus about this, but Jesus said He didn't know how I should dress for this church because He has never been here."

Of course, we hope your church is different. We also hope that your institution has a much more caring philosophy and a much more nurturing attitude.

### Summary

In summation, customer service is the missing jigsaw piece in formulating a cohesive and planned approach to front-end marketing. It needs to be adopted

for all areas of recruitment to bridge the gaps between promotion and personal contact. This will become even more critical when prospective students increasingly see themselves as paying consumers and demand even higher levels of service and attention. Higher education is facing its biggest challenge. As education marketers, we need to adapt to these changes and move from a public-sector marketing to a consumer marketing mindset. Otherwise, we risk being left behind!

# TECHNOLOGY AND MUSIC EDUCATION

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In the process of preparing this paper, I have learned much about the realm of technology, but I have learned more about how vast it is, and how infinite its application. Briefly, I will provide a view of my experience with technology on a historically black college campus, Hampton University. I will also discuss the use of technology in respect to online programs and courses, as well as standards, ethics, and evaluation concerns surrounding technology.

## **Definitions of Technology**

First, let me provide a couple of definitions of technology. The American Heritage Dictionary of English defines technology as:

[T]he application of science especially to industrial or commercial objectives. The entire body of methods and materials used to achieve such objectives. Broadly, the body of knowledge available to a civilization that is of use in fashioning implements, practicing manual arts and skills, and extracting or collecting materials.<sup>1</sup>

In *Biology, Culture and Society*, Richard Anderson gives another definition:

Technology is more than the tools, it also involves techniques. The programming language that makes all of the things we do on the computer work are techniques, the wires that link us together are tools, but how we link those wires for what purpose are techniques. Consider that gunpowder was known to the Chinese for centuries (a tool), but that it was only used to make noise at festivals. It took the Europeans to change this tool with a different set of techniques into a weapon of destruction.<sup>2</sup>

I have presented these definitions so as to provide the perspective that technology is indeed a tool. We can develop many techniques that allow us to enhance our lives through the use of this tool, which impacts every aspect of our lives. On our campuses, technology is involved as students, faculty, and staff make use of the elaborate telephone systems as well as tote their small but multiuse cellular phones and handheld electronic planners. They also have the convenience of laptop computers and make daily use of fax machines and e-mail. Technology is ever present, ever changing, and its uses multiply daily.

Today's student has been exposed to an advanced era of technology. Routinely, it is part of their daily lives. So, naturally, it should play a significant role in their teaching and learning experiences. Ideally, purposeful inclusion of technology will both complement and reinforce teaching and learning. Furthermore, it encourages active participation of learners, while providing a means to address various learning styles and to gain greater access to information. In respect to the use of technology in music, Peter Webster of Northwestern University states that music technology

is a way of engaging with music in an effort to improve the musical experience, while always respecting the integrity of the art. It is never the point of what we do, as much as a means to make the musical experience better.<sup>3</sup>

Now, before we can take advantage of the benefits of technology, it (the tool) must be available, and the techniques (the purposes) must be developed. For many historically black colleges and universities (HBCUs) and predominantly black institutions, funds to support technology needs—that is, the availability and development of this tool—are scarce in comparison to those in larger institutions. Hampton University, however, is a HBCU that has dedicated itself to doing what was necessary to provide students and faculty with this tool. The access to technology on Hampton's campus as it now exists is the result of the implementation of a strategic technology plan that started around 1999. The implementation of this plan has created electronic access to the campus's gated entrances, buildings, electronic classrooms, e-mail, internet, on-line courses and programs, as well as to advisement and budgets information. It has also enhanced the admission and registration processes. Furthermore, the plan also provided appropriate training for faculty and staff in the use of this tool.

This backdrop sets the stage for greater use of technology on and off campus. By the 1999–2000 academic year, Hampton had the distinction of being among the hundred most wired college campuses in the nation, as reported by *US News and World Report*.<sup>4</sup>

Starting as early as the late seventies, the Department of Music had begun to complement teaching and learning with technology that included electronic pianos (Clavinovas) in the piano lab and Musical Instrument Digital Interface (MIDI) in the music computer lab. Subsequent use of technology included mixing consoles or soundboards in the recording studio, and software such as Finale for computer-assisted instruction (CAI). Also developed was a new program utilizing technology, the Music Engineering Technology (MET) program, a bachelor of science in music degree program that has electrical and audio engineering components.

In addition to the uses of technology already going on in the department of music, the university charged the music department, as well as all other academic departments, with the task of integrating technology into the teaching and learning processes. Some of the ideas put forward by the music faculty included:

- developing vocal arts technology lab for applied voice students;
- videotaping students in conducting classes and performance classes for visual feedback;
- using spectrographic recordings and printouts to determine vocal strengths and weaknesses;
- using the audio tuner for band and orchestra rehearsals;
- playing recorder exercises to specially recorded accompaniments;
- using show design software for marching band drills;
- using computer-assisted music theory exercises to reinforce theory (use of software such as Finale);

- using e-mail transmission for assignment and information;
- giving web assignments that require research, and so on;
- developing on-line courses;
- establishing a resource center for music education including an electronic classroom;
- establishing a vocal arts technology lab for applied voice students in order to make assessments of vocal disorders, as well as language and diction;
- developing an on-line certificate program in sacred music; and
- upgrading the equipment in the recording studio. The upgrade will include:

CD Recording / Mastering;  
 digital audio editing;  
 video auditing capabilities;  
 fiber optics transmission and receiving ISDN tie lines;  
 DVD Digital Mastering;  
 Surround-Sound Mixing capabilities for a varied repertoire of music.

### **Distance Education or Online Programs and Courses**

Another way to integrate technology with teaching and learning is by developing online courses and programs. For many HBCUs, “whether to offer online education comes down to the three Ms: Money, Mission and Market.”<sup>5</sup>; Therefore, it is a hard sell.

However, if HBCUs and predominantly black institutions are to remain competitive, on-line courses and programs must be developed. Bruce N. Chaloux, director of the Electronic Campus of the Southern Regional Education Board, asserts that these institutions will be faced with the challenge of training professors, improving the infrastructure, identifying financial resources, and allowing time for developing on-line content. These challenges must be met, while maintaining the mission to cultivate a supportive atmosphere for black students. He further asserts that these challenges are harder for the HBCUs and predominantly black institutions, because they have smaller endowments and charge their students less.<sup>6</sup>

Of some 123 HBCUs and predominantly black institutions, according to a survey done in January by the Digital Learning Lab at Howard University, only 40 display links to online courses. An October 2000 study by the National Association for Equal Opportunity in Higher Education (a black advocacy group) and the U.S. Department of Commerce, found that 58 percent of black institutions had some form of distance education, but 85 percent were not offering degrees on line. Comparatively, according to the U.S. Department of Education, a 1998 survey found that 79 percent of public four-year institutions and 47 percent of private four-year institution offered virtual programs, and 91 percent were expected to have such courses by 2001 (no update).<sup>7</sup>

At this point, we can see that, from a total of 105 HBCUs and 30 predominantly black institutions, barely a third have on-line courses. Hampton University

offers an online bachelor's degree in religious studies, and a number of on-line courses in the graduate nursing program and in the School of Continuing Education. In addition, each of these areas is in the process of putting several degree programs on line, including a doctoral program in nursing. Hampton has the technical infrastructure and will probably continue to add to this virtual campus community.

The Hampton University Music Department has also considered the idea of on-line programs, but we have yet to develop a program. I do anticipate that in the near future, there will be an on-line program in church music.

### **Evaluation Issues Related to Technology**

We cannot integrate technology into our teaching and learning environment without considering the issue of evaluation. The on-line courses and programs cannot be measured in the same manner as the traditional courses and programs. When trying to determine an assessment standard, the focus should probably be on how much a student learns. Grades are not a true indication of what is learned. In Jennifer Lorenzetti's article, Janice Karlen of La Guardia Community College, is quoted as stating that a good criteria for determining how much a student has learned would be the "ease with which students can move from the distance education environment to the traditional classroom, and back."<sup>8</sup> A course with the same number (e.g., MUS 101 Music Appreciation) should provide the same preparation regardless of the delivery. The student's performance in a subsequent higher level should reflect the quality of the preparation in the distance education course versus the traditional basic course.<sup>9</sup>

### **Course Evaluation and Accreditation**

Another aspect of evaluation of on-line programs and courses is from the perspective of accrediting agencies such as the Southern Association of Colleges and Schools (SACS). The evaluation of the on-line courses or programs is as important as the evaluation of the traditionally delivered courses or programs. Lorenzetti, in her Distance Education article, refers to Karlen's conclusion that, *if distance (on-line) programs and courses were not accredited, student financial aid would be jeopardized, and university grant procurements may be at risk, not to mention the public relations damage from nonaccredited institutions. That is, as Karlen further states, "The public will question the value of the education being offered" at an institution whose programs remain unaccredited.*<sup>10</sup>

### **Evaluation of Faculty**

One other area of evaluation has to do with how technology is valued in respect to tenure. Higher education institutions must begin to recognize the value of technology when evaluating faculty for tenure. Research, teaching, and publishing are the usual areas of consideration for tenure; however, the time,

research, and expertise needed to develop on-line programs and courses should be equally as valuable as the other areas.

Institutions should look for ways to engage qualified reviewers to judge the quality of technology projects. They should also call on reviewers to adopt guidelines that would serve to evaluate the quality of technology-based programs, courses, and projects, so that credit toward tenure might be given. Jeffrey Young notes this in his article, "Ever So Slowly, Colleges Start to Count Work with Technology in Tenure Decision."<sup>11</sup>

## Standards

As our technology goals are realized in higher education, there are, of course, concerns about technology standards. The *NASM Handbook* states that:

students must acquire 1. a basic overview understanding of how technology serves the field of music as a whole; 2. working knowledge of the technological developments application to their area of specialization.<sup>12</sup>

The expectation for those who are composers, performers, listeners, scholars, and teachers is that students understand and seek practical experiences in music technology. Attainment of these standards is especially essential for students who are potential music educators.

The consortium of National Arts Education Associations announced America's first national voluntary arts education standards for K-12 in January 1994. The standards were published as the *National Standards for Arts Education*.<sup>13</sup> They were developed because of concern about the quality of music instruction in U.S. schools. The nine national standards follow:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.<sup>14</sup>

Another set of standards was developed by the Technology Institute for Music Education (TI:ME), a non-profit organization whose goals and objectives include the development of in-service teacher training and certification in the area of music technology. This organization set out to link technology to these national standards by developing Areas of Competency in Technology.

The Technology Institute links the nine national standards with the Areas of Competency in Technology, which are directly applicable to music instruction

while supporting the National Standards for the Arts. The Areas of Competency in Technology are:

1. Electronic Musical Instruments (INST)
2. MIDI Sequencing (SEQ)
3. Music Notation Software (NOTE)
4. Computer-Assisted Instruction (CAI)
5. Multimedia and Digitized Media (MULTI)
6. Internet and Telecommunications (TELE)
7. Information Processing, Computer Systems, and Lab Management<sup>15</sup>

Still one other organization, Music Educators National Conference (MENC), developed Achievement Standards for K–12 that can also be linked with the National Standards for the Art as well as the Areas of Competency in Technology. For the sake of brevity, here are the achievement standards for K–4.

- 1a: Students sing independently, on pitch and in rhythm, with appropriate timbre, diction, posture, and maintain a steady tempo.
- 1b: Students sing expressively, with appropriate dynamics, phrasing, and interpretation.
- 1c: Students sing from memory a varied repertoire of songs representing genres and styles from diverse cultures.
- 1d: Students sing ostinatos, partner songs, and rounds.
- 1e: Students sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor.<sup>16</sup>

The linking of these standards for K–12 students reflects how technology, the learning of musical skills and knowledge, as well as teaching strategies enhance one another. These standards are also applicable to future music educators who will not be able to teach these arts, technology, and achievement standards if they themselves have not accomplished them.

## **Ethics Issues**

Along with technology comes a new realm of considerations in respect to ethical issues for the campus and virtual classrooms. Teachers and students must address the need to maintain integrity in respect to the use of the World Wide Web, e-mail, electronic research, and musical works. An understanding of plagiarism and copyright is essential. The course syllabus should include the instructor's and the university's position regarding legal issues, as well as university codes. "Now, at 11:00 P.M. you can get on the Web and hand in a [plagiarized] paper by 8:00 A.M. It's not that students are less honest than before, it's that information is so fast," explains Lawrence Hinman, director of the Values Institute at the University of San Diego, quoted in Paul Bauman's article.<sup>17</sup>

Hinman further notes that teaching students how to gather and document accurate information on-line is an important aspect of the teaching and learning processes. Students also need to know that the common downloading of music and movies onto CDs without giving thought to copyright issues has legal and

ethical ramifications. They must learn what is ethical and what the law allows. Note that the American Psychological Association and the Modern Language Association have writing manuals and resources that provide guidelines for documenting electronic research.

## Conclusion

Although I have but briefly discussed technology (the tool), and the techniques (the purposes), one may conclude that technology will certainly continue to play a major role in our lives, especially in respect to the academic setting. Technology will complement teaching and learning and will encourage active participation of students and teachers. It will not take the place of teachers, but it will enable teachers to address various learning styles and thus to make teaching and learning more effective.

As we integrate technology into our various music curricula, attention should be given to issues of standards, ethics, and the evaluation of programs, courses, and faculty. Moreover, despite the concern with the issues of money, mission, and market, HBCUs and predominantly black colleges should also give appropriate consideration to the concept of on-line courses and programs. These institutions must remain competitive within the context of these technology-filled times. Technology is here to stay.

## Endnotes

<sup>1</sup>The American Heritage Dictionary of the English Language (Boston, Massachusetts: Houghton Mifflin Company, 1973), 1321.

<sup>2</sup>Richard H. Anderson, *Biology, Culture and Society* (Denver, Colorado: University of Colorado, 2002).

<sup>3</sup>Peter P. Webster, *Music Education and Technology* (paper presented at the meeting of the National Association of Schools of Music, San Diego, California 2000.) [http://orathost.cfa.llsty.edu/emtbok/nasm\\_2000\\_web/nasmhandout.webster.htm](http://orathost.cfa.llsty.edu/emtbok/nasm_2000_web/nasmhandout.webster.htm).

<sup>4</sup>"100 Wired Campuses," *U.S. News and World Report* (July 2000).

<sup>5</sup>Michael Arnone, "Historically Black Colleges Grapple with Online Education," *The Chronicle of Higher Education* (April 2002):4. <http://chronicle.com/cgi2-bin/printable.cgi>.

<sup>6</sup>Ibid.

<sup>7</sup>Ibid.

<sup>8</sup>Jennifer A. P. Lorenezetti, "Working through the Accreditation Maze," *Distance Education* 6, no. 7 (April 2002):4.

<sup>9</sup>Ibid.

<sup>10</sup>Ibid.

<sup>11</sup>Jeffrey R. Young, "Ever So Slowly, Colleges Start to Count Work with Technology in Tenure Decision," *Chronicle of Higher Education* (February 2002). <http://chronicle.com/free/r48/i24/24a025ol.htm>.

<sup>12</sup>National Association of Schools of Music, *2001-2002 Handbook* (Reston, Virginia: NASM, 2001), 83.

<sup>13</sup>Consortium of National Arts Education Associations, *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts* (Reston, Virginia: MENC, 1994).

<sup>14</sup>Thomas Rudolf et al., in J. Dunphy and G. Pinchock, eds. *Technology Strategies for Music Education* (Wyncote, Pennsylvania: Technology Institute for Music Educators, 1997), 9.

<sup>15</sup>Ibid, 11.

<sup>16</sup>Ibid, 10.

<sup>17</sup>Paul Bauman, "Modeling Ethics for Distance Learners," *Distance Education Report* 6, no. 7 (April 2002):1. <http://ethics.acusd.edu/values/>.

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## OPEN FORUM: CURRENT ISSUES IN CHURCH/ SACRED MUSIC—VIEWS FROM THE FIELD

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### RECENT RESEARCHES IN MUSIC FOR WORSHIP AS THEY MIGHT RELATE TO MUSIC CURRICULA

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I want to present some research data for your consideration, some of it quite newly completed, and then offer a couple of thoughts in conclusion. The Billy Ray Hearn Symposium on Christian Music, held on the Baylor University campus from 7 to 9 October 2002, has been a source of much food for thought for me since I found the video stream archive during a Web session. Of primary interest for our purposes here is the rather detailed report of recent nationwide, statistically viable research presented by George Barna, president of Barna Research, on the current attitudes of senior pastors, worship leaders, and parishioners toward music in Christian worship.<sup>1</sup>

A second collection of data that I found insightful is a 1995 research study by Barbara Resch, professor of music education at Indiana-Purdue University in Fort Wayne, Indiana. Let me begin with Resch's findings, drawn from a doctoral survey project of 479 teenagers in a cross-section of thirty-four different religious bodies and summarized in an interview posted 31 March 2000 on the website of the Commission on Worship of the Lutheran Church, Missouri Synod.<sup>2</sup> In this survey, Resch sought to discover what music these teenagers deemed "right for worship." Those surveyed were asked to imagine themselves in a worship service and to determine which of forty musical excerpts they heard sounded "appropriate for church" *as they knew it*. All excerpts were from a range of music heard in churches in the mid-1990s. She expected to find (1) diversity of opinion and (2) strong bias for rock/pop styles as standard preferences.

What she found was a clear agreement regarding three areas of music seen by these teenagers as "right for church"— (1) vocal music, not instrumental; (2) group singing as opposed to solo performance; (3) selections with simple musical texture and clear text; (4) traditional choral music considered appropriate by nearly all respondents, with the highest percentage found among Lutheran and Catholic students; (5) the most appropriate individual piece heard: a four-part male choir setting of Psahn 98 ("Sing unto the Lord a new song. . .").

Among the things this group rejected as "right for church"— (1) rock, jazz, country (overwhelmingly rejected); (2) Christian rock and jazz, rated as inappropriate by a great majority; (3) most rejected piece: "Midnight Oil," by

Petra (a Christian rock band). There was some expected variation by background. For example students in nondenominational churches considered Christian Contemporary Music (CCM) more appropriate than did others, and students in Pentecostal traditions likewise preferred gospel and/or popular styles.

Among Resch's conclusions are the following: the kind of music heard in church seems to become normative (i.e., style acquiring validity by contextualization). Teenagers do not bring their own musical preferences to the table regarding what is "right" for church occasions, but tend to accept as appropriate what is in place. While rock/pop had a place in their lives, they clearly did not feel that that place was in church. Further, there was a clear opinion, especially among unchurched respondents, that CCM was neither Christian nor contemporary. Several respondents felt that this music (CCM) sounded like "forty-somethings music" to them. I believe that these findings have implications for what we perceive as currency in musical practice and teaching. More on this in my concluding remarks.

The research project conducted by Barna Research and reported by George Barna at Baylor's Hearn Symposium was even more interesting. Three groups were surveyed: a cross-section of American adults of all faith persuasions, senior pastors (SPs) in Protestant congregations, and worship leaders (WLs) from those same congregations. The survey pool was a random sample from forty-eight states, broken down according to sampling distribution by geographical area, gender, age, education, ethnicity, and denomination (by percentage). Of the 1007 adults, 727 were Christian; they were asked forty-three questions. Next, over six hundred senior pastors of Protestant churches were asked thirty-nine questions. WLs in those same congregations, a much smaller sample of less than one hundred, were asked forty questions (many the same as for SPs). This research was specifically directed to the attitudes of these groups toward music in worship, and was commissioned by Baylor in 2002 specifically for the symposium. The result was some 250,000 data points, synthesized and summarized by Barna as the keynote address, delivered in Waco on 7 October 2002. The twelve tables all cite data from Barna's research.<sup>3</sup>

Barna draws three conclusions: (1) Many adults don't even know why they're in a worship service to begin with. (2) There is a difference—possibly even a disconnect—between professionals and the congregants as to what they think should grow from a worship service. (3) There is some difference between SPs and WLs in this regard. As the data demonstrate, clearly we are not all on the same page here.

So what *is* the purpose of worship, Barna wonders. Several items are striking in the research: (1) Worship music is deemed successful when we feel good (about 50 percent of the sample); that is, it's about us! True, about 30 percent focus their attitudes on God, but about 25 percent have no particular focus at all. (2) We Americans view ourselves as consumers, and our worship as a transaction ("What will work for me? What will I get out of it?")

**TABLE 1: COMPARISONS OF DESIRED OUTCOMES OF THE WORSHIP EXPERIENCE**

Desired worship outcome:	Laity (%)	Senior Pastor (%)	Worship Leader (%)
Connection with God	20	41	31
Achieve peace/serenity	11	2	1
Experience God's presence	6	30	40
Express feelings to God	7	11	25
Don't know	21	1	1

**TABLE 2. TOP TWO OR THREE PRIORITIES OF PROTESTANT MINISTERS FOR THEIR OVERALL MINISTRY**

Priority	Percent listing as top two or three
Discipling	19
Youth	25
Worship	26
Preaching	34
Evangelism	41

No other ministry goals reached a 10 percent threshold. There is good news and bad news here: worship made the list! But only 26 percent see it as top priority in their ministry, meaning that almost three-quarters of SPs do not. So, where does that leave the church?

Barna reports a reluctance on the part of lay worshippers to say that some element of worship is “not important.” From this perceived reluctance, he infers that lay churchgoers tend to trust those in charge of forming worship, in other words, “the professionals.” If true, herein lies a golden opportunity for musicians charged with leading worship to make a profound difference for the good.

So, what do the adults surveyed say they need to worship effectively? Central are the top four items in table 3; all call for low-level investment (someone prays, someone preaches, we *receive* communion). Seen as sometimes useful but not necessary: the next chunk, ranging in percentage of importance from 52 to 55 percent. All require active investment: singing, confessing, giving, being social. In short, Barna draws the conclusion that worship is seen as most effective when it is something that is done to us, not by us. SPs differ greatly from their congregants in what they see as important. Not surprisingly, the number-one item for them is the sermon; next is scripture; followed by music at 84 percent (versus 55 percent for the laity). This gap, by the way, is one of the two biggest gaps in the survey.

Note here that the highest level of “less” satisfaction is with music, almost double the next highest element.

**TABLE 3. LAITY'S PERCEIVED IMPORTANCE OF ELEMENTS OF WORSHIP, BY PERCENTAGE**

Element	Percent listing as top priority
Prayer	88
Sermon	72
Communion	66
Reflection	65
Music	55
Scripture	55
Offering	54
Meet and Greet	53
Confession	52
Creeds/readings	38

**TABLE 4. CONGREGANTS' SATISFACTION LEVEL WITH THREE KEY ELEMENTS**

Element	Completely (%)	Mostly (%)	Less (%)
Prayer	51	32	15
Sermon	43	37	18
Music	42	30	35

**TABLE 5. CHURCHES USING EACH MUSICAL STYLE, AS REPORTED BY SPS**

Style	Proportion of Churches or Services (%)
Traditional (hymns, etc.)	c. 50
Blended (two or more music styles in same service)	Almost 50 and growing
Rock/CCM	25
Praise music	8
Gospel	7
<b>By Percentage of Services</b>	
Traditional	c. 33
Blended	30
Rock	c. 16
??	6
Praise	7
A cappella, etc.	4

Regarding types of churches and what they do: in multiservice churches, 60 percent use the same style of music in all services. In evangelical churches with one service, "blended" worship is the most common approach. Blended worship may be defined as the deliberate use of musical elements from traditional styles

**TABLE 6. PEOPLE AND PREFERENCES**

Type of music preferred	Types of people
Traditional	College graduates, notionals, main-line
Blended	Women, Evangelicals, large-church attendees age 36 +
Gospel	African-American, born-again, Evangelicals
Praise music	Hispanics, Evangelicals
Rock/CCM	Baby-busters, Californians, Evangelicals

**TABLE 7. MUSICAL ELEMENTS USED IN WORSHIP**

Element used	Proportion
Acoustic instruments	4/5
Choir	2/3
Organ	2/3
Vocal group leading worship	3/5
Pre-recorded tracks	3/5
Electronic bands	1/2
Orchestra	1/12

of worship in combination or juxtaposition with contemporary, popular, or vernacular elements.

A bit of jargon definition is in order here: Barna Research defines Protestant in certain belief-system categories: *born-again Evangelicals* combine a belief in a personal conversion experience with a rather conservative view of Scripture and its interpretation, and *notionals* is a designation for those who identify their faith as Christian, but have no attributes of "born-again" populations.

Why do SPs like these styles? The primary reason given is "customer satisfaction" (41 percent); next is "product quality," (to better facilitate worship), at 33 percent; third is "marketing," at 11 percent.

The numbers in tables 8-10 are reported by SPs. Remarkable in these findings is the number of congregations retaining a printed hymnal for at least part of their worship, along with such traditional elements as acoustic instruments (including the organ) and choirs. Of the congregations reporting, two-thirds

**TABLE 8. ELEMENTS USED BY TYPE OF CHURCH**

Electric bands	Charismatics, black, Senior Pastor under age of 55
Choirs	Mainline, black, Baptist, Pastor seminary graduate, multiple services
Organs	Mainline, black, Senior Pastor 55+, Senior Pastor chief decision-maker re music
Tracks	Southern Baptists (by 2:1), Senior Pastor < 55, blended service, white

**TABLE 9. ROLES RESPONSIBILITIES AND PERSONAL DYNAMICS**

<b>Proportion</b>	<b>Personnel</b>
1/2	SP (even if church has WL)
3/10	WL
1/8	Committee
1/7	Other
If SP:	Mainline, multiple services, rural
<b>The SP's role:</b>	
3/10	SP controls all music
1/6	SP decides, doesn't lead
1/20	SP leads, does not decide
1/2	Don't lead, don't choose
<b>Who leads worship, once decision is made?</b>	
1/4	SP
1/2	WL
1/4	Other

**TABLE 10. TOOLS USED IN WORSHIP**

<b>Tool</b>	<b>Proportion of congregations</b>
Hymnals	9/10
Words/music in bulletin	1/3
Overheads	1/4
PowerPoint or other projection	1/4

hold Christian Copyright Licensing International (CCLI) licenses for the music they present.

But are there indeed worship wars in Protestant churches? Not really, it turns out, in spite of some dichotomies. Regarding “depth” of music in worship, the sample of adults was equally divided between the notion that “praise music is shallow, theologically” versus the opposite view. Roughly 40 percent say that style of music in worship really doesn’t matter. About one-half say that it matters, and one-third say that it matters a lot. About 30 percent believe there are too many new praise songs, but fully two-thirds say there are not too many new praise songs. Finally, only one-fourth of SPs report their congregants as being “less than satisfied” with the music in worship in their congregations. Fully three-fourths of congregants, according to their SPs, are either “satisfied” or “completely satisfied,” though WLs report a bit more dissatisfaction among church members. (According to Barna, more options in services seem to increase complaints.) Conversely, only 9 percent of SPs report serious or somewhat serious problems with music in church, but in those churches 88 percent say the problem is with style of music, not quality, volume, and so on.

Does church member dissatisfaction result in a change in churches or congregations? Only 17 percent say they would change churches or congregations if

music changes. Six percent definitely would do so. Seventy percent say they would go along with changes, and yet approximately three-fifths of the adults surveyed say that music is one of the top two or three factors in selecting a church. The conclusion: music is important, but it is balanced with a variety of other factors in a final decision regarding where one worships.

**Some Preliminary Conclusions from the Data**

One important piece of this, I believe, is the destruction of a participative model in U.S. society (i.e., passive consumption of music “done” by others, rather than active music-making by a large majority of people). Barna’s research would appear to indicate that this attitude carries over into attitudes toward worship. President David J. Tomatz also alluded to this, I think, in his address to us on Sunday afternoon: one reason that new art music is not desired by the

**TABLE 11. DEMOGRAPHICS OF WORSHIP LEADERS**

Item	Percentage or proportion
Paid	1/2
Volunteer	1/2
<b>If Paid:</b>	
Full-time	1/2
Part-time	1/2
Median salary	\$17,500 (poverty level in US: <\$19,500)
Males	2/3
Females	1/3
Combined title (executive/assistant/ youth/ education pastor; probably “main” job is non-musical function)	4/10
Seminary Graduates	1/5
Average tenure in present job/total years experience	3/11
Median age	41-42 (avg. age of SP is 46)

**TABLE 12. HOW WORSHIP LEADERS PERCEIVE THAT THEIR WORK HAS CHANGED IN PAST DECADE**

Item	Percentage listing as Factor
More sources of information and techniques	78
Much more complex, more technology know-how needed	75
Say they need different skills than ten years ago	73
Work load much more extensive	71
More likely to reflect pop culture	71
Higher expectations, more sophistication in congregation	54
Notion of what worship is has changed, likely to continue to evolve	51
Musical understanding is <i>less</i> important than before	17

public is that the public is not engaged much any more in actively making music, whether singing, playing in a town band or a school ensemble, or in any other way actively making music on a regular basis. This seems particularly true of men. To the extent that we can imbue future musicians who will lead in worship with the desire to actively promote a broadly participative music in their congregations, we will do both worship and music-making a great service.

The overall opportunity that presents itself here, however, is this: I see a clear means for thoughtful, committed musical professionals who are nurturing music students to inculcate in our junior colleagues—our students—a clear sense of musical excellence (whatever the style or genre); of using that excellence in the offering of music for worship; and of responsibility for doing both.

I believe that if we provide our students with a rigorous, flexible, foundational musical base from which to do their work as musical servants, they will carve their own paths. Severine Neff, University of North Carolina, Chapel Hill, writes in the most recent *CMS Newsletter*:

...modern technology and communication have exposed us to extraordinarily valuable and diverse musics from every culture, from both concert and vernacular venues. . . . it is hardly surprising that the traditions of western classical training in music theory have come under attack.

Some of us, she says

still view ourselves as the keepers of a of a legacy. . . . The development of craft in harmony, counterpoint, and form—the ability to sing, play, improvise, and compose—was considered essential for a student’s ability to confront and extend the values of . . . the western classical tradition. . . . Does the study of voice leading in Beethoven indeed lead students to improvise jazz or write or play popular music or deal in any way with non-Western repertoire?<sup>4</sup>

Citing Schoenberg and Boulanger as two composers “convinced of the value of rigorous study in the western classical tradition” who “went beyond the confines of that tradition,” she asks the serious question: “Did this happen despite their traditional teaching, or perhaps did it occur precisely because of the rigor of that training?”<sup>4</sup>

That’s where I’m beginning to settle, as a personal center. I think we ought to focus on a rigorous, thorough nurturing of the musical best practices of the Western tradition. These may be expressed through several styles, but will include a great deal of the cultivated tradition. The best and brightest will then go forward.

Finally, I suggest that we continually remind our students who have a faith commitment that they have a “body life” responsibility to be musical leaders and educators in their local congregations, whatever their faith tradition. Clearly, they—and we—have the opportunity and the obligation to make a difference.

## Endnotes

<sup>4</sup>George Barna, “Music and the Church,” Keynote Address, Billy Ray Hearn Endowed Symposium on Christian Music, Baylor University (October 2002), <http://www.baylor.tv.com/video.php?id=000037>

<sup>2</sup>Barbara Resch “Teenagers and Church Music,” interview (March 2000), <http://worship.lcms.org/insert/churchmusic/91teens.html>.

<sup>3</sup>Barna, note 1 above.

<sup>4</sup>Severine Neff, “CMS Initiatives in Music Theory,” *CMS Newsletter* (November 2002), 1.

# LEARNING ABOUT MUSIC ISN'T ENOUGH! EDUCATING FUTURE CHURCH MUSICIANS WHO SUCCEED

CYNTHIA UITERMARKT  
*Moody Bible Institute*

Numerous times during conversations I have had with church music colleagues, we have agreed that the successful church musician relies about 50 percent on his/her music skills and 50 percent on people skills. While this is probably an exaggeration, the point is that without other people, church musicians do not have a job.

We can all think of people we have known with moderate musical abilities who have been considered successful church musicians, and at the same time we are aware of brilliant musicians who have been unable to obtain or keep a job in church music. The people I know who have been the most successful in church music have been those who were excellent musicians but who also had many characteristics beyond their musical aptitude that seemed to contribute to their success. In spite of this, it is a temptation to spend all our time discussing the church music curricula because we can control them, and considerably less time being concerned about the areas where we have influence rather than control.

I'd like to frame my remarks today around the areas of preparation that are necessary outside the music curricula in our schools. That might seem like a strange topic to take up at a music conference where it is natural to focus on curricula. I'd like to make the point, however, that we should not neglect discussing those areas where we might have significant influence.

Students do not stop learning when they exit our music classrooms. They emerge at the end of four years as changed people—the sum of separate experiences in classes, social contacts, employment, and a host of other factors that have contributed to their college life. If we are concerned about who they are when they graduate, we have to be concerned about more than just their class experiences within the music curricula. Some areas that I think we should make every attempt to influence *beyond* the music coursework are listed below:

- Music faculty members need to invest their lives in non-musical ways in the students. Most people who are teaching do so because they love students; however, they may need to be challenged to mentor as well as teach. In schools that promotes church music, it may be appropriate for teachers to share their own journey of faith. In schools where that would be inappropriate, interested faculty can at least share with the students the moral and ethical choices they make and why they make them.
- We are modeling character for our students whether we realize it or not. Even our interactions with other faculty members set examples for how they will relate professionally to others. A student recently told me that she had been observing how music faculty members with disagreements

continued to treat each other with love and respect; she said this was a model for her about how she should relate to her peers with whom she might have disagreements.

- Students should take courses, as many as the curriculum allows, in Bible and theology. Where the curriculum doesn't allow for it, they must be encouraged to make that study on their own. Successfully leading others in church music requires that they have significant theological knowledge.
- Students must value the courses they take in the humanities. This is beyond the music curriculum, but music faculty can still make a deliberate and proactive effort to integrate these fields with the experiences future church musicians will face. Course work in philosophy, psychology, sociology, and communications can be especially helpful in the education of church musicians.
- Students should be encouraged to take employment in areas where they will be working with people. Other community service or church involvement activities can give them experience in dealing with people, often in demanding situations. Even if these activities do not expressly involve music, they can help to develop human understanding.
- Students need leadership experiences, whether on the dorm floors, in churches, or in part-time and summer jobs. Some of our faculty want to discourage students from time-intensive activities such as being RAs or holding student government offices, but I try to encourage it when I can. This is a wonderful opportunity for training in leadership.

In conclusion, I recognize that this doesn't solve the curricular issues that schools of church music must continue to deal with. However, today more than ever, the challenges encountered by church musicians require that student preparation be broad-ranging beyond the music curricula. In helping to prepare church musicians, we cannot be concerned only about the musical art but also about development of character and human understanding in our students.

## REGARDING INDIGENOUS MUSIC IN CHRISTIAN WORSHIP

TONY PAYNE  
*Wheaton College*

For schools with a historic and continuing commitment to serve the local church, these are exciting times. In our music programs, we are confronting the daunting task of affirming, interpreting, critiquing, and mediating highly complex conditions pertaining to early twenty-first century arts practice: Music that we're not used to; styles we're not trained for; priorities we're unsure of. But with every passing day, music programs that exist, in part to serve the local church, are becoming increasingly disoriented.

How many meetings and conversations have you had in the last five years about the continual changes in local worship practices? It's not our problem, you might say. It's not the music we do. What's their problem, anyhow?

Now, here I stand, wondering what I could possibly say about this matter that you have not heard already. It reminds me of the time that John F. Kennedy entertained a group of Nobel Prize winners in the White House, and commented that there hadn't been a gathering like this since the night Thomas Jefferson dined alone.<sup>1</sup> Jefferson notwithstanding, I offer a few brief ideas concerning the way many of our schools interact with the churches they say they exist to serve. I'll call these my first principles.

1. A call to *mission*. The Wheaton College Mission Statement, for example, expresses the goal of developing "whole and effective Christians who can contribute to building the church and improving society through excellence in programs of Christian higher education." Many of you could recite similar mission statements. If you cannot, you must become a student of your institution's mission statement. As you affirm and then interpret your mission statement, you will sharpen your own understanding of your department's task.

Does our institution's mission statement find expression in our degree programs? If we exist, in part, to serve the church, then what if the church our programs serve doesn't exist? The answer to this question is unsettling.

2. A call to *reconciliation and unity*. The Apostle Paul writes, "We are therefore Christ's ambassadors, as though God were making His appeal through us." And in his great prayer in John 17, Jesus prays, "May they be brought to complete unity to let the world know that you sent me. . . ."

I sincerely believe that each of us as music leaders is bound to be a reconciling agent in the context of our calling. For music and the arts, this means we must tirelessly give ourselves to bringing disparate and even desperate parts together. If our program is at odds with our institutional mission, then we have to reconcile them. If our faculty or students are artists-non-grata in the local churches we exist to serve, then we have to reconcile them. If an unwelcome musical dialect seems strange in our department, we have to reconcile it. When people of diverse

ethnic and national origin come together with cultural heritage in tow, they must be reconciled. But be warned, reconciliation has a cost.

My friend Andrew White, director of the International Center for Reconciliation in Coventry, England, has taught me that the task of reconciliation is seldom easy. Sometimes Andrew has to be satisfied just to get warring people to stop killing each other. In light of such grave circumstances, our assignments may seem a bit trivial.

The opposite of reconciliation is estrangement. I know that none of you want your department's relationship to the local church characterized by estrangement.

3. A call to *courage*. We need courage to be leaders amid sometimes debilitating conflict, however trivial the conflict may seem. The curricular changes warranted are not going to come about by conversation and cajoling alone. We will, at times, be forced to make decisions in favor of our mission statement, which may not find universal acceptance among our faculty or students.

4. A call to *indigeneity*. Thank God for anyone whose missiological or ethnomusicological instincts lead them toward an indigenous understanding of the local church. We have no right to define the indigenous culture of a given congregation by our department ideals alone. Even the Old Testament Scriptures record the Lord's astounding words, "Come let us reason together. . . ." Yet how many times has an ensemble director misapprehended the indigenous culture of a particular local church during a tour appearance, thereby causing offense or disappointment? Or how many times have students or colleagues been belittled or marginalized because of the music they love?

5. A call to model and produce *servant artists*. I have been concerned for some time that, in the push for academic prestige, we lose sight of our obligation to be like Christ, who took the form of a servant. When artistry is characterized by servanthood, the fundamental nature of artistry is transformed into premium value to the Kingdom.

6. A call to *diversity*. Consider the unique opportunity of the African-American church at a time when its music has gained unprecedented acceptance. We must credit this special reportorial tradition with declaring the reconciling love of God to an extent not possible among other repertoires. But the call to diversity is far from fulfilled at many of our schools. Two steps forward, one step back, but the love of Christ always compels us forward.

After these first principles, calls to mission, reconciliation, courage, indignity, servanthood, and diversity, there are a few themes I only have time to mention in passing:

1. The extinction of gospel hymnody and the resultant impact on theology, faith, and practice.
2. The effect of the Protestant reformation on the arts in faith, and practice.
3. The effect of twentieth century fundamentalism, where individuals are often (rightly) wary of art's liberating and liberalizing power.
4. The intransigence of late twentieth century American music departments (whose missions dictate relationship with and service to the local church)

to accept responsibility for their failure to serve the local church in its new permutations.

5. The need for conversation and comparison of parallel issues among Catholic, Protestant, and Orthodox Christians.
6. The cost of the arts to those who need them most, the “puritan work ethic,” secular capitalism, and austere administrative practice.
7. The failure of theological seminaries and graduate schools to clarify and correct errors regarding the true nature of Christian worship and its relationship to the arts.
8. The ignorance of speech-logic exclusivism during an epoch in which every conceivable means of apprehending information and knowledge will be necessary to navigate the times.
9. The loss of music literacy in churches resulting from relating of congregational song by rote.

Finally, I want to make it clear that the foregoing observations are based on my experience serving an evangelical school. If you serve in other contexts, please consider what is analogical or useful, and discard the rest. And feel free to stay in touch ([tony.l.payne@wheaton.edu](mailto:tony.l.payne@wheaton.edu)) if it seems beneficial. I deeply respect your stewardship toward these concerns and look forward to future encounters.

### Endnotes

<sup>1</sup>President Kennedy is quoted as saying, “I think this is the most extraordinary collection of talent, of human knowledge, that has ever been gathered together in the White House—with the possible exception of when Thomas Jefferson dined alone.” [http://history1900s.about.com/gi/dynamic/offsite.htm?site = http%3A%2F%2Fwww.noage.com%2Fjfknetwork%2Fhumor.htm](http://history1900s.about.com/gi/dynamic/offsite.htm?site=http%3A%2F%2Fwww.noage.com%2Fjfknetwork%2Fhumor.htm)

# ONE PERSON'S PLEA FOR A RETURN TO FOCUS IN WORSHIP

GARY W. COBB  
*Pepperdine University*

It is a pleasure for me to offer a few comments and reflections about the present state of music in worship as I have experienced it in Southern California. I have had almost thirty years of experience in church music as an organist for various denominations including the Methodist, Lutheran, and Presbyterian churches, while also serving in various capacities as a professor and fine arts chairperson at a Christian institution of higher education for the past twenty-eight years. My involvement with the denominations mentioned above grows out of a personal religious heritage with the Churches of Christ. Presently, my involvement in church music ministry is as music director/organist/keyboardist for a small Methodist church in the San Fernando Valley portion of Los Angeles. In that capacity, I am trying to reach out musically to two basic constituencies—those of old and young. The older members of the church are trying to maintain the tradition that they supposedly remember, while the young people are wanting to experience music that is in a language relevant to them. The challenge has been to provide music that will not disenfranchise either one of the groups. I am sure that this scenario is played out in churches throughout the nation. As is often the case in a large metropolitan area, such churches are in a dying mode rather than one of growth. As an illustration of the division, I offer the following contrasts. This has circulated for a number of years and has been through so many transformations and transmogrifications that the author has apparently been placed in oblivion. I apologize in advance if this is not new to many of you. Sometimes, things do not circulate on the West Coast as quickly as they do in other parts of the country.

## **Praise Music\***

Martha, Martha, Martha  
Oh, Martha, Martha, Martha,  
the cows, the big cows, the brown cows,  
the white cows, the black and white cows,  
the COWS, COWS, COWS are in the corn,  
are in the corn, are in the corn, the CORN,  
CORN, CORN.

\*Directions: Repeat the whole thing two or three times.

## **Traditional Hymn Music\***

Oh Martha, dear Martha, hear thou my cry.  
Inclineth thine ear to the words of my mouth.  
Turn thou thy whole wondrous ear by and by to the  
Righteous, inimitable, glorious truth.

For the way of the animals who can explain?  
There in their heads is no shadow of sense.  
Hearkenest they in God's sun or his rain  
Unless from the mild, tempting corn they are fenced.

Yea, those cows in glad bovine, rebellious delight,  
Have broke free their shackles, their warm pens eschewed.  
Then goaded by minions of darkness and night,  
They all my mild Chilliwack sweet corn have chewed.

So look to that bright shining day by and by.  
Where all foul corruptions of earth are reborn.  
Where no vicious animal makes my soul cry  
And I see no longer those cows in the corn.

\*Directions: Do only verses one, three, and four and do a key change on the last verse.

While these two examples may provide some degree of humor, I feel that they do point out a real problem that is not being adequately addressed. The issue is not new, but it is one that needs to be resolved. A division has been created between "high church" and "low church" over the issue of contemporary praise music versus traditional worship music. Such spatial metaphors as *high* and *low* are useful only in that they point out that a possible spirit of disconnection occurs when the issues associated with each style and the accompanying value judgments collide. Value judgments are placed on one style by proponents of the other style. It is too easy to make a judgment that actually serves to exclude others from being considered as equal members of the Body of Christ. In short, such labeling is, in my opinion, indicative of a truly lazy approach to a resolution of the issue. The use of such labels does, in fact, tend to separate rather than unite people.

One of the goals of a curriculum in church music should be that of teaching students (and colleagues) to be more tolerant of the worship experiences of others. This may be achieved through study that instills a technical and aesthetic knowledge from a musical standpoint, but also through study that promotes a thorough grounding in theology. It seems to me that one place that college programs could provide a real service to the development of music ministry is in the area of musical development for aspiring ministers and theological training for aspiring church music leaders. While some programs attempt to foster such an idea, it is becoming more apparent that there is a widening gulf between the two groups. Reactions to worship by ministers that focus only on what might appeal to the masses, or musical expressions that are mere performance moments, are two symptoms of the problem that I have seen in various churches in Southern California. One of the basic components of a liberal arts education is to come to an understanding of the connections between disciplines. Certainly, few would argue that there is no relationship between music and theology. Yet, is the

connection being sought actively? It is too easy to be caught up in the concerns of the moment and then forget the reasons for having worship music in the first place.

We need to develop a mindset that supports the aim of a church service to be that of worship of God with the entire service focused on worship through music, preaching, prayer, and fellowship. I have witnessed the erosion of worship in some churches to the level of a performance venue for would-be Hollywood singers and professional musicians who are using the church service as a rehearsal time for an upcoming concert or audition. We need to recognize what one leader at a conference for Presbyterian church leaders at the Hollywood Presbyterian Church a few years back referred to simply as “keeping the main thing the main thing.” This, of course, is worship of God to the best of one’s abilities. It is hoped that such a focus in worship will extend beyond the allotted time for the service and be lived out during the week. The goal should be involvement by all members of the body.

I believe that it is time to reconsider the relevance of the curricula for church/sacred music. In an area such as the one in which I live—a suburban area west of the San Fernando Valley of Los Angeles—church music jobs are calling more and more for a contemporary approach. Often, this requirement is coupled with the requirement of being able to accommodate a traditional service. In some churches the organs are covered with spider webs, the result of years of neglect. The churches that are thriving in the area seem to have adopted at least one service devoted to contemporary worship. Yet, most schools are providing traditional curricular offerings. Standards for what is good and what is beautiful in music seem to be missing in much of the local church music from both contemporary and traditional music.

In *The Future of Christianity*, Alister McGrath quotes a poem that Matthew Arnold wrote in the nineteenth century, lamenting the demise of faith in Victorian England. For Arnold, the ebbing of the tide on Dover Beach was evocative of a deep concern for the erosion of faith:

The Sea of Faith

Was once, too, at the full, and round earth’s shore  
Lay like the folds of a bright girdle furled.  
But now I only hear  
Its melancholy, long, withdrawing roar,  
Retreating, to the breath  
Of the night-wind, down the vast edges drear  
And naked shingles of the world.<sup>1</sup>

Arnold recognized that “culture is fatally enfeebled once it comes adrift from its roots in religion.”<sup>2</sup> I suggest that the culture of a church worship experience is also “fatally enfeebled” once there is a departure from a focus on “the main thing” of worshipping God by ministers, musicians, lay leaders, and congregation alike.

In the book referenced above, McGrath expresses serious concern about mainline Protestant churches, referring to Anglican, Methodist, and Presbyterian,

as those most vulnerable to the future.<sup>3</sup> I would surmise that this is somewhat related to college music programs associated with these denominations. The more evangelical, charismatic schools appear to be growing at a healthier rate. McGrath states that “what is most likely to determine whether a Protestant congregation survives in the 21<sup>st</sup> Century is not whether it is Anglican, Methodist, or Presbyterian, but whether it is evangelical or charismatic.”<sup>4</sup> Could the same be said for music programs in the field of church music?

It is quite common, in my area, for organists in smaller churches to be expected to accommodate both traditional and contemporary styles. For instance, as organist for a fairly large Protestant church, the expectation was that I would be able to move in a split second from Bach to Joel Rainey to Dale Wood to Gordon Young all on different instruments (organ, piano, and synthesizer) located in various locations around the church. One of the things that I failed to negotiate when I accepted that position was a pair of roller skates.

I wonder if this is symptomatic of society as a whole. Our ability to sustain a moment of reflection is threatened by some momentary interruption. Attention spans are shortened as entertainment/performance moments appear one after another in worship. Julian Johnson, in his book, *Who Needs Classical Music?*, remarks that one of the characteristics of the postmodern age is “the radical shrinking of our notion of the present . . . the greater the pace of change, the shorter our sense of the present.”<sup>5</sup> A unified sense of purpose in worship is becoming more difficult. For instance, the church just referenced is noteworthy in that a prelude might be the Bach Double Violin Concerto, followed by an offertory featuring a Beethoven piano trio, and concluding with an organ postlude of Handel’s Water Music. Coupled with the loudest sounds possible from the instruments and the almost imperceptible awareness of the words being sung by the choir, and the difficulty of even hearing one’s own singing, I find it disturbing that so many churchgoers are accepting of such an experience as worship. Has the sonic experience become more important than the worship experience? In an attempt to be all things to all people, has worship become a place where one can drive through and surf through a channel selector for an hour and have a meaningful worship experience?

I believe that such things do matter. The expectations for breadth of styles in worship have profound implications for the rest of the spiritual life of a congregation and also for college curricula. It is interesting to note that this expectation usually centers on “breadth of style” rather than “depth of style.” How can one enter into a clearly defined sense of worship in a service that does not necessarily exhibit one’s best efforts or does not have a unifying thread running through it that somehow unites the Word and the music?

I will provide three examples of churches in Southern California—Church X, Church Y, and Church Z. X is located in Malibu—a well-known beach community. Because of the location of Pepperdine University—a Christian institution of higher education—the community of Malibu has been described by both locals and visitors as a “pleasant blend of Christianity and hedonism.”

Many entertainment industry leaders are members of the community. Surf, sand, and sun are usually thought of as the main attributes of the community.

Y is located in an extremely wealthy, yet more traditional, community. Z is located in a less affluent community. It has both a traditional service and a praise service in addition to an extremely strong education program.

X, a church that has gone primarily to a praise service, has been noted in the past for reacting on a weekly basis to attendance patterns. For instance, if attendance was down one week, it was often blamed on the choice of music for the previous week. The organ—not the organist!—was blamed for much of the low attendance. As a result, traditional music has been replaced by praise music. The transient nature of the community was never considered, along with other factors such as local weather conditions, as playing a key role in church attendance.

Y is a more traditional, wealthy church with a substantial music budget that results in great dazzle with great sound that obscures the words of hymns and anthems with sheer volume. Entertainment has become, whether intentional or not, an important dimension. The problem is that music has, at times, become an object to be observed and idolized rather than a lens that focuses one on worship.

Z is the most active church of the three and apparently the most healthy. There is a very strong educational component to church life, a very healthy church attendance, and an apparent success at coordination of all components of the worship experience.

The differing practices of these churches have, remarkably, resulted in adulation of those who make the music by many of the members. However, one of the problems surfacing is that of the audience becoming a spectator (a member of a drive-through community) that is not truly involved in a corporate worship experience.

I believe that this is an unhealthy situation. Are the curricula of colleges and universities providing the tools to equip those engaged in contemporary worship practices to make aesthetic judgments about what is good or bad about such music? In trying to be all things to all people, where is a sense of identity? I believe that music curricula in church-related institutions need to be restructured to provide not only courses that would teach a viable musical language so that students could function as musicians in a contemporary, blended, or traditional style, but also courses that would enable students to make legitimate aesthetic judgments. Such judgments must take into account a scriptural basis for worship, while also reflecting a music offering given up for the glory of God coming from a personal faith involvement. We need to develop an understanding of worship styles that is conducive to tolerance of a variety of languages of worship that are meaningful to others. On this note, I wish to mention a course that I instituted at Pepperdine University entitled “Multicultural Music in America: Eye on Los Angeles.” One of the basic tenets in this course is that we come to know ourselves better through an understanding of others. I believe that we come to an understanding of our own faith in a more powerful way when we seek to get

beyond our own boundaries and try to develop a tolerance for and understanding of the worship language of others. We need to be training students who are able to give thoughtful reflection in worship and about worship.

I feel that it is the responsibility of church-related institutions to develop a curriculum that fosters thoughtful reflection that seeks after excellence. Impressive sounds are of no importance, if, as Johnson (*Who Needs Classical Music?*) writes, the piece “gets no further linguistically than the equivalent of repeating the undeveloped propositions children meet in their first reading books: “John likes the dog. Janet likes the dog.”<sup>6</sup> Johnson also identifies a symptomatic problem of the age—that of the demand that everything be readily accessible. Anything that requires thoughtful reflection should be violently rejected. Intellectual and cultural goods should, such logic runs, be as accessible as anything else in the market.<sup>7</sup> In many church settings, music has fallen victim to this consumer mentality. It seems logical that if we are talking and walking a life that is fully devoted to the Kingdom of God, then we will be willing to devote some time to thoughtful reflection about our practices. This is something that must become an integral part of both the curricular and cocurricular components of the Christian colleges and universities. There is a real need to turn the focus back to a curriculum that promotes a philosophy of worship and music given to the glory of God and for the building up of the faith of the individual and the Body of Christ.

I wish to relate a story from my childhood. Two of my first memories of watching television back in the early 1950s were the McCarthy hearings and a somewhat famous cartoon about an owl and his mother. Everywhere mother owl went with her son, she carried a mat. At a moment’s notice, she would throw the mat down and have her son sing and dance in a somewhat transparent reference to Al Jolson. I mention these two examples—the McCarthy hearings and the family of owls as examples of how the media teaches people from their earliest years about the need to perform. The idea of worship must be continually instilled in the minds of students going into service as church musicians. Performance expectations growing out of childhood experiences, such as the omnipresent applause in a service for children’s choirs, needs to be dealt with in the curricula.

We must train our students, who will become servants of Christ as musicians in a worship service, to understand the language of the present as well as to be tolerant of and conversant with the language of the past. At the same time, we want them to understand that the overriding curricular question must refer back ultimately to the famous statement of faith by J.S. Bach that his music was given to the glory of God. In reference to labels such as praise music, traditional music, high church, and low church, these words tend to shut down discussion, reflection, and understanding. Such labels often result in minimalist, simplistic, and reductionist thinking. Considering the possibility that all styles of music can be given to the glory of God opens up an entirely new vista. Music given to the glory of God has more to do with gratitude, thoughtfulness, prayer, reflection, and meditation than it does with style.

I keep coming back to the famous hymn, “Oh God our help in ages past, our hope for years to come,” in my own career as an organist, having played Bach’s great Fugue in E-flat (“St. Anne”) more than any other work. The strength of the tune notwithstanding, the words themselves seem to summarize much of what I have been talking about today. I think that the words certainly recognize the constancy of God in our lives. Yet, there is a recognition that a sense of renewal is found for us in the future through hope. I think that the words to this hymn also suggest that while the language may change, the message is still the message of Christ.

I do not mean to raise a concern about performance in a secular setting. I am referring to the corporate worship experience. Nor do I mean to suggest that we adopt a Puritanical model grounded in the radical thoughts of Ulrich Zwingli and throw out all things not explicitly prescribed in the Bible. I suggest that a less divisive approach on the subject can be followed by focusing on true worship of God and by asking how God is glorified through a particular language or style of music. Asking such a question necessitates a thought process that is not always an easy one. It is an important one for those of us who are teachers to ask ourselves, as well as our students. I believe that it is important for the Church to shape the culture, rather than be shaped by it.

### Endnotes

<sup>1</sup>Matthew Arnold, “Dover Beach,” in Alister E. McGrath, *The Future of Christianity* (Oxford: Blackwell, 2002), 1–2.

<sup>2</sup>McGrath, note 1 above.

<sup>3</sup>*Ibid.*, 100.

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

<sup>5</sup>Julian Johnson, *Who Needs Classical Music?* (New York: Oxford University Press, 2002), 92.

<sup>6</sup>*Ibid.*, 98.

<sup>7</sup>*Ibid.*, 103.

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## OPEN FORUM: INFUSING MUSIC THROUGHOUT THE CURRICULUM

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### CASE STUDY: INFUSING MUSIC THROUGHOUT A COLLEGE-WIDE CURRICULUM

PAMELA FOX

JUDITH DELZELL

*Miami University, Oxford, Ohio*

For the past five years, the Department of Music at Miami University has innovatively participated in the efforts of the School of Fine Arts to infuse the performing and visual arts throughout the entire student body of more than sixteen thousand. During this interactive session, we will offer our experiences in infusing music and the arts across the curriculum of a large, comprehensive, public university in the form of a case study. We also welcome those here to share their success stories related to this session's topic. The philosophical, political, curriculum development and logistical approaches from the School of Fine Arts at Miami University will be offered as a toolbox of ideas that may be adaptable in a wide variety of institutions. Throughout this period, Pamela Fox has served as dean of the School of Fine Arts, and Judith Delzell has chaired the Department of Music for the past four years.

The School of Fine Arts within Miami University is an artistic constellation of four academic departments (Art, Architecture and Interior Design, Music, Theatre); an active Performing Arts Series; and the accredited Miami University Art Museum with a permanent collection of sixteen thousand objects. The Department of Music offers B.A., B.M., and M.M. degrees in performance and education to 225 students. Through our collaborative efforts to unite and integrate the arts as central components of the curricular and cocurricular life of the entire university, we have also worked with the regional community to ensure that "infusing" is substantive and deeply experiential.

#### **Mission and Vision: The Overarching Significance of Institutional Context**

The contextual positioning of the arts within the mission and vision of your institution is the most vital step toward making the arts central, visible, and highly valued. This fusion of mission and vision offers a nexus of philosophical, political, and pragmatic issues. A long-term commitment, our efforts to unite and infuse the arts has thus far involved five main phases. We began with a vision for the School of Fine Arts when Pamela Fox became dean in 1998,

aspiring to unite and strengthen our artistic community through emphasis on excellence, innovation, and diversity.

Second, we took initial steps toward artistic collaboration. In 1998, the Art Museum and Performing Arts Series were not part of the school, and there was little connection and collaboration between any of the academic units in the arts. We initiated an external consultancy through Lord Cultural Resources Planning and Management Inc., in conjunction with Theatre Project Consultants. They facilitated a yearlong consultation to guide us toward a long-range collaborative plan, and they evaluated our programming, staff, and facility needs.<sup>1</sup> The culminating chapter of the plan presented more than one hundred suggestions for collaboration to produce artistic infusion, nearly all of which have now been implemented.

Third, immediately following the Lord consultancy, we branded ourselves as the *Arts at Miami*, developing a common logo and graphic identity system. We also formed an audience development and marketing team with representatives from each unit, and this group developed and piloted a new series of integrated marketing publications and strategies.

Our fourth stage was related to the formulation of Miami University's vision statement. In February 2000, Miami University President James C. Garland announced his vision for the university's bicentennial, an eight-goal initiative titled *First in 2009*. The School of Fine Arts's planning committee worked for a year to create a ten-year plan for the arts, carefully correlated to Miami's *First in 2009* vision. The plan, titled *Fostering Inter-Artistic and Interdisciplinary Creativity: An Integrated Strategic Plan for the Arts at Miami 2009*, features our core mission of "Arts for All": a total program of curricular and cocurricular involvement designed to ensure that 100 percent of all Miami University students establish habits of heart and mind that create lifelong patterns of involvement with the arts.<sup>2</sup> The integrated arts plan was endorsed by the president and provost and then presented to the Board of Trustees. Finally, the School of Fine Arts was formally reorganized to include the Performing Arts Series and the Art Museum, and we implemented the integrated arts plan.

How has this strengthened the arts within Miami University? Most importantly, the arts are now recognized as central to the mission and vision of Miami University and increasingly prominent on a national level as a model for other programs. The centrality of the arts has strengthened our positioning for new facilities, with a three-phase \$140 million series of projects for the performing arts scheduled to begin in the near future. The school has received nearly \$1 million in internal grants for our artistic projects, received additional graduate assistantships, and benefited from major donor fundraising. Lastly, our success in infusing the arts has been evidenced by a 100 percent increase in student attendance at arts events—the arts are indeed touching the lives of Miami University students.

### **Advocacy: Convey the Facts and Be Persistently Vigilant**

As we have proceeded through this endeavor, we have made special efforts to continually report to our various constituencies on our successes. Evidence of

success includes facts and statistics on items such as the total number of arts events, total-attendance as well as student-attendance figures, revenue generated, contributions to highlighted themes and cultural diversity, prominent guest artists, and so forth. We have shared this information through our annual magazine, *Arts at Miami*, and we have also provided information for inclusion on the university's home Web page as well as in university publications, such as reports to legislators, recruiting materials, and so forth.

We have also found it valuable to be prepared to articulate concisely to a wide variety of audiences, verbally and in writing, why music and the arts are central to a twenty-first century education. Some key facets of this advocacy include the role of the arts in economic development, the impact of the arts on workforce preparation, the role of the arts in liberal education, and the future of the performing arts in the twenty-first century.<sup>3</sup>

### Curricular and Cocurricular Infusion

Table 1 summarizes our efforts to infuse music and the arts across the curriculum and cocurriculum. We have focused on four main categories: (1) increasing student attendance; (2) fostering faculty/staff development; (3) connecting to the cocurriculum and residential living communities; and (4) implementing innovative student leadership opportunities in the arts.

**TABLE 1. EFFORTS TO INFUSE MUSIC/ARTS ACROSS THE CURRICULUM AND COCURRICULUM**

INITIATIVES	IMPLEMENTATION
Increasing student attendance at arts events	<ul style="list-style-type: none"> <li>✓ Required attendance with discounted tickets provided</li> <li>✓ Curriculum guide to the arts</li> <li>✓ Newspaper insert</li> <li>✓ Course matches</li> </ul>
Fostering faculty/staff development	<ul style="list-style-type: none"> <li>✓ Teaching retreats</li> <li>✓ Learning communities</li> <li>✓ Faculty dialogues</li> <li>✓ Resident adviser training</li> <li>✓ Research/creativity funding</li> </ul>
Connecting to the cocurriculum and residential living	<ul style="list-style-type: none"> <li>✓ Required courses in themed learning Residence halls: celebrate the arts</li> <li>✓ Student organizations and Greek community</li> <li>✓ Regular e-mails to resident advisers</li> </ul>
Implementing innovative student leadership opportunities	<ul style="list-style-type: none"> <li>✓ Leadership in the Arts in New York</li> <li>✓ Dean's scholars for inter-artistic and interdisciplinary creativity</li> </ul>

Efforts to increase student attendance at arts events have been very successful. The most important step toward infusing the arts into the broader university curriculum has been our new publication, *Curriculum Guide to the Arts*. Each semester we publish an annotated guide to all arts events, with keywords, thematic correlation, and websites for further information on the artist or event. The guide is sent to all Miami University faculty members and to area K–12 educators. We also proactively reach out to selected courses where we see potential interfaces with events, through the position of special assistant to the dean for integrated arts. Students who are required to attend arts events to fulfill course requirements receive a substantial ticket reduction, below the regular student ticket price. To increase music major attendance at arts events other than music (e.g., theatre, art exhibit openings), the Department of Music added a special requirement to the traditional concert attendance requirement.

In order to make the curricular connections truly meaningful, we have embarked upon extensive faculty and staff development efforts. In August 2002, we held a teaching retreat for the faculty in the school who teach general education courses in order to facilitate interartistic connections. We have also initiated a learning community of eleven faculty members—three from fine arts and eight from disciplines across campus—to deeply explore how to infuse the arts into non-arts courses. Monthly faculty open dialogues, training for advisors in the residence halls, and special funds for interartistic and interdisciplinary projects have also been helpful.

Miami University has a nationally renowned series of themed living/learning communities, and four years ago we created the Celebrate the Arts residence hall for first-year students, most of whom are not fine arts majors. Pamela Fox developed a course required for all residents in this hall, titled “Experiencing the Arts.” This course is now also being offered to university students who are not living in the arts residence hall.<sup>4</sup>

In developing innovative student opportunities, the Leadership in the Arts program is now in its third year of providing an arts immersion experience in New York City for Miami juniors each spring break. An annual competition for graduating seniors awards cash prizes for a group of Dean’s Scholars to create interartistic work for presentation at divisional commencement ceremonies.

### **Building Partnerships**

The success of the curricular infusion is greatly dependent upon lively, flexible partnerships and collaborations with other academic units and programs. Mutually beneficial opportunities exist on every campus; below is a list of some of the key partnerships we have pursued at Miami University.

- *Performing Arts Series (PAS) and the Department of Music.* On some campuses, the university’s presenting organization has little connection with the music unit, and opportunities for exciting collaboration and

resource-sharing are lost. Given our PAS director's commitment to collaboration, special music performances have been included in the annual PAS offerings (for example, Richard Stoltzmann performing with the faculty/student chamber orchestra, and the Department of Music's opera production of *Hansel and Gretel* appearing on the annual Family Series). The PAS has also made special efforts to provide music students with guest artist master classes and residencies, to give non-majors opportunities to interact informally with guest artists, and to offer ticket prices lower than the regular student ticket price for students who have a curricular attendance requirements.

- *Music and the Art Museum.* We have worked closely to correlate art exhibitions with themes in the performing arts and we offer recitals and lectures in the main gallery of the Art Museum. Both programs benefit—the Department of Music has a special venue and the Art Museum has additional visitors.
- *Departments of Music and Theatre.* The Department of Music provides the conductor/music director and professional vocal coach for the musical theatre production, as well as graduate students to teach voice to theatre students; the Department of Theatre provides a main stage venue, stage director, and technical production support for the opera production, as well as a course in acting for music majors.
- *Music and the Community.* The Department of Music has developed multiple innovative community partnerships, including: (1) enrichment activities for children in the region, such as the Children's Choir and the Glick Young Musicians Program, which offers stringed instrument instruction for children ages 5-18; (2) collaborations with professional arts organizations in the region, such as our opera apprenticeship program with the Sorg Opera Company, an upcoming combined choral/orchestral concert with the Richmond Symphony Orchestra, and ongoing relationship with the Mosaic Singers from Detroit, Michigan.
- *Music and Other Academic Units.* As other academic units have undertaken special themes and festivals, the Department of Music has participated as much as possible. Examples include participation in projects with the Havighurst Center for Russian and Post-Soviet Studies; Dance Theatre; Department of Spanish and Portuguese; and Department of German, Russian, and East Asian Languages.
- *Music and a Regional Campus.* Miami University-Middletown has reserved three of its "Fantastic Free Friday" concert dates for Department of Music ensembles. By participating in this series, the Department of Music makes an important contribution to the artistic experiences availed to students attending a regional campus, as well as school-age children, senior citizens, and others in the community.

## **Marketing and Audience Development**

Our Arts at Miami audience development team has experimented with a wide variety of publications and strategies. Integrated semester/annual calendar publications for the performing arts and visual arts, weekly advertisements in the community newspapers and student newspapers, a fold-up pocket calendar, and other fun experiments such as Arts at Miami temporary tattoos have yielded a 100 percent increase in student attendance in recent years.

As we have worked through out shared publications, we have been sensitive to several points of tension. We have learned that we must be attentive to the prestige factor. Some events require bigger billing, mainly because of the need for revenue generation. Also, we continue to explore how to market to our diverse audiences, especially to engage students effectively.

## **Best Tips and Lessons Learned**

In conclusion, we offer some tips generated from our experiences at Miami University.

- Bear in mind that infusion of music and the arts across the curriculum requires collaboration, which some faculty members may initially see as superficial, or as a dilution of disciplinary emphases. This can be overcome and success will eventually demonstrate the benefits. Above all, we have been reminded that the Latin root of collaboration means “to labor.”
- Realize that collaboration maximizes resources through shared planning and project funding.
- Remember that collaboration is obviously a two-way street and to garner support, one must extend support.
- Seize upon opportunities offered for special university and extramural grant funding; collaboration is highly valued in most grant projects.
- Beware of the human resource limitations, including student performers, faculty, staff, and music executives. Special caution must be exercised if you have popular ensembles and programs. Be careful to spread opportunities around to avoid the abuse of frequently requested ensembles and to support less visible but worthy ensembles and faculty members. Be sensitive to issues of cost versus benefit, both in terms of human and fiscal resources.
- Make a distinction between superficial infusing (e.g., “service” performances) and substantial contributions to the educational and artistic experiences on your campus.

Finally, identify and sell the “win-win” connections within your university context. Find the most profitable and feasible intersections between prestige and presence, effective budget sharing, and curricular infusion. We have been very gratified to promote the power of the arts in the twenty-first century to foster a vision of the future through the arts that affords perspective on our existence and the hidden aspirations of humanity.

## Endnotes

<sup>1</sup>The consultancy resulted in *The Programmatic Strategic Plan for the Arts at Miami University*, 1999. Copies of the plan or its executive summary are available upon request from Pamela Fox, Dean, School of Fine Arts, Miami University, Oxford, Ohio 45056, or via e-mail at foxp@muohio.edu.

<sup>2</sup>The plan, authored by Pamela Fox, was unanimously approved by the school's faculty and staff in April 2001 and is available upon request.

<sup>3</sup>Some key resources we have utilized to develop our advocacy talking points may be found at the following web addresses:

"The Role of the Arts in Economic Development." NGA Center for Best Practices, 2001. [www.nga.org/cda/files/062501ARTSDEV.pdf](http://www.nga.org/cda/files/062501ARTSDEV.pdf)

"The Impact of Arts Education on Workforce Presentation." NGA Center for Best Practices, 2002. [www.nga.org/cda/files/050102ARTSED.pdf](http://www.nga.org/cda/files/050102ARTSED.pdf)

*Champions of Change: The Impact of the Arts on Learning*, Edward B. Fiske, Editor. Arts Education Partnership and the President's Committee on the Arts and Humanities, 1999. [www.aep-arts.org/PDF%20Files/ChampsReport.pdf](http://www.aep-arts.org/PDF%20Files/ChampsReport.pdf)

*Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education*. President's Committee on the Arts and Humanities and the Arts Education Partnership, 1999. [www.pcah.gov/gaa/](http://www.pcah.gov/gaa/)

*Greater Expectations: A New Vision for Learning as a Nation Goes to College*. AAC&U, 2002. [www.aacu-edu.org/gex/](http://www.aacu-edu.org/gex/)

Kevin McCarthy, Arthur Brooks, Julia Lowell, and Laura Zakaras, eds., *The Performing Arts in a New Era*. (Santa Monica, California: Rand Corporation, 2001). [www.rand.org/publications/MR/MR1367/](http://www.rand.org/publications/MR/MR1367/)

*Critical Links: Learning in the Arts and Student Academic and Social Development*. Richard J. Deasy, Editor. Arts Education Partnerships, 2002. [www.aep-arts.org/PDF%20Files/CriticalLinks.pdf](http://www.aep-arts.org/PDF%20Files/CriticalLinks.pdf)

Arts Education Partnership [www.aep-arts.org/](http://www.aep-arts.org/)

National Endowment for the Arts [www.arts.endow.gov/](http://www.arts.endow.gov/)

American Arts Alliance [www.americanartsalliance.org](http://www.americanartsalliance.org)

<sup>4</sup>For a copy of the syllabus by e-mail, please contact Pamela Fox: foxp@muohio.edu.

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## OPEN FORUM: IS MUSIC A DEAD LANGUAGE?

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### IS MUSIC A DEAD LANGUAGE?

CHARLES ROCHESTER YOUNG  
*University of Wisconsin, Stevens Point*

ROBERT KASE  
*University of Wisconsin, Stevens Point*

*Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has—Margaret Mead*

Composition and improvisation have been accreditation requirements since NASM's inception in 1924. This is the longest-standing standard for creative musicianship of any music association. We share our remarks today in support of this sustained vision and hope that each of you can share these materials about the importance and urgency of creative musicianship training with non-NASM friends, administrators, and faculty. If we each assume responsibility for the perpetuation of our musical language, we will chart a new course for the profession as we move through the twenty-first century.

#### **Part 1: Where Do We Stand?**

Children are expected to draw pictures and write stories when they're sent off to school. But when it comes to music education, the emphasis is on playing music rather than making it up.—Robert Jourdain<sup>1</sup>

Imagine a world where people could only speak other people's printed words to one another. Since people in this world could only communicate the ideas of other people, they wouldn't be able to speak about their own thoughts, feelings, and attitudes with anyone else. We would call their language "dead," since it lacks a personal or cultural means of creative expression. Curiously, the language of music is often taught exclusively through speaking and reading the ideas of others (composers), even though other languages teach speaking, reading, and writing one's own ideas.

While many of us believe that have made great strides over recent years in teaching creative musicianship with the National Standards<sup>2</sup> and improved technology resources, the following statistics reflect how much farther we must go to create a truly *balanced* education for our students. These statistics compare music statistics with Latin statistics to illustrate how music compares with a known "dead" language. If you are not already teaching the creative process through music, I hope you will *consider* it in your curricula after today.

We will begin by comparing state statistics, including some from our home state, and continue with a comparison of national statistics.

### *Available State Data*

#### *Competition Data*

Seventy-one student compositions were submitted for the 2001 Wisconsin School Music Association/Department of Public Instruction Composition project, while 77,000 performances were submitted at Solo/Ensemble. Twelve of the Solo/Ensemble submissions were original compositions, but it is unclear whether any were submitted for the aforementioned composition project.<sup>3</sup>

Forty-nine entries were submitted for the Wisconsin Latin Teachers Association Essay Competition in 2000.<sup>4</sup> These entries represent 3 percent of the students studying Latin in Wisconsin. If 3 percent of the students who participate in solo/ensemble created their own music, we'd have over 2,300 student composers!<sup>5</sup>

#### *Teacher Certification*

Most states have music content standards patterned after the National Standards (which include composition, improvisation, and arranging). However, teacher certification requirements in most states only require that students pass an accredited college music program to receive certification. It is not known how many colleges require courses or proficiencies in composition, improvisation, and arranging in their music education curricula.<sup>6</sup>

For Latin teacher certification, virtually all states require that teachers demonstrate competence in listening, speaking, reading, and writing in the foreign language they will be teaching. Many states require competency examinations such as Praxis I; Praxis II (both of which require writing in the language); or the equivalent state examination for foreign language teacher certification.<sup>7</sup>

### *Available National Data*

#### *K-12 Data*

Seventy-four percent of all music students surveyed were “never” or “hardly ever” asked to make up their own music.<sup>8</sup> Using MENC national enrollment estimates, this translates into 31 million music students.<sup>9</sup>

In 1990, 91 percent of music students surveyed in grades 4 to 8 wanted to learn how to make up their own music in school.<sup>10</sup>

#### *Collegiate Data*

In 2000-2001, composition degrees represented 3 percent of *all* music degrees received in the U.S. and Canada, even though all music graduates rely upon composed music. Improvisation degrees are not listed in the survey.<sup>11</sup> Eighty-six percent of the four-year undergraduate music departments nationwide do not offer composition degrees, even though virtually all college music courses rely upon composed music. Improvisation degrees are not listed in the survey.<sup>12</sup>

Current College Music Society statistics indicate composition faculty members are 5 percent of college music instructors, even though virtually all music faculty use composed music when they teach. Improvisation ensemble directors represent 1 percent of college music instructors. In 1997, there were more higher education music departments than composition faculty members.<sup>13</sup>

In 2000-2001, sixty three doctorate degrees in classical languages were granted, compared with seventy-two music composition doctorate degrees.<sup>14</sup>

### *Related Data*

In 2002, 120,999 students participated in the National Latin Examination, and this number has grown every year since 1978. To reach the same number, you need 2,419 high school composers per state!<sup>15</sup> In 1999, 55,482 students nationwide were members of the National Junior Classical League (preprofessional society for high school students).<sup>16</sup>

If you combine all of the following nationwide young composer and young music educator data below, the total is 6,245.

Student Society of Composers, Inc. (SCI) members <sup>17</sup>	510
Entries in the SCI/ASCAP Young Composers Competition (for college/high school students) <sup>18</sup>	107
Entries in MENC National Convention Young Composers showcase concert <sup>19</sup>	44
Entries in MENC Electronic Composition talent search <sup>20</sup>	40
Collegiate MENC <sup>21</sup>	5,465
2002 John Lennon/BMI Songwriting Contest <sup>22</sup>	<u>79</u>
(entries were already Collegiate MENC members)	
<b>Total</b>	<b>6,245</b>

Advanced Placement Latin exams have outnumbered the Advanced Placement Music Theory exams by approximately a three to two ratio each year for the past seven years.<sup>23</sup>

## **Part Two: Why Teach the Creative Process?**

One thing's for sure. If we keep doing what we're doing, we're going to keep getting what we're getting.—Stephen Covey<sup>24</sup>

1. *Your students study and perform composed music.* If you teach and perform only improvised music, then you can skip reading the rest of this paragraph. If that is not the case, then you rely to some extent on composed music. Unfortunately, the interpretive process can be difficult since sounds cannot be expressed ideally through visual symbols. To solve these complex problems, we must examine the creative process that produced these printed structures to ultimately understand a composer's original thoughts. Common sense suggests a music student could best learn how to "think like a composer" through personal experience in composition. Since music curricula

- rarely have students compose, students are often left to sort out most of these complex issues on their own.
2. *Creativity in college curricula should not be limited to creative writing and finding a parking spot.* Typically, schools foster an appreciation for right answers above creative exploration and mistake making. Roger von Oech expressed this idea by saying, “Much of our educational system is an elaborate game of ‘guess what the teacher is thinking,’ and we’ve come to believe that the best ideas are in someone else’s head rather than our own.”<sup>25</sup>
  3. *When we refer to performing as “making music,” are we really “making” our own music or are we presenting something already “made” by a composer? Let’s teach our students to “make” their own music too.* Mark Twain characterized this by saying, “Our public school boy—his ‘education’ consists of learning things, not the meaning of them; he is fed upon the husks, not the corn.”<sup>26</sup> Education in the creative process also provides an unlimited outlet for students’ musical participation after they’ve graduated.
  4. *Composers will always have a strong influence on music curricula as long as schools rely on composed music. We must be very careful when we allow small groups of people to have autonomy over our art form.* If we produce more composers and composer advocates, we have increased potential for growth in our profession.
  5. *The solutions to repertoire/literature problems are the students sitting in front of us every day.* Give our students the opportunity to be the “voice of the future.”
  6. *There is one thing that will never go out of style—People will always be creating.* One way to prepare our students for the future is to have them create the future through their own music.
  7. *Ideas are the single most valuable commodity that humans have.* Albert Einstein said, “Imagination is more important than knowledge.”<sup>27</sup>
  8. The Latin root words for education are *educo* or *educere* (to draw out that which is within). Creativity education is central to exploring and developing that which is within!
  9. *Teaching creativity in music classrooms isn’t just about producing professional composers.* Just imagine where we would be if English teachers thought the only purpose of writing classes was to produce novelists! Creative education is about teaching students how to communicate with others and develop their own creative problem solving skills.
  10. *Everyone can learn to create music.* Every child learns to speak its mother tongue, regardless of how difficult the language is. Furthermore, we teach every other aspect of music to *all* of our students (performing, history, theory, singing, etc.), so why do we exclude creating? English would be a dead language if parents and English teachers believed that communication could not be learned by every child.
  11. *Most educational institutions are allocating money for technology.* Fortunately, many music software programs are designed for improvisation

(sequencing software) and composition (notation software). What better way to use this money than to buy equipment to help you teach improvisation and composition?

12. *Teaching composition and improvisation can attract an often neglected and diverse student population into a music program.* Students who take piano and/or guitar lessons might actually participate in music programs that provide useful skills for their diverse performing environments.
13. *It will help students perform better, not worse! Remember: in spoken language, the composer and performer are the same person.* Furthermore, outstanding public speakers share one practice: they write their own speeches! Are we surprised that many of our greatest performers throughout history were improvisors and composers?
14. *Creating reflects thinking.* In our experience, creative experience more accurately reveals what your students know and don't know about musical communication. Creative activity teaches students how to think *in* music, not just think about music!

Students learn effectively. . . . when their artistic learning is anchored in artistic production. . . . Talk about music is an ancillary form of knowledge, not to be taken as a substitute for "thinking" and "problem solving" in the medium itself.—Howard Gardner<sup>28</sup>

15. *How often do students get to see an unfinished piece of music?* You cannot learn the creative "process" by focusing exclusively on finished pieces.
16. *Creative experiences, such as the birth of a child or an original work, can provide some of life's most meaningful moments.* Creative experience can express the entire spectrum and depth of human thoughts, feelings, actions, and spirit. Mark Twain described this, saying,

What is it that confers the noblest delight? What is that which swells man's breast with pride above that which any other experience can bring to him? Discovery! To know that you are walking where none others have walked; that you are beholding what human eye has not seen before; that you are breathing a virgin atmosphere. To give birth to an idea—to discover a great thought.<sup>29</sup>

17. *If you really want to assess what your students know about music, have them compose, rehearse, and conduct/perform all of the pieces on a concert by themselves.* Curiously, composing usually gets left out of most traditional student concerts.
18. Music schools expect composers to have minimum performing skills (applied study, ensemble performance, etc.) but we rarely, if ever, expect our performers to have minimum composing skills.
19. *Composing is one of the National Standards.* Composing is a K–G (Kindergarten through Graduate school) problem. Training future K–12 teachers in the creative process is essential, because we have a teacher shortage of approximately five thousand teachers (roughly double the number currently "produced" each year from university music education programs).<sup>30</sup> Since most K–12 music teachers did not receive training in the creative process

when they were in college, *we must train our current music education students in the creative process before addressing the teacher shortage or we will double the existing problem.* Furthermore, federal and state funding to reduce class sizes will probably require more teachers and more classrooms than already projected due to enrollment increases. Fortunately, the current student/music teacher ratio in this country is 380 students per one music teacher.<sup>31</sup> This means that every music education graduate trained in the creative process can potentially influence 380 students! Consequently, one university with thirty music education majors could influence over ten thousand students.

20. *Composing is also a national standard for the National Association of Schools of Music (NASM).* These standards represent the highest level of thinking among music teachers and administrators in this nation.
21. *The best composers in your school might be the performers who have never had a chance to compose before.*
22. *Composition and improvisation are among the oldest practices in music.* In his book, *Musings*, Pulitzer-prize winning composer Gunther Schuller said,

We forget that the musician of the sixteenth, seventeenth, and eighteenth centuries was rarely just a composer or just an instrumentalist. If he was an oboist, he was also a composer and perhaps a pianist; if he was a composer, he was also perhaps a flutist or an organist. The creative and re-creative aspects of music were an integral balance in such a musician's musical constitution, and the one fructified the other.<sup>32</sup>

23. *Every child learns to think, listen, speak, read, and write using language.* Let's teach every child how to think, listen, speak, read and write in music too—not just the talented ones! In music, we too often teach reading first, listening second, and writing and speaking only when time allows.

### **Part Three: How Can It Be Taught?**

#### **Seek the Supervision of a Responsible Child: An Instructional Guide for Teaching Creativity in Music**

At the University of Wisconsin, Stevens Point, over the past nine years, we have successfully implemented numerous programs to encourage creative musicianship throughout every facet of our music program. Through this process, we have found that programs are only as successful as the instructional methods used by the faculty.

We have found that language learning is a rich foundation for teaching students how to “speak” and write their own music, especially since teachers, parents, and students already speak and write in at least one language. Therefore, we're offering the following language learning concepts to help make composition and improvisation instruction less intimidating. We'd like to remind you, however, these are only *some* of the ways that creative musicianship can be taught, not the only ways.

Musical execution may be compared with the delivery of an orator. The orator and the musician have, at bottom, the same aim in regard to both the preparation and the final execution of their productions, namely to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment. . . Thus it is advantageous to both, if each has some knowledge of the duties of the other.<sup>33</sup>

1. *A child's first words are a major milestone in the child's development and cause for great celebration.* Let's make the same true for our beginning improvisors and composers—even if their first experience is in college.
2. *Communities of parents, teachers, and siblings encourage children to speak.* Parents, other music teachers, siblings, and classmates can encourage them to speak their own music too. Establish composers' concerts and have students invite family, friends, and teachers to perform and attend.
3. *Creating, like speaking, must be a positive experience for each child.* Foster a risk-free environment *encouraging* students to make mistakes. Encourage students to write as many notes each day as words they speak (an average non-auctioneer speaks about twenty-five thousand words per day). Mark Twain once said, "If we taught our children to speak in the way we teach them to write, everyone would stutter."<sup>34</sup>
4. *Babbling is the most important stage in language learning (even for deaf children!).* In *How Babies Talk*, Roberta Golinkoff and Kathy Hirsh-Pasek explain that

Babbling is not just play. If a baby cannot hear herself make noise, she will eventually lag behind in the quality of the sounds she makes. The baby will also lose the opportunity to practice "playing" with the volume and intonation of language. . . . Babies who can't babble. . . lose out on important practice in being able to manipulate these factors to suit their communicative needs.<sup>35</sup>

Remarkably, children babble even *after* they start saying words! Since babies don't learn to babble from a teacher in a classroom, musical babbling requires flexible classroom management.

5. *Children don't wait until adulthood to learn how to speak.* Get students to create music as soon as possible—even before they read music!
6. *Children speak to communicate their intention. Learning musical technique without intention is perfecting ways to say absolutely nothing.* You would never call up a mail order company and say, "just send me something." It is equally unwise to ask our students to produce music without an expressive goal. As Yogi Berra put it, "You've got to be careful if you don't know where you're going 'cause you might not get there."<sup>36</sup> *Too often teachers will make technical suggestions about notation, penmanship, or rules without ever asking the student what they were intending to communicate.* It's important to remember that rules, notation, and penmanship support ideas, not the other way around. Raymond Chandler expressed it best by saying, "The moment a man begins to talk about technique, that's proof he is fresh out of ideas."<sup>37</sup>

7. *Children deduce meaning in language from the responses of others.* Clear teacher/classmate and audience responses help students compare their actual musical results with their *intended* musical results.
8. *Research shows that children whose speech is overcorrected end up with speech problems.* Research also shows that children respond best when hearing the right way to say something after they have said it improperly. For example, if twenty-one-month-old Robert says, “Mommy work,” his father might say, “Yes, Mommy went to work.”<sup>38</sup> It is our experience that creative music students flourish most in environments where teachers observe and encourage rather than judge.
9. *Children learn structure as they talk, not before.* Learning structure before speaking is totally impractical in language learning, since even the most brilliant two-year-old couldn’t memorize a dictionary (especially since she can’t read!). Therefore, *music theory and notation need not be a prerequisite for creating music.* In *How Babies Talk*, Golinkoff and Hirsh-Pasek state, “In most cases, if our children communicate the message, we are so overjoyed that we let the grammar slide (until later).”<sup>39</sup> Remember that children speak for years before they learn to read, write, diagram, analyze, and label structure. Author Hallie Burnett said, “I would rather you had something to say with no technique, than have technique with nothing to say.”<sup>40</sup>
10. *Children gain fluency through regular observation and interaction.* Silence is *not* golden! Students should regularly observe and interact in “musical conversations.”
11. *Children don’t focus on originality when they’re speaking.* Every adult has a unique speaking voice even though parents rarely, if ever, focus on originality when their children are learning to speak. In other words, originality takes care of itself once you become fluent! It is our experience that composers and improvisors make more progress when the focus is on communication rather than originality. Mies van der Rohe agreed, saying, “Better to be good than original.”<sup>41</sup>
12. *Children reach language milestones at different times.* Meet all creative music students where they are, *not* where you wish they were!
13. *Children communicate effectively with limited vocabularies.* If language learning were only about vocabulary, then Daniel Webster would have been the greatest orator and writer who ever lived! Focus on meaning ahead of vocabulary. Business writing teacher and author Patricia Westheimer agreed, saying, “The purpose of language is to express, not to impress.”<sup>42</sup>
14. *Teach your students to work as if there were no such thing as inspiration.* Author Jack London said, “You can’t wait for inspiration. You have to go after it with a club.”<sup>43</sup>
15. *Children don’t wait for their parents to teach them.* Teach your students that their best communication teachers are their own eyes and ears.

16. *Children communicate with their entire bodies.* Children use gestures before they use words. Strategies for teaching improvisation can be very effective when they focus on gestures before notes.
17. *Children learn to speak in a familiar environment.* Encourage students to use their instruments and/or voices, rather than the piano or computer. Beginning in a familiar performing environment allows them to focus more on communication.
18. *Children enjoy freedom of speech.* Since any style of music can communicate intention, let your students begin creating in the style they are most comfortable with. There are as many ways to compose as there are composers.

#### **Part Four: What Can Be Done Administratively?**

Every child is an artist. The problem is how to remain an artist once he grows up.—Pablo Picasso<sup>44</sup>

1. Annually track and disseminate the following statistics: What are the perceived training needs of existing K–12 music teachers?
  - a) How many NASM students are currently enrolled in college composition or improvisation courses in the U.S. and Canada?
  - b) How many students enter collegiate music programs with no previous background in improvisation or composition?
  - c) What percentage of recent music education graduates feel prepared to teach the National Standards in composition, improvisation, and arranging?
  - d) How many recent doctoral composition graduates unable to secure a college teaching position will apply for an alternate K–12 teaching certificate?
  - e) How many NASM schools currently require composition majors to take pedagogy courses?
  - f) How are NASM schools currently satisfying the composition and improvisation accreditation requirements?
  - g) How many K–12 students are currently writing Latin or music in your state?
2. Ask meaningful questions about how creative musicianship can most effectively be addressed at your institution.
  - a) What is the ideal balance between performing and creating in a college curriculum? (What if we only taught performing in theory/composition courses?)
  - b) Which is more important for our students—quality of creative experiences or quantity of creative experiences? Or both?
  - c) Are composing and improvising fundamentally different ways of thinking or are they just activities that can be fit into existing courses? Or both?
  - d) Is teaching improvisation and composition really the same thing as teaching music theory? Is there more to teaching the creative process than notation and rules?

- e) Does music theory deserve more weight in the curricula than composing and improvising?
- f) Can creative musicianship be addressed in a new course that replaces a preexisting course? If so, who is required to take this course? Are there pass/fail proficiencies, juries, or exit examinations?
- g) Can creative musicianship be addressed effectively in a preexisting course? If so, who is required to take this course? How does implementing the creative process change the course content? Is a separate text being used for the creative process part of the course? Are there pass/fail proficiencies, juries, or exit examinations?
- h) Should creative musicianship pedagogy courses be required for music education students?

## Conclusion

Our goal is that this article should summarize the current state of creative musicianship (with the limited statistics that are available); state some reasons why creative musicianship is essential; and share some teaching and administrative solutions. We have found that the numerous creative musicianship initiatives in our department over the past nine years have energized our faculty and students in every facet of our department. While this article does not allow enough room to discuss each of these initiatives, we would encourage you to observe our programs in person or peruse our department web site. (<http://www.uwsp.edu/music/Index.htm>)

## Endnotes

<sup>1</sup>Robert Jourdain, *Music, the Brain, and Ecstasy* (New York; Avon Books, 1997), 186.

<sup>2</sup>Consortium of National Arts Education Associations, *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts* (Reston, Virginia: MENC, 1994).

<sup>3</sup>Wisconsin School Music Association State Office, November 2002.

<sup>4</sup>Wisconsin Latin Teachers Association.

<sup>5</sup>Wisconsin Department of Public Instruction/Wisconsin Latin Teachers Association, November 2002.

<sup>6</sup>2002-2003 State Arts Education Policy Database.

<sup>7</sup>American Philological Association, Joint Committee of Classics of American Education/American Classics Association, November 2002.

<sup>8</sup>National Center for Educational Statistics, *1997 National Assessment of Educational Progress Report: The Nation's Arts Report Card* (Jessup, Maryland: ED Pubs, 1998), 31; <http://nces.ed.gov/nationsreportcard/arts/>.

<sup>9</sup>Music Educators National Conference National Office, November 2002.

<sup>10</sup>Yamaha Corporation Marketing research, 1990.

<sup>11</sup>Higher Education Arts Data Services, Spring 2002 Report.

<sup>12</sup>Higher Education Arts Data Services, Spring 2002 Report/National Center for Educational Statistics.

<sup>13</sup>College Music Society/National Association of Schools of Music.

<sup>14</sup>Higher Education Arts Data Services, Spring 2002 Report/Digest of Educational Statistics.

<sup>15</sup>National Latin Examination Office, November 2002.

<sup>16</sup>American Classical League, November 2002.

<sup>17</sup>Society of Composers, Inc. National Office, November 2002.

<sup>18</sup>Ibid.

<sup>19</sup>Music Educators National Conference National Office, November 2002.

<sup>20</sup>Ibid.

<sup>21</sup>Ibid.

<sup>22</sup>Ibid.

<sup>23</sup>College Board/Educational Testing Service, November 2002.

<sup>24</sup>Stephen R. Covey, A. Roger Merrill, and Rebecca R. Merrill, *First Things First* (New York: Fireside, 1994), 30.

<sup>25</sup>Roger Von Oech, *Expect the Unexpected, Or You Won't Find It* (New York: Free Press, 2001), 82.

<sup>26</sup>Alex Ayres, *The Wit and Wisdom of Mark Twain* (New York: Harper and Row, 1987), 67.

<sup>27</sup>Robert G. Torricelli, *Quotations for Public Speakers* (New Brunswick: Rutgers Press, 2001), 135.

<sup>28</sup>J. Paul Getty Trust, *Art Education and Human Development* (Los Angeles: J. Paul Getty Trust, 1990), 42-49.

<sup>29</sup>Ayres, note 26 above, 60.

<sup>30</sup>Music Educators National Conference National Office, note 19 above.

<sup>31</sup>Ibid.

<sup>32</sup>Gunther Schuller, *Musings* (Oxford: Oxford University Press, 1986), 244.

<sup>33</sup>Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly, 2 ed. (New York: Schirmer, 1985), 119.

<sup>34</sup>Henriette Anne Klausner, *Writing on Both Sides of the Brain* (San Francisco: Harper, 1987), 10.

<sup>35</sup>Roberta Michnick Golinkoff and Kathy Hirsh-Pasek, *How Babies Talk* (New York: Dutton, 1999), 45-46.

<sup>36</sup>Torricelli, note 27 above, 6.

<sup>37</sup>Jon Winokur, *Advice to Writers* (New York: Vintage, 1999), 165.

<sup>38</sup>Golinkoff and Hirsh-Pasek, note 35 above, 173.

<sup>39</sup>Ibid, 2.

<sup>40</sup>Winokur, note 37 above, 165.

<sup>41</sup>William Safire and Leonard Safir, *Words of Wisdom* (New York: Fireside, 1989), 269.

<sup>42</sup>William A. Gordon, *The Quotable Writer* (New York: McGraw-Hill, 2000), 52.

<sup>43</sup>John M. Shanahan, *The Most Brilliant Thoughts of All Time* (New York: Harper Collins, 1999), 235.

<sup>44</sup>Torricelli, note 36 above, 22.

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## THE PLENARY SESSIONS

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### MINUTES OF THE PLENARY SESSIONS

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#### First General Session

*Sunday, November 24, 2002*

President David Tomatz called the seventy-eighth meeting to order at 3:15 P.M. and welcomed those assembled. He introduced Bruce Borton, who led the membership in singing, and Judy Hutton, who accompanied the National Anthem, "Many Roads and Many Songs" by David Ashley White, and "America the Beautiful."

President Tomatz then introduced distinguished guests, who included honorary members Harold Best, Joyce Bolden, Robert Fink, Lyle Merriman, Fred Miller, Tom Miller, and Robert Werner. Also recognized were William Hipp, immediate past president, NASM; Robby Gunstream, College Music Society; William Fellenberg, National Guild of Community Schools of the Arts; Willie Hill, MENC: The National Association for Music Education; and Larry Ridley, African American Jazz Caucus of the International Association of Jazz Educators. Retiring members were asked to stand, as were those attending for the first time. Finally, President Tomatz introduced those seated on the podium, as follows:

Karen Wolff, vice-president

David Woods, treasurer

Jo Ann Domb, secretary

Don Gibson, chair, Commission on Accreditation

Jon Piersol, associate chair, Commission on Accreditation

Lynn K. Asper, chair, Commission on Community/Junior College Accreditation

Michael Yaffe, chair, Commission on Non-Degree Granting Accreditation

Daniel P. Sher, chair, Nominating Committee

Karen Carter, chair, Ethics Committee

Bruce Borton, song leader

Samuel Hope, executive director

President Tomatz called on the chairs from the three accrediting commissions in turn for their reports. Reports were delivered by Michael Yaffe, Lynn Asper, and Don Gibson. 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 "Report to Members." (The reports of the commissions appear separately in these *Proceedings*). New

member institutions were introduced as follows: Joliet Junior College, Puerto Rico Conservatory of Music, Chicago State University, and Central Connecticut State University.

Treasurer David Woods was recognized and gave the Treasurer's Report for 2001–2002. He reported that NASM remains in excellent financial condition with \$2,258,520 in unrestricted assets. Since NASM uses a cash basis of accounting (which shows the exact financial position at any given time), occasionally a large expenditure incurred in one fiscal year and billed for payment in the next year will show an operating deficit in that year. Such occurred in 2002 with the upgrading of the computer system and moving two part-time staff members to full-time. It was reported that although NASM's investments were down 11 percent in 2002, the Dow was down 12.9 percent, the S&P 500, 19.2 percent, and the NASDAQ, 27.2 percent. The Executive Committee has established a conservative policy that prohibits complex and risky investments and is confident that once the business cycle turns upward, NASM will enjoy reasonable gains in its reserve account as it has in the past. It was finally reported that NASM will do everything it can to keep membership dues as low as possible in these unstable financial times. A motion by Mr. Woods and Mr. Undercofler to accept the Treasurer's Report was passed.

President Tomatz next recognized Karen Carter to give the Report of the Committee on Ethics. Ms. Carter stated that no formal complaints had been brought before the Committee on Ethics during the 2001–2002 academic year and reminded the NASM representatives of their responsibilities to make their faculties and staff aware of all provisions of NASM's Code of Ethics. In supplemental remarks, she spoke about the importance of the code to the well-being of every institutional member of NASM and, indeed, to music in higher education. She emphasized the significance of the May 1<sup>st</sup> date and the importance of communication among NASM schools when movement of faculty or students occurs after May 1<sup>st</sup>. (Her complete remarks appear separately in these *Proceedings*).

President Tomatz then called on Executive Director Samuel Hope, who made several logistical announcements and introduced the NASM staff. Those remaining at the National Office were Willa Shaffer, Jan Timpano, Karen Applegate, and Jenny Kuhlmann. In New Orleans, and recognized for their many years of service, were Karen Moynahan, associate director; Chira Kirkland, administrative assistant and meeting specialist; Nadine Flint, financial associate; Kimberly Maggi, research associate; and Cameron Hooson, accreditation coordinator. Next, Mr. Hope introduced the representatives of the Wenger Corporation, Steinway & Sons, and Pi Kappa Lambda, and thanked them for sponsoring social events during the annual meeting. Mr. Hope made special note of the session "Jazz in New Orleans: History, Style, and Social Significance," which would include commentary and performance beginning at 4:30 P.M. that day. He reminded members to attend the open hearings, briefings, and the New Dimensions series

prepared by faculty from member institutions. He asked members to complete the questionnaire regarding future meeting topics.

Mr. Hope next directed members' attention to the proposed NASM *Handbook* changes. It was noted that changes regarding Rules of Practice and Procedure (pages 2-5 of the handout) had been approved by the Board of Directors. All proposed changes had gone through three comment periods and were recommended by the Board of Directors for membership approval. A motion by Jerry Luedders and by Robin R. Koozer to approve the proposed *Handbook* changes was passed.

The chair of the Nominating Committee, Dan Sher, was called upon to introduce the candidates for offices in the association. Candidates for secretary, Commission on Non-Degree-Granting Accreditation; chair, Commission on Community/Junior College Accreditation; chair, Commission on Accreditation Members; Nominating Committee Members; and the Committee on Ethics member were asked to stand as they were introduced. Mr. Sher announced that three NASM members had been elected by the Board of Directors to the Nominating Committee: Milburn Price, chair; Ron Lee; and Trudy Faber. Noting that voting would take place the following day and that representatives must be present to vote, Mr. Sher issued a final call for write-in nominations, which would take twenty-nine signatures to be placed on the ballot.

President Tomatz began his President's Report by speaking of the record attendance at the 2002 meeting and the high credibility of NASM and its executive director in higher education. He spoke of the need to develop leaders as music executives, alternative certification, and the future of classical music. He emphasized the importance of programming new music in our concert halls. He closed by thanking all the volunteers (Executive Committee, Board of Directors, Commissions, Committees, etc.) who do so much for NASM. The complete text of his report appears separately in the *Proceedings*.

The session was recessed at 4:25 P.M.

## **Second General Session**

*Monday, November 25, 2002*

President Tomatz called the session to order at 11:20 A.M. He introduced guests at the Annual Meeting, including the following officers of music fraternities and sororities: Ann Jones, Delta Omicron; Wynona Lipsett, Mu Phi Epsilon; Daryhl Ramsey, Phi Mu Alpha Sinfonia; and Ginny Johnson, Sigma Alpha Iota.

President Tomatz then asked Samuel Hope for the Executive Director's Report. Following some announcements regarding logistics of the meeting, Mr. Hope thanked the membership for the support given to the NASM staff. He spoke briefly about the accomplishments of NASM and the value of the work over eight decades that has led NASM to be a model for accrediting organizations in the other arts, and now for our counterparts in Europe. Additionally, our Code of Good Practice in Accreditation has been a model for other accreditors. Mr. Hope stated that NASM standards have evolved for best practice in our schools

and are powerful because of the consensus behind the standards. Voluntary peer review without government regulation has been key, and a close watch must be kept over the next two years to ensure that the reauthorization of the federal Higher Education Act will reflect this important principle. (The complete written and oral reports of the Executive Director are printed separately in the *Proceedings*.)

President Tomatz recognized Dan Sher, who once again introduced candidates for national office and conducted the election. Ballots were distributed to member institutional representatives and then collected for counting by members of the Nominating Committee and the NASM staff. Mr. Sher introduced the other members of the Nominating Committee (Tayloe Harding, Edward Kvet, Melvin Platt, and Lesley Wright) and thanked them for their work.

Finally, President Tomatz introduced Howard Pollack, who gave the principal address for the annual meeting, "Beyond Nostalgia: Nationalism and the Best Years of American Music." Mr. Pollack received his education at the University of Michigan and Cornell University. He is well known for his biographies of Aaron Copland and Walter Piston. The text of his address is contained in the *Proceedings*.

The session was recessed at 12:25 P.M.

### **Third General Session**

*Tuesday, November 26, 2002*

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. Reports included the results of elections held at business meetings and topics contributed for future regional meetings and NASM annual meetings. They also included program titles, presenters at afternoon regional sessions, and numbers in attendance. Regional chairs or representatives reporting included: Region 1, David Randall; Region 2, James Brague; Region 3, Rob Hallquist; Region 4, John Schaffer; Region 5, Catherine Jarjisian; Region 6, Peter Schoenbach; Region 7, John Deal; Region 8, Mary Dave Blackman; and Region 9, "Buddy" Himes.

President Tomatz recognized NASM officers retiring in 2002: Lynn Asper from the Commission on Community/Junior College Accreditation; Deborah Berman, Robert Blocker, Robert Kvam, David Lynch, and Milburn Price from the Commission on Accreditation; Karen Carter from the Committee on Ethics; Dan Sher and the Nominating Committee for 2002; Peter Schoenbach as chair of Region 6 and John Schaffer as chair of Region 4.

The newly elected NASM officers for 2003 were announced as follows:

Secretary	Jo Ann Domb, University of Indianapolis
Chair of the Commission on Non-Degree-Granting Accreditation	Michael Yaffe, The Hartt School

Chair of the Commission on Community/Junior College Accreditation	Eric W. Unruh, Casper College
Commission on Accreditation Master's Category	Julia C. Combs, University of Wyoming Cynthia R. Curtis, Belmont University
Doctorate Category	John Schaffer, University of Wisconsin, Madison Kristin Thelander, University of Iowa
At-Large	Charlotte Collins, Shenandoah University Catherine Jarjisian, Baldwin- Wallace College
Nominating Committee	John Miller, North Dakota State University Jamal Rossi, University of South Carolina
Board Elected Chair	Milburn Price, Samford University
Board Elected Members	Ron Lee, University of Rhode Island Trudy Faber, Wittenberg University
Committee on Ethics	William Ballenger, Oklahoma State University Ulrike Brinksmeier, College of Mount Saint Joseph

There being no new business, President Tomatz declared the Third Plenary Session of the seventy-eighth 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*

I am pleased to welcome you to our annual meeting of the National Association of Schools of Music. The registration and attendance at this meeting has set an all-time record for NASM. I'm sure that has to do with the quality of our sessions, more people being willing to travel since 9/11, and with the fact that we are in a marvelous city noted for its restaurants, music, bars, casinos, shopping, and other pleasures. Last year in Dallas I got in trouble attempting to explain the pronunciation of this city's name. Many of us grew up pronouncing the name as John Wayne did, "New Orleans." I was assured by several knowledgeable friends that the correct pronunciation has only two syllables that are slurred together, "Nawlines." At the final General Session on Tuesday morning, I thought I was doing a favor by instructing the few in attendance of this "correct" pronunciation. But several individuals who insisted that the true pronunciation had only one syllable shouted me down. I will leave it to you to find the answer to this puzzle.

I want to tell you that it is a distinct honor and privilege to serve as your president of NASM. I am pleased to report that our association enjoys high credibility in accreditation circles. The environment of accreditation is one of constant change. With the growing arm of the federal government through the Department of Education, with newer accrediting bodies such as the Council for Higher Education Accreditation (CHEA) attempting to find a niche, and with accountability concepts a growing factor, it is good to know that NASM serves as a role model of self-governance and self-regulation in higher education accreditation. Our credibility is enhanced by our *Handbook*, a living document that changes with the times as we, the association, bring our collective minds to bear. Our finances are in very good order and transparency is in evidence in all our dealings. NASM is also noted nationally and internationally for its excellent staff leadership that enacts the decisions of our elected governing bodies. Sam Hope is the quintessential executive director who is efficient, thoughtful, and always mindful of the diverse makeup and goals of our member schools. He has assembled an extraordinary staff who serve us. The more work I do with Sam, Karen Moynahan, and our other staff, the greater is my conviction that we are extremely well served and very fortunate, indeed. On a regular basis we should all remember to say thank you to these individuals.

I am also pleased to report that NASM remains proactive as we move into this new century. We are working diligently to become more efficient by bringing various aspects of our work on line. The *Annual Report*, for instance, should be online within a year. Through our leadership and membership in the Council of Arts Accreditation Associations (CAAA) community music schools, and other free standing non-degree granting music schools can now receive an accreditation

acknowledgement that makes them eligible for various grants. This is vitally important for the future of music education in our cities. CAAA has other initiatives that will help us in this environment of change in accreditation governance.

As our world becomes more global, NASM is prudently moving forward to ensure orderly and thoughtful communication and association with our European counterparts. Joint-grant proposals to the European Union and the Fund for the Improvement of Postsecondary Education (FIPSE), an agency of our federal government, have been funded. This initiative will provide us with the resources to prepare a joint document dealing with issues and guidelines on faculty and student exchanges, curricular guidelines, and financial implications. How to assess credit hours for transfer is a major issue that will be discussed. This is an important step for NASM and future generations of students and faculty will benefit from it.

Another issue that NASM is attempting to address is the need to help develop the next generation of chairs, directors, and deans to assume academic leadership roles in our music schools. From my perspective, being a chair, dean, or director of a music department is one of the most demanding positions imaginable. In every search announcement for a top administrative post, institutions seek an accomplished performer/scholar with a national reputation, an experienced administrator, an effective fund raiser, and an innovative and visionary thinker who understands every curricula and the bureaucracy of the school. It isn't easy. We are starting to have workshops for individuals who believe that this is a good job for them. This is a long-term undertaking for NASM, but a vital one.

Last year, in my first president's report, I commented on the important early decisions by our NASM founding fathers in concluding that the study of music should be broadly based for all students to include performance, theory, history, and pedagogy, as well as general studies in the liberal arts. Our graduates continue to benefit from this curricular structure that does not limit their potential but rather provides multiple opportunities within the music profession and in other fields. As our cooperative venture with our European counterparts moves forward, this early American model of higher education in music will undoubtedly serve as the basis for cooperation and understanding.

Last year I reported on how our NASM governance system works and of its successes. We also discussed our great success in NASM schools of producing vast numbers of outstanding performers, music educators, conductors, and composers whose achievements are experienced throughout the United States and the world. A related issue resulting from our successes is the extraordinary growth in performance levels and accomplishment for music students of all ages. Our problem in NASM, in terms of accreditation, is how to incorporate this new performance reality into our accreditation standards.

Another issue we discussed last year had to do with the very real teacher shortage in every field, and especially music. The *New York Times* reported recently that after the events of 9/11, it was hoped that more individuals would turn to teaching, thus reducing the expected crises. It reported that public schools

expect to need about 2.4 million new teachers by 2012, almost as many as the 2.8 million now working. The *Times* article included information about alternative certification providing the “most striking increase in applications.” Alternative certification is an issue we will all be dealing with in our individual states. It is important for us to take a proactive stance on this issue rather than thinking we can simply continue to do business as usual. Part of our problem is that knowledge has increased greatly, but time hasn’t. We are all experiencing what is called “curriculum overload.” Within the same time frame, we are constantly increasing what students should learn. If our music education degree programs are going to remain viable, some tough decisions will have to be made while establishing priorities. These issues will not be going away and we will collectively have to deal with them in a positive, constructive manner.

Last year on one of the comment sheets that you submit, someone wrote that the “NASM meetings are exciting and thought provoking, but can also be a time of isolation.” I hope we can all make an effort to introduce ourselves to our colleagues, and if you see someone standing alone, please make a special effort to meet that person.

One of the privileges of being NASM’s president is having this opportunity in the report to address a topic of interest that bears on the future of music and NASM. Today I want to discuss an issue that I think we, as an association, should begin to think and talk about. We need to work together to find avenues of approach to help the future of classical music. Budget shortfalls among professional organizations, the demise and aging of classical audiences, and a general malaise in attitudes about classical music are of great concern. Where has the sizzle gone, the excitement? There are many strands to this issue, so please bear with me as I attempt to tie them together.

Several years ago, the Executive Committee of NASM received a thoughtful letter from Anne Dhu McLucas and several other individuals recommending that NASM establish a national standard requiring schools to perform American music at every concert. The argument was that these performances would familiarize our students with a broad spectrum of American music that our graduates would then bring to their students and audiences. However well intentioned and important this letter was, NASM has never gotten in the business of prescribing specific repertoire, a precedent that we are not prepared to recommend or able to implement.

Nevertheless, the issue of American music—or, more importantly, of new music—is in my estimation of paramount importance. The ideas of the American music letter have never left me. I strongly believe that it is only through new music, which is attractive to audiences, can we reestablish classical music as a viable venue. But I am getting ahead of myself.

Here is another strand, having to do with the makeup of our classical programs. Even a cursory review of professional symphony, opera, and chamber music programming in recent years continues to reflect the central European bias that has prevailed in America for most of the century. On the Web, there is an opera

server that lists every U.S. opera company. It is easy to find the repertoire for the year. There are similar sites for our professional orchestras. What you find, year in and year out, are the same pieces, repackaged, newly marketed, but with nothing new to offer. It is pervasive. It gets dreary even for music lovers.

This is a personal example. At the University of Houston, we have a summer orchestral training program, the Immanuel and Helen Olshan Texas Music Festival. During the four-week residency, we have a different conductor each week, and we have been focusing on a different country each week. I can't tell you the names of the conductors, but you can check our Web site. We were planning an American music week and a well-known conductor, an American, insisted that the only large piece he would consider is the New World Symphony of Dvořák. Another conductor, who was engaged for the Music of Spain week, insisted that the greatest Spanish piece was Strauss's *Don Quixote*. This past spring, the Houston Symphony celebrated Italian music with a program that included Bach's *Italian Concerto*, Mendelssohn's *Italian Symphony*, and Berlioz's *Harold in Italy*. Each of these parenthetical examples is indicative, to me, of the dilemma we are facing.

If performers and conductors schedule any new music that is even slightly atonal in character, paying audiences reject it like the plague. It's as if the entire productivity of several generations of composers in the past century was some kind of terrible mistake. The United States has been long known for taking in people and ideas from everywhere and then assimilating them into our own culture. Unfortunately, the various atonal systems of the last century, although heralded by great minds, praised by our music critics, and institutionalized by our schools, have never taken root with our American audiences.

Here is the dilemma. People are listening to and buying more music than ever in our history. The market place for all kinds of music is alive and well. The variety is staggering and includes everything from Hollywood scores to pop, jazz, gospel, Latin styles, Afro styles, choral, band, and church music, and yes, even some classical orchestral and chamber music. Unfortunately, if you create a pie chart that includes all the varieties of music, classical music's piece of the pie is getting smaller and smaller as the years progress.

What all of these "musics" have in common, with the exception of classical orchestral and opera music, is that they are dependent on a steady stream of new music that audiences are willing to buy. It is with the excitement of a new band piece that our Texas band directors get together and compare notes. The recording industry is constantly searching for that new sound, churches consistently introduce new works, and so on. This new music breeds excitement; it provides a shared experience for audiences, and creativity flourishes.

To carry the point one step further, we all crave new things. We all read new books, or many of us do. Why does John Grisham write so many new books? Because people want to read the new John Grisham novel. The same is true in art, food, design, fashion, movies—there is always something new that we look forward to with anticipation. These new creations provide us with

entertainment, shared experiences, and something to talk about. Quality becomes irrelevant because next month there will be something else that is new.

Classical music used to provide that same sense of excitement with new works constantly being brought forth. If you ask the John Grisham question, Why did Donizetti write so many operas? It's because audiences didn't want to hear last year's opera; they wanted to hear a new one. If you ask the question, Why did Haydn write so many symphonies? It was because his audience wanted to hear the new symphony, not the one from two months ago. Or, if you ask, Why did Bach write so many cantatas? It was because his parishioners wanted to hear the new cantata; they didn't want the one from last week or last year. Audiences wanted and expected to hear new music. The concept of writing music that was going to live for the ages was not a consideration. Composers and performers had to produce new music, in the same way that authors, artists, movie producers, and fashion designers must constantly produce something new.

If you ask why classical music audiences for professional performances are diminishing and funding is harder and harder to find, the answer probably is because classical programming has lost the excitement and challenge of new music. After all, if you schedule new music, audiences are now like Pavlov's dog and expect that it will be something they should avoid. So, once again, we get to hear the same one hundred jewels from the past, and the seasons are more and more of the same favorite one hundred.

It is time for change. It is time for all of us in NASM to come up with some new ideas. I'll tell you an old story that I think appropriate to this discussion:

One day a street hotdog vendor in New York was approached by a Zen Master. The Zen Master ordered the ultimate hotdog with everything. The Vendor said, "that'll be \$4.95 please." The Zen Master gave the hotdog vendor a \$20 bill. The vendor prepared a magnificent hotdog with everything and presented it to the Zen Master, after which he started to push his hotdog cart up the street. The Zen Master yelled after him, "Wait, where is the change?" The hotdog vendor looked back at the Zen Master and replied, "Change must come from within."

What can we do to change these circumstances in which we find ourselves? From my perspective, the change that we must work to achieve is once again to make classical music a living art, one that has all the joys, excitement, and pitfalls of the other arts, where success is dependent on new creativity. We have to begin to put new compositions on every program. The letter recommending an American piece on every program was good but missed the point that we need a constant supply of new pieces. After all, how many of us watch Greta Garbo movies or listen to popular music from past decades. Similarly, new music that is fresh and alive must become a focal point for our classical concerts. Obviously, composers will have to learn to become more fluent and prolific than they now seem to be. If composers have to grind it out like Telemann, Bach, Mozart, or Donizetti, they will find their voices and be able to develop and hone their craft.

If audiences are stimulated by the new piece, talk about it, and want to hear more new compositions by a composer, then we will be in the real business of music. Eventually, styles and sounds that are appealing to audiences will be created and the audiences will have the same sense of anticipation and excitement about going to a concert as they now do for a new Steven Spielberg movie. They will want more.

If we can find a way to begin to perform a steady stream of new music, the idea of generating masterpieces for the ages will not be a factor. Some new music will fail, as it always has, and some will live as long as the composer does, and that is not bad. And then there will be those few works that will have a long life, just as there are with great classic movies, books, fashion designs, and theatrical plays.

I don't know where else to go with this issue at this time, and we face so many dilemmas. As educators, we must continue to prepare performance majors to play auditions and, of course, maintaining our traditional audiences is also important. But one thing is certain, if we do not make classical music into a living art, one that is vibrant and alive with constant new creations, in the coming years we will continue to see the ongoing demise of audiences and interest. It is my fervent hope that in the coming years you will have ideas to share on this subject and that we can begin to move forward together in reshaping classical music concerts. If you have ideas for us to discuss, please forward them to Sam Hope or me so that the Executive Committee can arrange some interesting sessions for future annual meetings on reviving the art of classical music.

I want to conclude this report by thanking all of our colleagues on the Board of Directors, the Executive Committee, the Commissions, the external visitors, and the various working committees for their hard work, dedication, and commitment of time to NASM. It is good to remind ourselves that we are part of a very strong and influential organization in American music. Our accomplishments are a reflection of the ongoing work by all of our elected peers. Our accomplishments are also a reflection of your ideas, your goals, and your thoughts. With this in mind, we again ask all of you to take time to submit suggestions for our NASM annual meeting and, by all means, don't be embarrassed to volunteer to participate in a presentation.

# REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

NASM celebrates its seventy-eighth anniversary during 2002-2003. The association's work reflects both continuity and change. It is serving a growing number of institutional members and continuing to evolve and intensify its work in accreditation, service, and policy. The association's principal activities during the past year are presented below.

## **NASM Accreditation Standards, Policies, and Procedures**

NASM has completed the fourth year of reviews using the accreditation review procedures established in August 1998. A new version will be published in August 2003. NASM reviews and amends its procedures every five years. This revision is expected to include more options for self-study and to facilitate the use of materials, statistics, and other information normally maintained by institutions. The options will provide different ways to achieve the same accreditation purpose. The revisions seek to provide greater flexibility and efficiency and to facilitate the use of technology. The goal is to focus self-study as much as possible on local analysis, projection, and planning.

The association remains concerned that accountability procedures occupy reasonable amounts of time and effort. NASM still believes that teaching and learning are the primary functions of institutions and programs. It wants to ensure that its review procedures help institutions maintain and enhance that focus.

The association continues to urge that the NASM review process or materials created for it be used in other accountability contexts. Many institutions are finding efficiencies by combining the NASM review with internal reviews. The association is flexible and will work with institutions and programs to produce an NASM review that is thorough, efficient, and suitably connected with other internal and external efforts.

## **Accreditation Issues**

For many years, accreditation was primarily, if not uniquely, American. This is no longer the case. Accreditation systems, both institutional and specialized, are being established in various European and Asian countries. Therefore, the association must not only monitor and participate in discussions that develop in national accreditation contexts, it must now add international contexts as well.

For several years, NASM has articulated five policy goals in accreditation: (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. NASM has

regular ways of pursuing each of these goals and, from time to time, it addresses one of them in a particular way as ideas and conditions develop. For example, NASM has joined with a number of other accreditors in the United States and around the world to protect autonomy and freedom of institutions and accrediting bodies by saying no to intemperate and aggressively acquisitive proposals for coordinating or even directing accreditation internationally. NASM continues to hold membership in the Association of Specialized and Professional Accreditors (ASPA) and to work as appropriate with the Council on Higher Education Accreditation (CHEA) and the United States Department of Education (USDE). Although each of these three groups works with accreditation from different perspectives, there remains a general commitment to maintaining a strong accreditation system in the United States and to cooperating with accreditation developments in the world as a whole.

The association has just completed a legal review of a number of its procedures with a special focus on the appeals process. Although this procedure is almost never used, it is critical to keep it current with developing legal practice.

The federal Higher Education Act will be reauthorized over the next two years, and NASM will be joining others in monitoring and working for a positive result in the accreditation section of that legislation. Specialized accreditors have indicated that they will press for clarification of legislative language to ensure respect for different disciplinary approaches to student evaluations and accountability for results.

NASM is blessed with the willingness of volunteers to donate time, expertise, and deep commitment to the accreditation process. As time becomes ever more precious, the value of this volunteerism continues to rise. The strength of NASM is peer governance and peer review. The work of our visiting evaluators and commissioners is a wonderful expression of commitment to the field and of faith in the future.

Institutional representatives to the association are asked to remember that it is usually unwise to use accreditation as a threat, especially if the accreditation standards do not support the argument that is being made. Often, it is extremely important not only to quote standards specifically, but to explain the functions behind them. For example, NASM's recommended curricular percentages are not arbitrary. Instead, they represent the best judgment of the profession as a whole about the time on task required to achieve the competencies necessary for practice in the particular specialization. The same is true for standards about facilities and all other matters. 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 that the association may have a chance to set the record straight. Many anxieties, frustrations, and conflicts in the accreditation arena could be avoided with teamwork and consultation.

### **Arts and Arts Education Policy**

Music is a huge field, encompassing a large number of specializations and unique applications. The relationships of all these entities and efforts to the larger world of policy are many and diverse. Different organizations focus on specific aspects of these relationships. NASM monitors as many issues as possible and intervenes alone or with others as appropriate to its specific mission.

In addition to accreditation policy mentioned above, the association is concerned about tax policy, intellectual property, growing disparity in educational opportunity at the K–12 level, and the cultural climate produced by technological advance and saturation. Many contextual issues that affect NASM schools grow out of large social forces that can be understood but not controlled. Economic cycles have a profound effect, but no person or entity controls them. On the economic front, NASM continues to join with others in seeking the ability of nonitemizers to deduct charitable contributions on their federal income tax return. Increasing personal philanthropy is a critically important element in future support for education and the arts.

The association continues to work with others on the education of children and youth. Tremendous challenges seem to be on the horizon as general agreement on the purposes of K–12 music education fragments. At the same time, new technologies, social conditions, and the evolving public mood create new opportunities and challenges for music that are being met with the usual creativity and expertise.

For many years, NASM has been represented on the committee, led by the American Council on Education, that negotiates performing rights licenses with ASCAP, BMI, and SESAC on behalf of higher education. Negotiations for renewal of these licenses are now underway. Over the years, NASM's presence has been important in keeping distinctions between the fair-use provisions of the copyright law and institutional use of music for which license fees are owed. NASM is the only organization on the committee with direct interests both in higher education and in the creative community. All involved, including the licensing organizations, recognize that these negotiations over the years have produced a reasonable and effective means for institutions of higher education to comply with their copyright responsibilities. New issues in present negotiations include music delivered over the Internet.

### **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 2002, major time periods are devoted to

medical issues: (1) performance anxiety, (2) voice and vision problems, and (3) skeletal/muscle injuries; music ages 3–18: (1) the state of music education, and (2) curricular rebellion in music education, and (3) the continuing promise of community education programs; the Doctor of Musical Arts degree at 50; adjunct faculty; legal issues and good administrative practice; developing the future quality of jazz studies programs; jazz in New Orleans: history, style, and social significance; and new dimensions: (1) preparing the next generation of K–6 music teachers, (2) innovative ideas for the undergraduate curriculum, and (3) futures for ensemble programs. Pre-meeting workshops are being held on extending the use of technology as a practical and creative tool for faculty and students; 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 NASAD (art and design), NASD (dance), and NAST (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 completed its first year as an incorporated entity. 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) that reviews arts-focused schools at the K–12 level. This undertaking connects K–12 and higher education efforts, and applications have begun coming in. Michael Yaffe, chair of the NASM Commission on Non-Degree-Granting Accreditation, 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.

CAAA is engaged with the European League of Institutes of the Arts (ELIA) and, through NASM, the Association of European Conservatoires (AEC). The International Council of Fine Arts Deans (ICFAD) is also a major party in these discussions. All these groups are concerned about student and faculty mobility and exchange. CAAA is providing specific counsel and advice to ELIA and AEC regarding accreditation and quality assurance matters. Efforts to harmonize higher education in Europe to the point that student exchanges and credentials are more uniform is producing growing interest in accreditation-like mechanisms. This huge undertaking will occupy many years and involve serious considerations

regarding institutional and national freedom. CAAA is joining with the Europeans in an effort to maintain the kind of independence that is essential to success in the arts. The ability of CAAA organizations to produce frameworks of commonality that encourage individuality is a strength in this effort.

As announced previously, NASM and AEC are working on a project sponsored by the Fund for Improvement of Postsecondary Education (FIPSE-US) and the European Union (EU). Institutions involved in the working group are the Eastman School of Music (U.S. lead) and the University of Houston. European institutions are the North Netherlands Conservatoire (EU lead), the Malmö Academy of Music in Sweden, and the Royal College of Music in London. The Working Group structure follows FIPSE and EU guidelines. The project is expected to involve all AEC and NASM institutions that wish to participate. The result should be enhanced abilities to promote student and faculty exchange and greater understanding of specific goals for professional education in U.S. and European institutions. Hearings about this project will be conducted at the NASM Annual Meeting.

The year 2002–2003 will be a pilot-testing year for the electronic version of the Higher Education Arts Data Services (HEADS) project. The HEADS project provides invaluable assistance to individual institutions. If economic conditions tighten, the information it provides will become increasingly valuable. As the new electronic version is completed, we expect it to be the platform for additional capabilities and services.

NASM's Web site—[www.arts-accredit.org](http://www.arts-accredit.org)—is rich with information. However, as staff time permits, the site will be revised and updated over the next two or three years. Goals are to make the site easier to use for potential students and their parents and to provide members with greater access to NASM information and publications online.

## **National Office**

The NASM national office is in Reston, one of the Virginia suburbs of Washington, D.C. We are always delighted to welcome visitors to the national office. However, we ask that you call us in advance, particularly if you wish to visit a specific staff member. The office is about eight miles east of Dulles International Airport, and a little over twenty miles from downtown Washington. Specific travel directions are available upon request.

The association's outstanding core of volunteers is joined by a dedicated and capable staff. Karen P. Moynahan, Chira Kirkland, Nadine Flint, Willa Shaffer, Jan Timpano, Kimberly Maggi, Karen Applegate, Jenny Kuhlmann, and Cameron Hooson continue to enhance NASM's reputation for effective administration of its responsibilities. The support, cooperation, and assistance of NASM members is deeply appreciated by the staff.

The primary purpose of the national office is to operate the association under rules and policies established by the membership, the Board, and Executive Committee. The office has grown in its services to NASM over the years, and

now is extremely busy carrying on the regular work of the association, developing new systems and refinements to old ones, and assisting a growing number of institutions seeking membership for the first time.

As a staff, we are able to see on a daily basis the great foundational strength that NASM has. Fundamental to this foundation is wisdom about the need to cooperate in order to build music in higher education as a whole, as well as in each member and applicant institution. NASM has always been able to make commonality and individuality compatible. It has promoted no methodological doctrines, but only concepts, conditions, and resources necessary for competence and creativity. This foundation will serve NASM well in the challenging times ahead.

The entire staff joins me in saying what a privilege it is to serve NASM and its member institutions. We hope you will always contact us immediately whenever you think we may provide assistance. We look forward to continuing our efforts together.

Best wishes for the forthcoming year.

# ORAL REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

When I asked President Tomatz for suggestions about the content of this report, he indicated that I should brag a bit about NASM's accomplishments. The more I thought about it, the more this suggestion seemed not only appropriate but also wise. Many past achievements are taken for granted now, but from time to time it useful to remember that the basic structure of every degree program in music used in the United States was developed through the creativity of member institutions combined with the deliberations of NASM. The last phrase is so important that I want to repeat it: the deliberations of NASM. Continuing deliberations among the member institutions of the association have led to standards, procedures, approaches, organizational structures, and a sharing of ideas that have had broad impact beyond the work of NASM itself. These deliberations have produced fundamental concepts, ways of working, and habits of mind that have influenced the development of accreditation in fields such as art and design, dance, and theatre. The association's bylaws and other structures have served as models for several new and developing organizations. For example, our Code of Good Practice in Accreditation is used virtually unchanged by all the members of the Association of Specialized and Professional Accreditors.

NASM is now working closely with the Association of European Conservatoires. As Europe reorganizes, a number of emerging challenges are familiar to us in the United States, such as ensuring educational and professional mobility over a large and diverse area, setting standards that provide a workable balance between commonality and uniqueness, and dealing with mixtures of public and private funding. The work that NASM has done in the United States for over eight decades is now a resource for helping our counterparts in Europe in a massive transition. In the process, we will gain new insights and ideas. As always, we will keep learning.

Let us focus for a moment on a particular aspect of the *NASM Handbook* and the standards contained therein. As the shadow of accountability excess falls over more and more academic territory, it is easy to see the standards only as a set of rules and regulations. A more comprehensive view is worth cultivating. The NASM standards represent seventy-eight years of evolved wisdom about the fundamental knowledge and skills needed by music professionals. It is impossible to put a number on the hours of dedicated effort that have produced the standards statement that we have today. Every year, the standards are tested as they are used by institutions and the association in the accreditation process. This testing, combined with deliberative thinking, results in refinements that involve more investments of personal time and expertise in member institutions and the association as a whole.

The NASM standards are very powerful. But the kind of power that I am talking about is not the power to coerce. Individuals in schools applying to

NASM do not need to be coerced; they want to meet the standards. Their aspirations are high. After all, they are musicians. The kind of power I am talking about is the protective power that the standards provide on all sorts of occasions. Remember that the standards are written not just for musicians, but to explain necessities for study in the field of music to those who are not musicians but who have control or influence over the working environments of musicians. It is impossible to know how many times a day the NASM standards provide a hidden hand of protection.

Where does this power come from? Why do so many state coordinating boards, provosts' offices, boards of trustees, and so forth respect the NASM standards? Part of the reason is that 586 institutions across the spectrum of music in higher education and community education have developed a consensus position articulated in the standards. This consensus position is reinforced by the willingness of each member institution to be reviewed against the standards by peers. In other words, NASM standards are powerful because of the consensus and the commitment behind them. This is a great accomplishment and one in which we should all take pride. It nurtures us and our field perpetually.

NASM and each of its member institutions work in a context shaped by many forces. Economic forces are particularly problematic at the moment for many schools. Terrorism is producing new levels of uncertainty. Without diminishing for a moment the importance of economic, political, and cultural challenges, I need to advise you that we must all maintain a closer watch to protect the future freedom of American higher education. A few moments ago, I spoke about the protections produced by the NASM standards. I want you to leap with me now from the NASM standards to the entire field of academic accreditation. In the U.S. system, nongovernmental accreditation is the process by which educational quality is reviewed institutionally and programmatically. Accreditation is founded on principles of self-regulation, this in contrast to external regulation. Federal and state governments and many other entities rely on accreditation, particularly institutional accreditation, for assurance that institutions meet threshold standards. Institutional accreditation is thus one criterion for institutional participation in federal student loan programs. This reliance on accreditation protects institutions and programs from other kinds of regulation, particularly governmental regulation, in matters of academic and artistic content. I regret to inform you that efforts to reauthorize the Federal Higher Education Act (HEA) over the next eighteen months may produce severe challenges to these longstanding principles. All of higher education thus faces a most serious strategic and complex matter. Put as simply as possible, if nongovernmental accreditation is superseded by governmental regulation, the productivity and creativity of higher education overall will change drastically, and not for the better. A similar challenge was last felt in 1992 when the entire higher education community rose up to protect the concept of self-assessment and peer review. We will work with others and try to solve this potential problem with the HEA behind the scenes, but we may not succeed. We may need your help. We will keep you informed. We ask you

to be ready to respond to our call if it comes. NASM is able to join this struggle to maintain artistic, intellectual, and curricular freedom because of the continuing deliberations and efforts of member institutions and their representatives in the context of NASM.

A number of us here have had the great privilege of working with NASM for a long time. We have seen music in higher education become more sophisticated, institutions grow in artistic and intellectual achievement, and facilities and equipment provided in the hundreds of millions of dollars to nurture teaching and learning. We have seen new ideas from the association and member schools take root and flower into full systems of work and study. All this has been influenced, nurtured, and facilitated by the work of NASM. I depart from every commission meeting and annual meeting shaking my head in wonderment at all that this deliberative body called NASM is able to accomplish, primarily because the people in it are genuinely trying to help each other. However, one achievement gives me the most satisfaction. No matter what, NASM never loses touch with the greatness, mystery, and hard work of music. Nothing has deflected this association and its members from music itself. No promotional juggernauts, no political pressures, no economic challenges have diverted us from the art form that we hold in trust. Nothing has reduced our aspiration for the highest artistic and intellectual quality. Individually and collectively, we refuse to substitute process for content or delivery systems for deep disciplinary engagement. This basic commitment and our unceasing willingness to continue deliberating in the causes of artistic, intellectual, and educational achievement produce all the things that are NASM and the work of its member institutions, things in which we ought to take humble pride, but most of all things for which we should be deeply thankful.

## REPORTS OF THE REGIONS

### Meeting of Region One

The Region One Chair, David Randall from Brigham Young University, called the meeting to order promptly at 8:15A.M.

Twenty-one music executives were in attendance and were asked to introduce themselves and the institutions they represent. All six-member states of Region One were represented.

Minutes from the 2001 business meeting in Dallas, Texas, were read by Region Secretary Robert Walzel and unanimously approved by the membership.

Those in attendance were reminded to fill out the *Future NASM Annual Meetings Survey* included in the registration materials, and return it to the national office no later than 31 December 2002. They were also encouraged to carefully review new recommendations for future NASM evaluations.

An announcement of program presenters for the 2002 Region One program presentation was made. Newell Dayley of Brigham Young University and Peter Shoenbach of SUNY Fredonia will present a session entitled *Decisions, Their Effect and Consequences*, a discussion of important decisions in the administrative careers of these two distinguished music executives. This program will be on Monday, November 25, at 2:15 P.M. in the Grand Ballroom.

Topics for next year's region program were entertained. David Randall announced that he will not be at conference next year but will take care of planning and arranging for the 2003 conference program in advance. Vice Chair Robert Cutietta will preside in David's absence.

Suggestions for next year's program included:

- Recommendation to revisit some of last year's topics that were not selected for the 2002 meeting. These include creative ways to reward faculty for teaching and artistry; summer workshops; integrating theory and ear-training, 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; and working with union shops.
- Exploration of the topic of budget concerns as impacting accreditation standards and curricular offerings. Addressing the expectation on many campuses by music faculty, music students, and in some instances central administrations, for continual growth despite shrinking budgets.
- The the inclusion of more music specific activities in the overall conference program was also recommended.

Chairman Randall thanked all for attending and the meeting was dismissed at 8:44 A.M.

The 2002 Region One sponsored program convened at 2:15 P.M., Monday, November 25. Twenty-seven music executive were present. David Randall acted as moderator. Newell Dayley, dean of the College of Fine Arts and Communications at Brigham Young University in Provo, Utah, and Peter Shoenbach, chairman of the Music Department of SUNY Fredonia, presented a session entitled *Decisions, Their Effect and Consequences*, a discussion of important decisions and their consequences in the administrative careers of two distinguished music executives.

Following a question and answer session, David Randall concluded the session with a short summary. The meeting adjourned at 3:45 P.M.

Respectfully submitted,  
David Randall  
Chair Region One

### **Meeting of Region Three**

Seventeen music executives of NASM's Region Three convened at 8:15 A.M., Sunday, 24 November 2002, at the Fairmont Hotel, New Orleans, Louisiana. Following the introduction of those in attendance, new institutional representatives of the region were welcomed. The regional chair announced the confirmed locations of future NASM annual meetings, encouraging members to attend and to submit program ideas both for the association as a whole and for Region Three in particular.

Upcoming revisions to NASM's self-study procedures were briefly considered. In preface to Region Three's elections of officers next year, assembled representatives moved, seconded, and approved a nominating committee for the region's 2003 elections.

Along with guests, members of NASM's Region Three reconvened for a program meeting at 2:15 P.M., Monday, November 25, at New Orleans Fairmont Hotel. Panelists Julia Combs, Scott Johnson, John Miller, and Gary Towne explored "Alternative/In-Lieu-of Music Education Certification/Licensure Practices," providing an overview of this topic along with insights drawn from personal experience. A responsive audience numbering about thirty-five participated in a question-and-answer session that concluded this program meeting.

Respectfully submitted,  
Rob Hallquist  
University of Northern Colorado

### **Meeting of Region Six**

Region Six held its business meeting at 8:15 A.M., Sunday, November 24. Several of the officers had served their three-year terms, so elections were held. In a swift and seamless fashion, nominations were accepted and resulted in the election of the following:

Arthur Ostrander, Ithaca Collge, *chair*  
Terry Ewell, Towson University, *vice chair*  
Bruce Borton, Binghampton University, *secretary*

After a review of topics previously noted, the membership selected faculty mentorships as the focus of the 2003 NASM meeting.

Chairman Schoenbach spent the remaining time discussing issues presented to the board, such as the new proposed formats of the self-study documents; use of Web-based technology for HEADS reports; and initiatives undertaken with "Music Study, Mobility, and Accountability." In this regard, a motion was made to invite the conservatorio de Puerto Rico to join our region. It was accepted by acclamation.

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

### **Meeting of Region Seven**

Fifty members of Region Seven met in the University Room of the Fairmont Hotel in New Orleans at 8:15 A.M. on Sunday, 24 November 2002. Twelve music executives new to NASM were introduced and welcomed, and all executives present introduced themselves.

The chair reported on the new self-study formats and encouraged members to contact the national office for further information, particularly if they are facing an accreditation review in the next year or two.

Members suggested three topics for the coming year:

1. Issues of combining music with other arts units within the administrative structure of colleges/universities.
2. Standards for music technology degree programs
3. Curricular implications of performance health and wellness issues

Members were invited to attend the Region Seven program on Monday afternoon. The business meeting adjourned at 8:30 A.M., at which time members mingled for the remainder of the meeting time.

The program for Region Seven was held on Monday, November 25, at 2:15 P.M. in the Bayou I Room of the Fairmont Hotel in New Orleans. Approximately eighty persons listened to a presentation entitled "Planning for the Future During Times of Budget Crisis: Can We Do More With Less?" A panel consisting of Ronald Ross, Louisiana State University; Kenneth Fuchs, University of Oklahoma; Kristin Thelander, University of Iowa; and Jamal Rossi, University of South Carolina, provided information of interest to the attendees.

Respectfully submitted,  
John J. Deal  
University of North Carolina at Greensboro

## Meeting of Region Eight

The music executives of Region Eight met at 8:15 A.M. Sunday, November 24, in the Explorer's Room of the Fairmont Hotel, New Orleans. The meeting was called to order by chair Mary Dave Blackman.

Other officers of the region were introduced, as well as nine new executives and two executives new to the region. Forty-five executives were in attendance.

A summary of the board's discussions of November 22-23 was presented, including information about the president's upcoming speech and changes in self-study formats. Executives were also informed of a recent court decision reported in the 8 November 2002, issue of *The Chronicle of Higher Education* (p. B20). The case involved a student who was denied graduation because he had failed the final class. The court found that the decision to fail the student was "capricious" and "arbitrary" and that the student was entitled to punitive damages because of loss of future income. This could have implications for music programs that do not have clear guidelines for the performance aspects of their programs.

A discussion of possible topics for future meetings followed. Among the topics were: (1) use of distance education in master of music education programs as a way to decrease the amount of on-campus residency required of practicing teachers; (2) bachelor's degree in liberal arts, general studies, and so on, that have a substantial music component but are not controlled by the music unit, and the implications for accreditation; and (3) competency standards that will withstand litigation.

Executives were reminded of the region presentation, "Applications of Technology in Music Instruction." The meeting was adjourned at 8:55 A.M.

On Monday, November 25, at 4:00 P.M. in Bayou I, Alison Deadman and Roosevelt Shelton made informative presentations on the uses of technology in music. Dr. Deadman shared a number of ways to incorporate technology into the teaching of music history, theory, and applied music. Dr. Shelton shared his Electronic Portfolio Mirror, a means of creating and sharing information about a student throughout the academic program, with the final product a CD of the student's work. Ninety-five executives were in attendance, and there was considerable discussion both during and following the session. The session adjourned at 5:30 P.M.

Respectfully submitted,  
Mary Dave Blackman  
East Tennessee State University

## Meeting of Region Nine

A. C. "Buddy" Himes, region chair, called the meeting to order. Vice-chair Arthur Shearin and Secretary Paul Hammond were introduced. Vice-chair Shearin introduced executives new to the region.

No old business came before the group.

Chairman Himes announced future NASM meetings: 2003—Seattle; 2004—San Diego; 2005—Boston; 2006—Chicago; 2007—San Francisco (tentative). He also passed along information from the Board of Directors' meeting:

1. Code of Ethics—wording that clarifies the May 1 deadline to be considered at General Session.
2. The board has decided not to increase the registration fee for the 2003 meeting.
3. More HEADS information will be forthcoming online.
4. Alternative formats for the *Self-Study*: portfolio methods, from which the description of the whole leads to the individual parts. The strategic planning model works from data gathered in the normal course of the institution's planning process.

State chairs brought brief reports:

1. David Evenson (Louisiana): considered being given to subdividing music education certification into smaller units, but for now the commission has left K-12 intact.
2. Josephine Bell (Arkansas): ongoing discussions concerning licensure and teacher shortages.
3. Dennis Silkebakken (Oklahoma): no Oklahoma meetings.
4. Paul Piersall (Texas): history, use, and potential uses of technical standards and testing for music education; non-certified college graduates seeking alternative certification; a new list-serve is proving valuable.

Region Nine has no concerns to be brought to the commissions.

Topics for 2003 included:

1. Collegiality as it relates to tenure, promotion, and legal issues. How does one quantify it? How does it affect post-tenure review?
2. Strategic planning and its relation to the new portfolio *Self-Study* format.

The second topic was the consensus choice for the 2003 Region Nine meeting. The meeting was adjourned with a reminder of Monday's program at 2:15 P.M.

Respectfully submitted,  
A.C. "Buddy" Himes  
University of Louisiana at Lafayette

# REPORT OF THE COMMITTEE ON ETHICS

KAREN CARTER, CHAIR

No formal complaints were brought before the Committee on Ethics during the 2001–2002 academic year. However, under NASM procedures, one formal complaint was filed regarding faculty recruitment after the May 1 deadline. Following NASM’s published procedures, the two institutions resolved the complaint before it reached formal action by the Committee on Ethics.

NASM representatives are respectfully reminded of their responsibilities to make their faculties and staff aware of all provisions the association’s Code of Ethics.

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 our formal report, I wish to speak for a moment about the importance of the NASM Code of Ethics to the well-being of every institutional member of NASM and, indeed, to music in higher education.

We are living in challenging times. Tremendous pressures are being brought to bear on leaders at all levels. We all know the importance of competition. Healthy competition is part of the foundation of our society and important in our art form. But competition can lead to a win-at-all-costs mindset that hurts people and destroys community. The NASM Code of Ethics, developed over nearly eight decades, provides a framework for healthy competition among schools. The NASM code is consistent with many other codes of ethics in use in higher education. Every word in it was approved either by us as representatives of our schools to NASM, or by our predecessors. It is our own code, developed for the good of music in higher education and all students, faculty, and administrators.

Within the NASM Code of Ethics, May 1 is a critical date. By that time, entering students are to have made their choice of institution, and faculties are to be settled for the forthcoming academic year.

In certain cases, the May 1 deadline passes with student or faculty placement unresolved. In these cases, the NASM Code of Ethics requires the music executive of an institution seeking to offer admission or appointment to ensure that the student or faculty member involved is not already committed to another institution. If there is a faculty commitment of any kind, tenure track or not, or if a student is already committed to accept a talent-based scholarship, the music executive of the institution seeking an exception must consult directly with the music executive of the other institution *before* making an offer.

The NASM Code of Ethics does not prevent the movement of students and faculty among institutions, but it does require that members of NASM communicate with each other when offers are made after May 1 because such decisions can have severe consequences on students, programs, and other faculty members, especially in the next academic year.

Yesterday, the membership passed revisions to the Code of Ethics that make it clearer. NASM has encouraged all of us to inform prospective students of their responsibilities regarding scholarship offers. Once again, I ask you to ensure that each faculty member is informed and regularly reminded of institutional responsibilities to the field under the NASM Code of Ethics, especially those regarding student and faculty recruitment. It is good to let everyone know what the rules are, but it is also good to explain how the rules protect us all.

If you have questions or concerns about the Code of Ethics or compliance with it, please take the first step and call our executive director. It is extremely important for us to maintain the spirit of cooperation and mutual support essential to the well-being of our field. The Committee on Ethics and I appreciate your thoughtful consideration, regular action, and continuing compliance.

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## **ACTIONS OF THE ACCREDITING COMMISSIONS**

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### **New Members**

Following action by the Commission on Accreditation, the Commission on Community/Junior College Accreditation, and the Commission on Non-Degree Granting Accreditation at their meetings in November 2002, NASM is pleased to welcome the following institution as a new Associate Member.

#### **Joliet Junior College**

### **Report of the Commission on Non-Degree-Granting Accreditation**

**MICHAEL YAFFE, CHAIR**  
*November 2002*

Action was deferred on two (2) institutions applying for Membership.

Action was deferred on one (1) institution applying for renewal of Membership.

One (1) institution was notified regarding failure to submit a Supplemental Annual Report.

### **Report of the Commission on Community/Junior College Accreditation**

**LYNN K. ASPER, CHAIR**  
*November 2002*

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

#### **Joliet Junior College**

A progress report was accepted from one (1) institution recently granted Associate Membership.

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

**Community College of Baltimore County—Essex Campus  
Northwest College  
Schenectady County Community College**

Progress reports were accepted from three (3) institutions recently continued in good standing.

One (1) institution was notified regarding failure to pay monies outstanding.

One (1) institution was notified regarding failure to apply for reaccreditation.

One (1) institution was notified regarding failure to submit the last annual report.

One (1) institution was notified regarding failure to submit the last two annual reports.

## **Report of the Commission on Accreditation**

**DON GIBSON, CHAIR  
JON PIERSOL, ASSOCIATE CHAIR  
*November 2002***

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

**Chapman University  
La Sierra University  
Southern Nazarene University**

Action was deferred on five (5) 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:

**Arkansas Tech University  
Auburn University  
California State University, Stanislaus  
Central State University  
East Tennessee State University  
Florida Atlantic University  
Hendrix College  
Millikin University  
Mississippi University for Women  
Moody Bible Institute**

**Texas A&M University,  
Corpus Christi  
Truman State University  
University of Arkansas  
University of Central Arkansas  
University of Hawaii, Manoa  
University of Illinois  
University of Mississippi  
University of New Mexico  
University of Northern Iowa**

**Morehead State University  
New World School of the Arts  
Otterhein College  
Pacific University  
Roberts Wesleyan College  
Southwest Baptist University**

**University of Science and Arts of  
Oklahoma  
University of Utah  
Washington State University  
Weber State University  
Wingate University**

Action was deferred on twenty-seven (27) institutions applying for renewal of Membership.

Progress reports were accepted from twenty-six (26) institutions and acknowledged from one (1) institution recently continued in good standing.

Forty-eight (48) programs were granted Plan Approval.

Action was deferred on twenty (20) programs submitted for Plan Approval.

Progress reports were accepted from four (4) institutions recently granted Plan Approval.

Fifteen (15) programs were granted Final Approval for Listing.

Action was deferred on nine (9) programs submitted for Final Approval for Listing.

Three (3) institutions were granted postponements for reevaluation.

Two (2) institutions were notified regarding failure to pay monies outstanding.

Two (2) institutions were notified regarding failure to apply for reaccreditation.

One (1) institution was notified regarding failure to submit a Supplemental Annual Report.

# NASM OFFICERS, BOARD, COMMISSIONS, COMMITTEES, AND STAFF FOR 2003

*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 (2005)  
*Executive Director* \*\* Samuel Hope  
*Immediate Past President* \* William Hipp, University of Miami (2003)

## **Commission on Non-Degree-Granting Accreditation**

\* Michael Yaffe, The Hartt School, *Chair* (2005)  
James Forger, Michigan State University (2003)  
Frank Little, Music Institute of Chicago (2004)

## **Commission on Community/Junior College Accreditation**

Eric W. Unruh, Casper College, *Chair* (2005)  
\* Richard J. Brooks, Nassau Community College [*pro tempore*] (2003)  
Neil E. Hansen, Northwest College (2003)

## **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)  
Charles G. Boyer, Adams State College (2004)  
Charlotte A. Collins, Shenandoah University (2005)  
Julia C. Combs, University of Wyoming (2005)  
Cynthia R. Curtis, Belmont University (2005)  
Linda B. Duckett, Minnesota State University, Mankato (2003)  
Sue Haug, Iowa State University (2003)  
Sr. Catherine Hendel, B.V.M., Clarke College (2003)  
Catherine Jarjisian, Baldwin-Wallace College (2005)  
Patricia Taylor Lee, San Francisco State University (2004)  
Mellaseh Y. Morris, James Madison University (2003)  
Ronald D. Ross, Louisiana State University (2004)  
John William Schaffer, University of Wisconsin, Madison (2005)  
James C. Scott, University of North Texas (2003)  
Kristin Thelander, University of Iowa (2005)  
Mark Wait, Vanderbilt University (2004)

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\* Board of Directors

\*\* Executive Committee

## **Public Members of the Commissions and Board of Directors**

- \* Linda Gill, Houston, Texas
- \* Clayton C. Miller, Indianapolis, Indiana
- \* Connie Morrill-Hair, Chambersburg, Pennsylvania

## **Regional Chairs**

- Region 1: \*David M. Randall, Brigham Young University (2003)
- Region 2: \*James L. Murphy, University of Idaho (2003)
- Region 3: \*Rob Hallquist, University of Northern Colorado (2003)
- Region 4: \*Cathy Albergo, William Rainey Harper College (2003)
- Region 5: \*Linda C. Ferguson, Valparaiso University (2005)
- Region 6: \*Arthur E. Ostrander, Ithaca College (2005)
- Region 7: \*John J. Deal, University of North Carolina at Greensboro (2004)
- Region 8: \*Mary Dave Blackman, East Tennessee State University (2004)
- Region 9: \*A. C. 'Buddy' Himes, University of Louisiana at Lafayette (2004)

## **COMMITTEES**

### **Committee on Ethics**

- Ulrike Brinksmeier, College of Mount Saint Joseph, *Chair* (2004)
- William L. Ballenger, Oklahoma State University (2005)
- W. David Lynch, Meredith College [*pro tempore*] (2003)

### **Nominating Committee**

- Milburn Price, Samford University, *Chair* (2003)
- Trudy Faber, Wittenberg University (2003)
- Ronald T. Lee, University of Rhode Island (2003)
- E. John Miller, North Dakota State University (2003)
- Jamal Rossi, University of South Carolina (2003)

### **National Office Staff**

- \*\* Samuel Hope, *Executive Director*
- Karen P. Moynahan, *Associate Director*
- Chira Kirkland, *Administrative Assistant and Meeting Specialist*
- Nadine Flint, *Financial Associate*
- Willa Shaffer, *Projects Associate*
- Jan Timpano, *Constituent Services Representative*
- Kimberly Maggi, *Research Associate*
- Karen Applegate, *Staff Associate*
- Jenny Kuhlmann, *Data Specialist*
- Cameron Hooson, *Accreditation Coordinator*

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