

PROCEEDINGS
The 80th Annual Meeting
2004

NATIONAL ASSOCIATION OF
SCHOOLS OF MUSIC

11250 Roger Bacon Drive, Suite 21

Reston, Virginia 20190

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PREFACE

The Eightieth Annual Meeting of the National Association of Schools of Music was held November 20-23, 2004, at the Manchester Grand Hyatt Hotel in San Diego, California. 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.

KEYNOTE ADDRESS

MAKING THE PAST WORK FOR THE FUTURE: FORLORN HOPE OR ESSENTIAL TOOL?

SIR JOHN TUSA

Managing Director, Barbican Centre, London

Let me begin by saying what a real honour and pleasure it is to have been asked to talk to you this morning; a daunting prospect, too. For you are all musicians, or people intimately involved in the musical world. I am not. I was a journalist and broadcaster for many years and turned to the world of the arts just a decade ago.

But I always heard a lot of music when I was a journalist—it kept me sane. Indeed it was my boast, and a fact, that in all the years as a journalist, I hardly ever had to miss a concert or a play for which we had booked in advance. Since that time, I have listened to a huge amount of music during the last decade—everything, you might say, from Monteverdi to Messiaen, from Lully to Ligeti, from Bach to Berio, to stretch the envelope wide. This does not constitute a qualification in the technical sense, but it certainly helps.

In any case, I deliberately chose the subject for my talk to let me spread my thoughts over the performing and visual arts, rather than limiting them dangerously to a world which is far more yours than mine. One of the many advantages of running a multiform arts centre is that it does let you spend time with many art forms and many different artists. The question of how the past and the present relate to one another is important for every art form, in much the same ways to each discipline. So when I take my examples from forms other than music, I hope you will find it challenging and thought provoking rather than remote and irrelevant.

Because the question of how past and present connect and relate to one another; how far excessive reverence for the past ends up being a ball and chain on creativity; how far it is possible or desirable to break with a past regarded as a burden rather than a foundation; whether the very notion of a break is an illusion, a fantasy, a dangerous illusion—these seem to be matters of interest and concern to all the arts and not merely the performance arts.

Let me delay things a little by explaining something about what the Barbican is and who pays for it. We are a twenty-two year old, multiarts performance complex, consisting of a 2,000-seat concert hall; two theatres—one of 1,100 seats and a studio theatre of 200 seats; two visual art galleries that can be configured into three if we want; three cinemas; many yards of open space in the foyers for freestage performances; six conference suites; two exhibition halls; three restaurants; and the usual clutch of bars, coffee points, and car parks.

The Barbican's revenue budget is some \$56 million in U.S. dollars, of which a third is earned at the box office and from other commercial activities; and the rest comes from—where? You probably won't believe this, but let me try to convince you. The Barbican is situated in the City of London, the Square Mile, the financial heart of the city. Imagine an arts complex of the middle of Wall Street. Imagine a situation where the local authority for Wall Street decides that it—not the city of New York—will build and fund the running and capital costs of an arts complex at the rate of some \$40 million a year. It's hard to believe, but that is the plain truth.

One further point of special interest to you: Our immediate neighbour, actually in a continuous part of the Centre, is one of London's four music schools, the Guildhall School of Music and Drama (GSMD), also funded by the City of London.

So that's my institutional visiting card.

Because I am a musical amateur, I am allowed to say things that serious musicians like yourselves might not admit to. There is a famous article about Shakespeare's *Macbeth* titled "How Many Children Had Lady Macbeth?" It is of course a very serious question, based on remarks she makes in the play but not answered directly in the text. But the reference to giving suck to a child might suggest that the answer to the question is "one."

Analogous questions in the world of music might include: "How mean was Beethoven?" "Was Salieri a far worse composer than the play *Amadeus* makes out?" (Answer, on the basis of Cecilia Bartoli's last CD of his music, a resounding 'yes.')

"How simple minded was Anton Bruckner?" "Did Hindemith know he was bad or could he just not help it?"

And the clincher: "Who taught Hildegard of Bingen about marketing?" After all, she chose to be a woman composer in a man's world. She worked in the huge growth area of liturgical music. And she devised the best marketing catch phrase of all time: "A little feather on the breath of God." Don't tell me she knew about marketing without somebody to help her.

And while I'm on the subject of riddles, here are some numbers for you to think about. What associations do you have with the following numbers? (Don't think too hard!)

5½; 8; 9; 12; 24; 41; 48; 64; 104; 237; 273; and 836.

And the answers are: Don Gillis's Symphony 5½; 8, the number of notes in the scale; 9, the number of symphonies you are allowed to write after Beethoven without risking premature death; 12, the tones of serialism; 24, "hours to Tulsa"; 41, Mozart's symphonies; 48, Bach's preludes and fugues; 64, Haydn's string quartets; 104, Haydn's symphonies; 237, Honnegger's Pacific railway engine; 273, the number of seconds in Cage's "4'33'" and also the temperature of absolute zero; 863, the number of Schubert songs.

So, we've had our play; let's get on with the serious stuff. How serious should we be with the past? How reckless dare we be with it?

For many today, especially of the generations you teach and who make up my audiences, the past is treacherous territory. "Here be dragons," it says on the map—the dragons of knowledge. Why are they so alarming? In part because the Web and Internet are too often based on a very different commodity—information. We prize information, we pursue it in quantity, we want it in shedloads. We value it because, unlike knowledge, it is often raw, preferably unfiltered, and often valued because it is unfiltered. And beyond information, don't forget those stocks in trade of some parts of the Web, allegation, innuendo, disinformation, mendacity. Things get disseminated on the Web that would not be allowed in the processed, mediated media. The information carried on the media is immediate, free, and has a democratic tone to it—spurious in my view—because anyone's Web posting is as good, or bad, as anyone else's.

For the past, and its historic expression through acquired knowledge, critical questioning, peer review, and hard-won discovery, comes lumbered with unpalatable words. First of these is *authority*, which invites deep scepticism and immediate challenge in a society where everyone's opinion is as valid as anyone else's. The second word that encumbers the idea of knowledge is *hierarchy*; everyone is certainly against that! The very search for immediacy of experience, the intensity of the present, the attraction of the instant, its offer of gratification, all run counter to the possibility that the past, as

revealed through the acquisition of knowledge and understanding, is a universal possession that deserves protecting, a resource that yields understanding, an asset that repays studying.

Any idea of the past as having a value for the present is a dubious proposition for the post-1968 generation. For a start, is there anything before 1968? Was that not a break year, politically, socially, and creatively, as radical as the Renaissance?

Now this is not just another lament for the drastic foreshortening of memory in the last generation. Though, as a matter of fact, I make no apology for such an observation. It is not a lament; it is an observation and a warning. You cannot turn your back on the past without paying a price. What could that price be? I'll try to answer that by looking at the differing ways in which various artists—not only composers—handle the past; I will consider how programming in arts centres handles the continuum of the musical experience; and finally, I want to ask how an awareness of the past should affect the way that institutions, such as yours and mine, conduct and present themselves. Because even as we face the most pressing problems of the present, the past is lurking there somewhere. How do we use it?

Let me look first at the artist, Bill Viola. For some—for many—the very term *video art* is a contradiction in terms, a forewarning of laziness, mediocrity, art-college modishness, shortcuts to expression. And true, the numbers of high-quality practitioners in this field is dauntingly small. Bill Viola is certainly one of them; Bruce Naumann, Nam June Paik, Michal Rovner are others. The list is not long. Viola's trademark work is of super slo-mo videos of human figures doing some very familiar, timeless, eternal things: crying, running, appearing to eject out of water, facing one of the apocalyptic cataclysms such as fire or flood. Viola could not do what he does, could not express what he wants, without the latest technology; the highest definition video screens, digital editing, cameras that slow down action to the point that the movements as they unfold are almost indistinguishable, so that they appear to have become a series of held, animated tableaux, at once monumental and moving: the journey through life, or birth through the primeval water. At art college, Bill Viola reacted against conventional teaching of the art school curriculum. He was the classic rebel until he discovered, for himself, the fifteenth-century Sieneese masters—such as the Master of the Osservanza—an unlikely discovery, you might think. From that time, he decided that his subject matter as an artist would be the reinterpretation of Christian iconography. His colleagues and classmates regarded it as uncool as you could get.

With that decision once taken, the integration of the modernity of his techniques with the openly historical nature of his sources could not be more overt and complete. The fifteenth-century painting by Pontormo, the "Visitation" about the Annunciation, inspired the work called the "Greeting." A sequence of studies of a woman alone in a room at different seasons, with the light changing as the seasons outside change is a meditation on spiritual devotion itself, based on echoes of Vermeer.

On other occasions, he explores the scene surrounding the Tomb of Christ, when the sleeping soldiers completely miss the epic event of the resurrection; or the journey through life, including saying farewell to a dead parent, humanity's common links in the journey through life; or birth through the primeval water. In Viola's "Nantes Tryptych," the most intensely personal of his works, the ancient forms of the religious triple image allow him to deal with the agony of his mother's dying, which he videoed, with his father's agreement, as a way of coming to terms with the awfulness of the event.

Yet these are not pious pastiches, holy archaisms, devotional pictures, just a modern tweak on ancient beliefs. Bill Viola is the most contemporary of artists whose Christian awareness is subtly informed by Buddhist sensibilities. He is not, I think, proselytising. But his serious reexamination of these great scenes of Christian mythology does throw a different, and wholly serious, light on them. He

employs the most modern techniques to express his meanings; but his use of them as instruments to explore the great themes of two millennia ago gives the resulting work a strength, a resonance, and an originality that mere technical tricks would not achieve. In this respect, Viola is a leading witness in support of the argument that connection with the past is a source of strength to the modern artist, part of the lifeblood of creation. For it is not a slavish act of homage and mere dutiful reverence to the past.¹

Consider the very different case of the choreographer Merce Cunningham. As a young man who loved to dance and was a charismatic figure on the stage, Cunningham—tall, strikingly good looking, with a feral yet lyrical athleticism—was trained in the Georges Balanchine/Martha Graham tradition. At a very early stage, Cunningham decided that he wanted to part company from what he felt was a too heavily narrative-based style of choreography. His instincts drove him toward a more abstract style of dance, one where the exploration of movement itself was the principle driver.

In 1944, he met John Cage, with whom he had a relationship for almost fifty years. Together they explored the idea that the ingredients of dance performance—music, movement—did not need to be tied together as they had been in the past. Each had its own autonomy; each had its own integrity; each would gain from the context of the other. But music did not follow the movement or vice versa. They were equal and separate. In Cage's view, for the dance to follow the music represented a kind of slavery.

This was a startling concept. As John Cage wryly explained it: "Merce does his thing and I do mine, and for your convenience, we put them together."² We should not be fooled by the flippant tone of Cage's remark, characteristic as it is. It conceals the reality that in creating each work together, there were—as Merce Cunningham recalled to me—a number of time milestones, which laid down a necessary structure. Cage was strong on structure, leaving maximum room for freedom in between.

When the autonomous, parallel creation of set and costumes was added to the mix with the arrival of artists such as Robert Rauschenberg, the radical nature of the Cunningham work was there for all to see. Too radical for many, who just hated or could not come to terms with what they saw or heard. On the famous European tour of 1964, the work was greeted in Paris with boos, hisses, and catcalls. In London, when I first saw Cunningham's work, there was a breakthrough of recognition. I won't pretend it was easy. For Cunningham represented an apparently total break with the past, with the way ballet, dance, had been created. That was the challenge he presented. He was overturning a tradition.

But there was a further stage of innovation to go. It came when Cage introduced Cunningham to the Chinese Book of Changes, the *I-Ching*, the tradition of turning to random choice to determine future actions, future directions. On the face of it, nothing could be further removed from the Western sense of the artist having a sense of purpose and ideas of direction, exercising detailed control over the order, structure, and development of his work. The very idea of letting chance determine anything creative, let alone be the deciding factor, could hardly be more alien to the Western creative approach.

In his most recent work, "Split Sides," there are two sets of choreography, two sets, two lighting plots, and two sets of music. Before each performance, the die is cast on the stage to decide in what order the works will be performed; to which piece of music; with which lighting plot; and to which set and costumes. There are thirty-two possible permutations of all the artistic elements.

It should be a formula for chaos or incoherence. It ought not to work. In fact, far from being either chaotic or incoherent, the piece regularly draws the response that all the elements, though separately created and randomly assembled, emerge with an extraordinary sense of discipline, controlled form, and inner order.

On this evidence, is Merce Cunningham an instance of the artist who has broken from his roots, ignores tradition, and because of that has succeeded in creating something truly original, unfettered by the traditions of a discipline—that of dance—quite extraordinarily bound up with ancient practices of a particularly restrictive kind?

It is not, I think, quite as simple as that. For a start, Cunningham never rejected Balanchine and Martha Graham. That is important. He set out to go beyond them, to find out more on the journey of discovery that they started. That is very different from pure rejection. While rejection has its place as a gesture in the armoury of such gestures, it seldom works as a creative driving force by itself. Continued evolution is a very different matter. No one can watch Cunningham's work without recognising in it an utterly familiar classical discipline but with a dramatically enhanced language of movements and connections.

Then, too, Cunningham's use of chance deserves further thought. The automatic reaction to the very idea of the random is that it destroys order, especially when aleatory techniques are applied to ordered forms. Usually the random is used to disrupt order. Cunningham uses it in an entirely different way: to increase choice and to indicate new directions of discovery. In this, too, he seems to me to be a very radical but also very traditional kind of artist. Like Bill Viola, he uses the contemporary tools to help him explore, renew, and extend traditional forms. Within the spirit of the *I Ching*, says Cunningham, there is a very strong sense of "going forward." I do not think that it is fanciful to believe that for him, the forward path also stretches back to deep roots.³

The comparison with his partner and mentor, John Cage, is very instructive. Cage's instincts were those of the joker, the innovator, the prankster, and very valuable too. But his open assault on the past was explicit. It was all Beethoven's fault! Specifically, it was Beethoven's sense of structure, logic, purpose, and intense rhythmic drive that Cage couldn't abide. In one of his most controversial statements, Cage declared, "Was Beethoven right or were Webern and Satie right? I answer immediately and unequivocally, Beethoven was in error and his influence which has been as extensive as it is lamentable, has been deadening to the art of music."⁴ And Cage's declaration of independence from the past continued with his observation that anything worth knowing about harmony could be learned in half an hour. Not surprisingly, Schoenberg, from whom Cage took lessons, commented that he had "no feeling for harmony."

Earlier this year, the BBC mounted an entire weekend of music by John Cage and his contemporaries at the Barbican. By the end of the weekend, which was full of diversions and fun, the universal conclusion was that while Cage was significant as an influence, he was not important as a composer. So what is he? John Adams concludes that Cage was a "Yankee inventor". For Schoenberg, even, Cage was an "inventor of genius." It's an interesting category but hardly a crucial one. In my view, apart from his shortcomings in composition and technique, Cage was fundamentally limited by his inability to understand the past. Cocking a snook at Beethoven leaves you no ground from which to move and develop. (It's like Dali painting a moustache on the Mona Lisa). Cage, like Dali, is left marooned and rudderless.

How much of this can be said to apply to the American Minimalists? John Adams, after all, deliberately left Harvard Music School at Cambridge because he found the atmosphere too restrictive. Obeying the time-honoured injunction to "Go West, young man," Adams did just that, finding on the West Coast that freedom to innovate that he found difficult if not impossible in the East Coast conservatory. Did Adams reject the main stream of the classical musical canon? Perhaps it was more a case of just leaving it behind, parking it for use when he had found himself and his voice.

Is there a distinction to be made between the more elaborate development of Adams's music and that of Steve Reich and Philip Glass? Don't get me wrong. I think Reich's renovation and would-

be reinvigoration of opera form in "Three Tales," for instance, is ambitious and highly serious. Similarly, Glass's writing of a film opera, writing music to the pre-existing words of the text of Cocteau's "Beauty and the Beast," is a considerable achievement. By contrast, an evening of Glass's symphonies—as we heard at the Barbican a couple of years ago—was a thoroughly dispiriting experience.

So what is the problem with minimalism, or as Louis Andriessen points out, what Steve Reich himself calls "repetitive music"?⁵ For some, such as Harrison Birtwistle, listening to it is like waiting for the bus to arrive; you see it coming from a long distance; there's absolutely no surprise left by the time it arrives. For others, such as Elliot Carter, the abandonment of formal, traditional disciplines and their replacement by surrender to orientalism carries overtones of the totalitarian in them. Elliot Carter rejects the element of repetition in minimalism as akin to trying to persuade audiences with the techniques of advertising or political propaganda. "This is a way," Carter told me, "of destroying intelligence."⁶

Perhaps the reliance on a single formula, of insistent repetition, and harmonic repetition at that, is just too limited expressively to take you very far creatively. Of course, repetition is an important gesture in music, from Rossini to Ravel, at least. But to take a single gesture and to attempt to build it into an all-inclusive system seems to me to sideline the other available lessons of the past. Rather like a simple act of rejection, repetition is finally not rich or complex enough by itself as a code for composition.

Yet even rejection, as a way of setting a new artistic course, has its part to play in the search for originality. Take the cases of the Hungarian, Gyorgy Ligeti, and the Briton, Harrison Birtwistle.

In 1956, the young Ligeti emerged from the ruins of Budapest and the revolution suppressed by the tanks of the Red Army. Such was the control exercised by the Communist Party that Ligeti's access to contemporary music was almost entirely through the broadcasts of the Western radio stations. Despite that, and despite being Hungarian, Ligeti came to West Germany, as it then was, never having been able to hear the third and fourth of Bartók's String Quartets. His fledgling reputation led him to Darmstadt, where he found himself the centre of attention. Very flattering, no doubt: Pierre Boulez wanted him in his school; Karl Heinz Stockhausen wanted him in his. Each wanted the talented Ligeti as his follower.

After an entire lifetime living under fascism during the war and communism after it, Ligeti was not ready for more control of how he thought, how he wrote. Besides, serialism was not what he heard in his own head. It might be the prevailing theory, but it was not for him; besides, he hated its totalitarian overtones. He quoted with contempt Schoenberg's claims for the influence of the twelve tone row: "I made sure the domination of German music for the next hundred years." And Ligeti's view of those who expressed no interest in the past and accorded no value to it are dismissed as egocentric and self-important in thinking only about the future. And Ligeti dismissed as egocentric and self-important those who expressed no interest in the past, accorded no value to it, and only thought about the future. But in rejecting serialism, Ligeti had turned somewhere else. There was his own Hungarian past, with the folklore tradition captured, codified, and enhanced by Bartók and Kodály. But his roots went much further, back to Renaissance polyphony, to Gesualdo, Monteverdi, and to any good music. His act of rejection of serialism, of everything that was presented as the most contemporary and advanced, the new way of writing music, could only work because he had foundations in the past as well as a unique personal sensibility of how he needed to compose. Turning to the past involved an understanding of the past. Turning to the past as an anchor doesn't involve resort to pastiche, mere nostalgia, pallid revivalism. Strong roots deliver true originality.

"I am deeply linked to tradition," Ligeti told me. "I don't think we discover new styles from a zero point. We are always continuing, whether we want to or not."⁷ Let me offer one further case in support of my argument. It concerns the British composer, Harrison Birtwistle. As a music student at the Royal Northern College of Music in Manchester, his contemporaries were people such as Alexander Goehr and Peter Maxwell Davies. In the pecking order of the day, Sandy Goehr and Max Davies were the clever ones, the composers, the young Turks, the confounders of the English pastoralist or cow-pat school of music. For Sandy and Max were serialists. Harry Birtwistle was just a clarinet player.

In fact, Birtwistle was composing, but serialism meant nothing to him. He recognised it as one of the most important movements of the twentieth century. But it simply did not square with what he heard in his head. He couldn't make it work. So he put composition to one side.

It was only when, as a musician playing in Messiaen's *Quartet for the End of Time*, that he had his revelation. If Messiaen could write with such personal freedom and originality, so could he. It gave Birtwistle the courage to write as he heard. Interestingly, in talking to Messiaen, Birtwistle got the strong sense that his music was in the tradition of music from the beginning of time.⁸ In acting as they did, Birtwistle and Ligeti were taking a stand on the great issues of twentieth century music; whether to sign up to the Second Viennese School or not. Certainly, in passing up the opportunity, each of them had major resources of intellectual understanding to turn to. In Birtwistle's case, he had the rich veins of classical mythology—everything from the *Masque of Orpheus* to his latest work, the *Io Passion*—and the earthier traditions of English music hall and folklore.

And incidentally, Birtwistle is a great numbers man. In *Orpheus*, the journey of Orpheus is described as being seen through the nine arches of a bridge, and all nine are duly explored. In *Gawain*, the events revolve around the four seasons, which are all given their musical turn. In the *Io Passion*, the events are played and replayed four times. Such mathematical exploration is a key part of Birtwistle's creative personality. But it only yields art because of his deep rootedness in the past of Greek and other mythology.

How does this idea play out among performers? Of all contemporary pianists, Pierre Laurent Aimard stands out for his commitment to and understanding of the contemporary. In particular, his fearless interpretations of works such as Ligeti's *Etudes* or Messiaen's *Vingt Regards sur L'Enfant Jesus*, stand out as definitive realisations. (He is also as revelatory interpreter of the Beethoven Concertos).

True, Aimard is bored with what he calls "music that wants to please the masses. I'm watching for talents, like Birtwistle, that will challenge me again and again." He recalls that as far as back as Robert Schumann, mere entertainment was seen as the enemy. "Easy success and demagoguery have always existed." But Aimard's own commitment is clear and unqualified. "As a human being, I need both the future and the past. There are children and there are parents. We cannot sacrifice one generation for another. Our first role is to interpret the music of today. But we must also renew the old."⁹ That seems to me to be a classic statement of the integral awareness of past and present. Yet as a modernist, Aimard rightly puts the interpretation of today's music first.¹⁰

That may be a satisfactory solution for Pierre Laurent Aimard personally, but the debate about how new and old fit in together will not go away, nor should it. The current debate in the United Kingdom is over whether it is right for the Royal Ballet—custodian of the nineteenth-century classical tradition—to dance a work whose music is three songs by Jimi Hendrix. Why not? Merce Cunningham's "Split Sides" was set to music by Radiohead and Sigur Ros. Ballets exist to music by the Rolling Stones. It is essential, argue the supporters, that classical dancers should not be prevented

from engaging with the music of the world all around them. They cannot be kept in the historic cocoon of the Russian Imperial Court of the nineteenth century.

Opponents of such innovation maintain that innovation for its own sake—and ballet set to the music of Jimi Hendrix falls into that category—certainly attracts attention and creates ripples but achieves little else beyond sensation and degree of notoriety. It is seldom going to be judged according to criteria of excellence rather of sensation.¹¹

I think such objections miss the point. While, as I have argued, the past is there to enrich the present, our experience of the past can be revived, restimulated through contact with the new, even if it appears at first glance to be anachronistic. It is, in other words, a two-way process, not an antithesis.

You can observe this in close detail in the new Disney Concert Hall in Los Angeles, designed by Frank Gehry. To the casual viewer, no buildings constructed today could have more of the contemporary, less of the past in them, than those by Frank Gehry. From his Guggenheim Museum in Bilbao, Gehry has created dazzling sculpturally shaped buildings that seem to exist in the now, and to be utterly dependent on modern materials and on the latest design techniques and concepts. Can you trace any connection with the past? Not obviously.

Yet Gehry has always acknowledged two huge influences that he discovered as a young student on his first visit to Europe. They were French romanesque churches and the baroque extravaganzas of southern Germany. In the first, he discovered great internal volumes enclosed in stone; in the second, he revelled in the pierced vaults and the dazzling illumination of the internal spaces. Look again at his buildings, and the sense of volume and complex patterns of illumination are there to see. These are not today's ideas but those of a millenium ago. The modernist Gehry would not be the architect that he is without these deep roots to the past.

I wonder how much such considerations of the interplay between past and present affect what we all do in our various institutions? For instance, most of us will have an institutional past of some kind. Most of us will have an obligation, a duty, or a wish to link to and to communicate about the past. How do we do it most effectively?

In the case of the Barbican, we are less than a quarter of a century old. Yet we have accrued a lot of history along the way, and our programming constantly tussles with issues of continuity, innovation, and change. Less than a decade ago, the programming was overwhelmingly traditional and conservative; Shakespeare and some historic classics in the theatre; music from Mozart to Mahler in the concert hall; British art from the twentieth century in the art gallery exhibitions programme. It was a very limited, restricted historical range. It affected how the institution was seen and how it worked.

Since then, the programme planning has built onto the previous classical base and has extended the range hugely in the process. For instance, the concert hall programming starts well before Mozart in our own promotions; it continues through the core classical repertoire as before with the London Symphony; it continues further through the second half of the twentieth century and beyond with the BBC Symphony; and explores the wilder shores of music/art/video/film fusion in our own "Only Connect" series.

The strength of the classical core has allowed us to build on it, both fore and aft, to create a five-century span of music performance throughout the year. There are connections there for those who choose to see them or use them.

In the theatre, too, there was an abrupt shift in programming and culture when the Royal Shakespeare Company gave up their twenty-years' long residency at the Barbican. We replaced it with an intensive programme of contemporary, international theatre, taking in dance, lyric theatre, multimedia theatre, and work of an experimental kind. Yet while this might appear like a root and

branch abandonment of the past, throwing Shakespeare to the dogs, the core of classic theatre remains, though often in more inventive and international forms.

Such changes in programming played their part in the kind of organisation that we have become. How closely related is your institution as an institution to what you teach and how you teach it? Have you reshaped and restated your vision and mission statement to reflect what you were historically and what you have become today? Have you kept your organisational behaviour and values in line with changes in your programming and teaching? If one has moved on and the other has not changed, then I suspect the organisation will not be as effective as it should.

I give an example from my years at the BBC World Service between 1986 and 1992. It was a broadcasting institution that was founded in the days of Empire; rose to meet the challenge of Nazism and Fascism during the Second World War; evolved into an aspect of the Cold War, while also coming to terms with decolonisation; and after the fall of Communism, mutated into an organisation that was defined not by the international environment but by a set of broadcasting values.

At each stage, but particularly the later stages, the World Service had to change as an organisation as its broadcasting evolved, albeit around a very stable core of historical values. Had it not evolved, then its *raison d'être* would have crumbled as the Wall fell, and as some U.S. international broadcasting stations fell.

So what are your values and goals as a music school? How have they altered? Have they both evolved in step together? Have you acknowledged your past and traditions as strength without letting them contradict what you do today? For the past cannot be neglected and should not be overlooked. Its uses are capable of infinite variety and modification. Correctly, imaginatively used, they can create a fusion of calm and energy, stability and radicalism that make up a real foundation for the future. Innovation is vital. Yet, paradoxically, it may be most effective when it is recognised as being fundamentally a conservative business.

Endnotes

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³ John Tusa, "Interview with the Artist," BBC Radio 3, in *The Janus Aspect* (see note 1 above).

⁴ John Tusa, "Interview with the Artist," BBC Radio 3, 14 January 2005.

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⁶ John Tusa, *On Creativity* (London: Methuen, 2004), 103.

⁷ *Ibid.*, 197.

⁸ *Ibid.*, 65.

⁹ Pierre Laurent Aimard in Hilary Finch, "Key Concepts," *The Times* (London) 27 August 2004.

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CRITICAL ISSUES IN MUSIC EDUCATION

TEACHER PREPARATION: ISSUES AND CHALLENGES

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In this paper, I will consider the preparation of undergraduate or pre-service music teachers in the United States. Recent research discussed in a number of national forums points to a continuing concern about the quality of teacher education, specifically the nature and implications of diverse U.S. music environments, and the emergence of alternative perspectives in general curriculum design. This paper refers extensively to the article, "Recommendations for Critically Needed Changes in Teacher Education,"¹ and to its continuing relevance to contemporary music teacher education as articulated in more recent MENC documents.

Academic programs are similar in most teacher education institutions. Generally speaking, aspiring music teachers select a major in music education, rather than in composition, or in musicology, or in performance (on a variety of instruments), although in some situations, students can undertake double majors in music education and performance. In addition to satisfying their university's general requirements for admission (regardless of their major), incoming students are generally required to audition. Music education programs generally require four years of full-time study in the following discrete areas— music performance, music theory and history, and music education, in addition to general studies. The study program must include fulfilment of state licensing or certifying requirements in clinical work for all teachers in schools: (1) observation of classrooms; and (2) student teaching, normally undertaken in the last year of study. In contrast to music teacher certification/registration in many other countries, teacher certification in the United States is usually possible only after passing discipline-specific and language examinations conducted by each state.

School music was established in the United States in 1838 when a Massachusetts school first hired a music teacher, making music part of the public school curriculum.² The Boston Academy, under the leadership of Lowell Mason, promoted school music and the training of music teachers by providing suitable instruction and by sponsoring the first convention on music teaching methods.³ In the 1950s through the 1960s, to meet the demand for music teachers, music education became a fully-fledged university major, and the curriculum in its present form became widespread. Music education research became established largely through the founding in 1953 of the *Journal of Research in Music Education*; subsequently, several doctoral dissertations were written on music teacher education.

Cultural Inclusiveness and Music Environments

The 1967 Tanglewood Symposium was a watershed in music education, not only in the United States but also worldwide. Its key recommendations mirrored the emerging concern for cultural inclusiveness, and one of its eight key goals was to increase the use of music and music cultures outside the Western canon in music education. This goal has continuing relevance in today's world due to the parallels then and now of societal issues of changing values, . . . racial and international tensions, and a backdrop of civil unrest.

Music of all periods, styles, forms and cultures belongs to the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music and the music of other cultures.⁴

Resistance to broadening the curriculum in response to the key recommendations of the Tanglewood Symposium has been the norm in most tertiary music education programs, even though the musical culture of the United States has been changing quite dramatically since the advent of rock and roll in the 1950s. Consequently, there has been a growing divergence between the music environments inhabited by music educators and by their students.

Music educators' conferences, symposia, and journals have been discussing this divergence, reflecting the increasing academic interest in non-Western musics and the growing acceptance of jazz as a legitimate genre, together with interest in other popular musics. Even though research suggests that in other curricular disciplines, culturally responsive curriculum projects took place as early as the 1930s and 1940s,⁵ the essence of classroom music material until the 1950s was that of the music environment of the educators, which, as stated previously, traditionally derived its material almost exclusively from the canon of Western art music and its instruments.⁶ Members of the music education faculty, as well as the music faculty, have usually been educated principally in the canon of Western art music and selected for specialized expertise and depth of knowledge in Western music performance, history, theory, and composition. On the other hand, the students' music environment, as well as that of the school classroom, may, and often does, include popular, commercial, and world music, as well as musics based in or derived from technology.

A principal argument for broadening the curriculum is to make it more reflective of our culturally diverse society, while the main argument against is that it could lead not only to simple displays and dilettantism but also to a further decrease of in-depth knowledge and skill. S. Gardner is often quoted by those opposed to diversifying the curriculum:

The greatest enemy of understanding is coverage. As long as you are determined to cover everything, you actually ensure that most ... are not going to understand. You've got to take enough time to get kids deeply involved in something so they can think about it in lots of different ways and apply it — not just at school but at home and on the street and so on.⁷

The demographics of the classroom have changed dramatically in all Western countries, with the U.S. experience not fundamentally different from that of Australia. As an example, Kalantzis asserts:

... since the post-war immigration program began, the Australian population has almost doubled, from 7.5 million in 1947 to 16 million by the mid-1980s ... the end result has been extraordinary diversity. As well as about 150 extant Aboriginal languages, there are now over 100 immigrant ethnic groups, speaking about 80 different languages.⁸

These changes have meant that non-Western musics can often form the main part, if not the totality, of children's music experiences and that today's music teachers face new challenges if they intend to use the well-accepted teachers' concept of teaching from the known to the related unknown.

One of the key goals of MENC's twenty-year plan is to broaden the canon to include non-Western music. Its stated position in 1972 was that:

Music educators need to demonstrate at least a minimum knowledge of and competence to teach in all musics, and cannot be restricted in their training to the styles represented by a few hundred years of Western art music.⁹

This position became more realistic by 2000, when, at all levels of policy formation, concern for the ethnocentricity of the curriculum continued.

All music has a place in the curriculum. Not only does the western art tradition need to be preserved and disseminated; music educators also need to be aware of other music that people experience and be able to integrate it into classroom music instruction.¹⁰

However, Susan Noffke points out the danger of broadening cultural content to the point of simply exchanging a Euro-American-centric knowledge base for a multicultural one, without making any substantial changes to the way in which the curriculum is organized.

... there is such a predominance of a model of curriculum development and use that reduces knowledge to behavioral objectives, curriculum planning to rigid steps isolating aims from means, and teachers' work to the implementation of the plans of outsiders. Especially within a context of state policy emphasizing standards and testing, the broad goals of multicultural education for greater social justice may be subverted at the level of practice.¹¹

General Curriculum Design

My second concern in this paper is that tertiary music education has not absorbed into its curricula many new perspectives in general curriculum design, reflecting a relative isolation from the mainstream of research in educational psychology, child development, and critical theory. Specifically, music education curriculum issues usually focus on narrow considerations of materials and lesson sequence, rather than recognizing that teacher education is more than simply imparting knowledge and developing skills in trainee teachers; it must also convey an understanding that education is "... not a neutral enterprise, that by the very nature of the institution, the educator [is] involved ... in a political act."¹²

If student teachers are not exposed to questions of whose knowledge should be in the curriculum, and if their relationship as learners to knowledge is not experimented with, it will be difficult if not impossible for them to conceive alternative models of curriculum organization that reconfigure the relationships of learner and teacher to knowledge. Today's music education is becoming irrelevant to the students because the knowledge gained from learning Western musical concepts and skills does not have much use in many of their sound environments. Composers such as Libby Larsen maintain that much of the pedagogy currently in use is based on archaic approaches to teaching music.¹³ "Teacher education institutions need to examine their programs and ensure that they are prepared to educate tomorrow's teachers."¹⁴

Pedagogical preparation apparently is weak. Research undertaken by Timothy Brophy in his 2002 study, "Music Educator Survey: Reflections on Undergraduate Music Education," confirms the general sense that music teacher education is deficient or at least inadequate in its pedagogical preparation. Although he concludes that musicianship education is mostly satisfactory, he states, "Student teachers are weakest in pedagogy-related areas, including (but not limited to) lesson planning, sequential delivery of instruction, and classroom management."¹⁵

Comprehensive teacher training has outgrown the conventional four-year study program. It is becoming increasingly apparent that the curriculum in its current division into discrete and often disconnected components—discipline-based studies in music, music education methods, general studies, and field studies/practica—cannot cover all the knowledge and skills required of a future music teacher. Furthermore,

...the substantial amount of technological and sociological change over the past 30 years, which has transformed virtually every aspect of how people learn and interact with music, suggests that there is a need to reexamine the music teacher education curriculum and search for ways that the profession might prepare future music practitioners for the contemporary world.¹⁶

Challenges

In the light of the foregoing and of changing national and state requirements, there appears to be a need for institutions and for the profession to examine their pre-service music teacher programs, based on the above-stated areas of concern (cultural diversity, curriculum content, pedagogical preparation, and comprehensiveness). There have been few large-scale studies of music education programs and limited data collections about long-term professional placement. It is urgent that a study be devoted to a systematic and comprehensive program evaluation of teacher education in the United States. This can identify the key curricular issues involved in dealing with (1) the importance and diversity of subject matter expertise in the discipline of music and in methods classes, and (2) the balance between them.¹⁷ This study will acknowledge that it is no longer possible to expect the curriculum to accommodate all the components—knowledge, attitudes, values, and skills—that a future teacher needs. Institutions must reorganize curricula to find a way for these components to be related, indeed, to speak to each other. This assumes that curriculum will continue to be organized using an academic rationalist bias, i.e., one of cultural transmission, which according to P. H. Hirst and R. S. Peters is based on “those works of art that have withstood the test of time.”¹⁸

From a research point of view, it is useful that the National Standards provide a valid basis upon which both the currency of the curriculum and the requirements of states and of the National Association of Schools of Music can be examined. All responsible institutions aim to accommodate these policy requirements; nonetheless, a critical investigation of the viability and the desirability of such requirements must form part of such a study as this.

It would be useful if such a study were undertaken within the interpretivist paradigm, aiming to interpret issues, identify themes, and suggest answers to questions that will arise. This paradigm denies that there is an objective reality independent of the frame of reference of the observer; it asserts that reality is mind dependent and influenced by the process of observation. Interpretivism does not therefore concern itself with the search for broadly applicable laws and rules, but rather seeks to produce descriptive analyses that emphasize deep, interpretive understandings of social phenomena.

Institutions seeking to evaluate their programs have relied on a standard product-oriented goal-attainment paradigm.¹⁹ The standard follow-up study in this approach consists of a survey of graduates who have become practitioners, asking for reflections on their pre-service education program. Although several program evaluations have occurred, each one is unique and different in its findings, partly because of the differences not only in curricula of the various institutions and but also in education requirements of the various state education departments.

New studies are needed that will explore the common issues that emerge from the various follow-up studies:

1. More time should be spent in applying theory to practice; field experiences and possibly student teaching should occur earlier in the curricular sequence.
2. Supervision of student teaching should be improved; the students should receive more feedback from both the college supervisor and the cooperating teacher, and there should be more

coordination of members of the triad.

3. During the field experiences, more time should be spent in teaching and less time in observing.²⁰

More importantly, the following problematic issues, which are not standard themes emerging from earlier evaluations, should be raised:

1. balance between various components of the music program;²¹
2. divergence of the musical worlds of teachers and students in tomorrow's classrooms;
3. discrepancies between the undergraduate experience and the skills, knowledge, values, and attitudes that current students and recent graduates say they require to prepare them for the realities of classroom teaching;
4. quantity and quality of the exploration of the variety of music education methodologies;
5. quantity and quality of the exploration of diverse cultural traditions, including formal and informal Western music education traditions as well as non-Western traditions;
6. extent of the explorative aspects of student preparation, to enable students and graduates to seek difference and change rather than to maintain the cultural status quo by default, not only in knowledge and skills but also in values and attitudes;
7. difficulties of engaging students with current and emerging music technology; and
8. relationship between the music education curriculum and other components of the music curriculum in schools of music.

Endnotes

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¹⁹ Ralph E. Verrastro and Mary Leglar, "Music Teacher Education," *Handbook of Research in Music Education*, ed. Richard Colwell and Carol Richardson (Reston, Virginia: MENC, 2000), 676-91.

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NURTURING MUSIC EDUCATION STUDENTS AND GRADUATES

STRATEGIES FOR CULTIVATING, RECRUITING, DEVELOPING, AND RETAINING HIGH-QUALITY MUSIC EDUCATION MAJORS

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The teacher shortage in U.S. schools has been well chronicled in recent years. By the year 2010, an estimated one million to two million new teachers will be needed.¹ The teacher shortage is a vexing problem and is the result of a confluence of factors. On one hand, the demand for K-12 educators has grown in response to higher birth rates, increased immigration, and school mandates for reduced class sizes. On the other hand, the supply of teachers has not increased and, in many disciplines, it has remained stable or even declined.

Inadequate teacher supply often is attributed to diminished enrollments in college degree programs leading to teacher certification or licensure, but other important influences include teacher retirements (regular and early retirements by baby boomers); teacher attrition (one in five new teachers leaves the profession within three years, 50 percent of new teachers quit within five years); and teacher migration in and out of the profession (due to life events such as raising a family and/or changing careers).² The teacher shortage is most severe in certain regions of the country (Western states and some Southern states); in certain disciplines (science, math, and special education); and in urban and rural schools. There also are distinct shortages of male teachers and teachers of color.

In an editorial in the spring 1999 issue of the *Journal of Music Teacher Education*, Edward Asmus states, "The demand for music teachers is at an all-time high, while the number of students entering music teacher training programs is declining."³ Asmus posits that while support for music and arts education is as strong as it has ever been, fewer would-be music teachers are opting into music education programs. He identifies several factors that might be turning students away from careers in music teaching, including the salary differential that exists between teaching and other professional career choices, negative images of teachers and schools that pervade the media, and the belief among college music majors that music education degree programs are just too difficult or take too much time. According to Asmus, the primary risk associated with this trend is that principals may choose to eliminate music positions altogether if they experience recurring difficulty in hiring and retaining competent music teachers.

Reliable estimates of teacher supply and demand within music are scarce. In the *2004 Job Search Handbook* published by the American Association for Employment in Education (AAEE), music is cited as one of the fields with a relatively balanced supply and demand.⁴ Only in the Rocky Mountains and Great Plains regions are there clearly identified teacher shortages in music. On a national level, the demand for elementary general music teachers slightly exceeds the demand for secondary vocal and instrumental teachers. Christine Loschert views the softened teacher job market as a temporary anomaly, brought on by recent economic pressures.⁵ A slackening in retirement earnings, for example, has led some veteran teachers to postpone retirement, while school districts dealing with underfunded testing mandates have opted to leave some teaching vacancies unfilled. Loschert cautions, "There's no huge new supply. It's not like there is this bulge of teacher education students available."⁶

State level analyses, which rely on data obtained through district or building level surveys rather than university career services offices, often provide clearer evidence of a music teacher shortage. In Colorado, for example, the number of music teachers working in K-12 public schools

increased at a rate of 24 percent from 1999 to 2001.⁷ At the same time, there was an annual attrition rate of 11 percent for music teachers. Teacher training institutions within the state have not been able to produce enough music teachers to keep up with the demand. As a result, school districts have been very assertive in marketing their openings to music teachers living in other regions of the country, and the State Department of Education's alternative licensing program continues to offer a fast-track, second-career option for persons interested in music openings. Yet, out-of-state hires have not closed the supply-demand gap, and anecdotal data suggest that music teachers coming from the alternative licensing program are not staying in the classroom because they feel ill prepared for the job.

Often lost in the discussion related to teacher supply and demand is the matter of teacher quality or professional qualifications. A major provision of the 2001 No Child Left Behind Act is that teachers be "highly qualified." In a legal sense, this is defined as holding at least a bachelor's degree in the field and having completed a state licensing program or passed a state's licensing exam. From a teacher educator perspective, I view "highly qualified" teachers as those who possess a blend of content area expertise (musicianship in the broadest or most complete sense); pedagogical know-how (continuously refined through methods courses and clinical experience); and essential people skills (including the ability to connect and communicate with both students and colleagues). The distinction between "music teachers" and "highly qualified music teachers" is an important one, because placing individuals with any music background whatsoever into K-12 music classrooms is often bandied about as a remedy for music teacher shortage woes. Yet, empirical research indicates that graduates of traditional teacher education programs are more effective once they enter the classroom and stay in the teaching profession longer than individuals who bypass such programs.⁸

I believe that music education degree programs, housed within outstanding schools of music and properly designed to prepare students for professional teacher certificates or licenses, provide the only viable path by which to address the shortage of highly qualified music teachers in K-12 schools. In the remainder of this paper, I will offer some strategies for cultivating, recruiting, developing, and retaining high quality music education majors within the framework of music schools and music education programs.

Strategy 1: Establish Partnerships with High School Music Teachers

When educators are asked why they chose teaching as a profession, many allude to a vocational calling or moral imperative. Be it optimism or naiveté, aspiring teachers are able to see beyond the typical concerns related to pay and prestige, working conditions, or career advancement opportunities. They possess a caretaker view of society, they want to make a difference in children's lives, and they are motivated to share the knowledge and experiences they have gained within particular disciplines.⁹

In a recent study commissioned by the National Association for Music Education (MENC), collegiate music education students were asked to explain when and why they decided to become teachers.¹⁰ A majority (56 percent) made the decision to teach while in high school, and high school music teachers were most commonly cited as people who influenced students' decision to teach (parents and private teachers being the other major influences). Performing in their high school ensembles and being given the opportunity to teach while still in high school stood out in the minds of respondents as important events. Music education majors cited "love of music" most often, followed by "wanting to work with people" as major reasons why they chose a teaching career. It is important to recognize that for prospective music teachers, the career path typically originates within the discipline (passion for music) and then focuses on teaching as students gain experience in sharing their disciplinary expertise with others. This is in contrast to young teachers in other disciplines who often are drawn to teaching first and foremost through a desire to make a difference in children's lives, and who then make a decision as to the field(s) in which they might accomplish this goal.

Schools of music can help to cultivate greater interest in music teaching careers and music education degree programs by identifying and partnering with exemplary music teachers in area high schools. Specific strategies include:

- early identification of prospective music education majors (while in grades 9-11);
- establishing prep-for-success programs that groom prospective music education majors to be successful music school applicants (e.g., directing them to private lesson instructors, encouraging them to study music theory and develop functional piano skills prior to college, and explaining how to prepare for auditions and interviews);
- promoting pre-collegiate (cadet) teaching programs so that high school musicians experience the rewards of teaching first hand and begin to formulate a music teacher identity;
- hosting in-reach events—traditional performance events such as honor ensembles, festivals, or master classes, as well as clinics on K-12 music teaching and forums on a range of music education issues—that will bring prospective music education majors to campus and make them aware that teaching is valued as part of the musician development process;
- inviting high school students to campus to “shadow” music education majors so that they might experience the unique rhythm/tempo of course work, studying, practicing, and rehearsing in a college or university environment; and
- establishing an “adopt a future music educator” project that links college music education majors to high school musicians who have expressed a sincere interest in music teaching as a career.

Strategy 2: Give Music Education Faculty Members a Role in Admissions and Scholarship Decisions

Music education faculty members need to be participants in music school recruitment initiatives as well as admissions and scholarship decisions that relate to prospective music education majors. In too many institutions, decisions regarding who to recruit, who to admit, and who to designate for scholarship support are made by studio faculty and/or are based on audition results alone, regardless of a prospective student’s degree program interest.

Music education faculty members should actively recruit prospective students; establish a presence at audition events by conducting formal interviews; make admissions decisions on the basis of composite profiles (academic record, interview and essay ratings, and audition results); and forward scholarship recommendations to school administrators. This arrangement benefits both students and faculty. Prospective students are better positioned to make decisions about the right institution for them when such decisions are based at least in part on interactions with faculty members in their major field. Alternatively, music education faculty members can identify and advocate for high-quality students who have the right mix of affect, academics, and artistry, thereby ensuring better institutional fit and less undesirable attrition.

Strategy 3: Create A Community and Support Network for Music Education Majors

In larger music schools, music education majors are either outnumbered by performance majors or marginalized within the faculty-student culture. “Why do you want to teach little kids?” “You’ll never have enough time to practice!” “Don’t you wish you could be a performance major?” Fielding

these or similar questions will challenge the most dedicated music education major's sense of identity and convictions about teaching.¹¹

Many steps can be taken to assist music education students to form a community within the larger music school community and find support and affirmation when needed. Establishing a collegiate MENC (CMENC) chapter is perhaps the most critical step. CMENC students have opportunities to take on leadership roles, engage in service projects, and network with peers and professionals at chapter meetings as well as state music education association conferences. Once a CMENC chapter has been established, student leaders within the chapter should establish a mentoring program for freshmen and transfer students. Mentors (older and experienced music education majors) can assist new music education students in getting situated at the start of the academic year, provide recommendations related to courses and instructors outside of the music college, offer tutoring services, or transport students to important events.

Music education faculty should be responsible for advising music education majors. Many well-intentioned applied faculty members simply cannot keep abreast of ever-shifting licensure requirements or the important course sequences often hidden within dense BME curricula. Regular advising meetings with music education faculty allows music education majors to get accurate information when they need it and prevents students from leaving the program prematurely because of benign neglect or weak advising. Music schools also might consider establishing a music education alumni network. Veteran teachers can provide music education majors with important advice related to course topics, early field experience, and even job openings.

Because beliefs about value and importance are culturally defined, music school administrators can do much to foster a climate of respect and appreciation for teaching. Monitor how often the spotlight is focused on faculty, students, and alumni in music education as opposed to other specialty areas, and then make an honest effort to feature noteworthy teachers and newsworthy education events when organizing awards ceremonies, editing alumni newsletters, or launching public relations spots in local media. Bottom line: it is important that music schools recognize the accomplishments of music education majors to the same extent that they applaud performance majors' achievements. For every vocalist who wins a NATS competition or saxophonist who receives a Downbeat award, there is a music education student who may have excelled in the classroom or on the podium. The fact that established prizes and awards for teaching excellence are not as plentiful or as visible as performance awards does not negate the need or desire for recognition among outstanding music teachers.

Strategy 4: Narrow the Cost-Benefit Gap Between Music Education and Other Music Degrees

Music education majors can engage in cost-benefit analysis just as readily as other music students. Why complete a music education degree if it requires five years of study while a performance degree can be completed in four? Why complete a music education degree, particularly as a nonresident student, if your scholarship is pulled when you student teach? Why complete a music education degree if you receive half as much instructional time or credit for applied lessons, or are only able to audition for second-tier ensembles? Why complete a music education degree if you have no time to take electives? These are legitimate questions posed by prospective music education students and pondered by continuing music education students.

Recruiting and retaining high-quality music education students becomes a more realistic challenge when the cost-benefit gap between music education degrees and other music degrees is narrowed. You can narrow the gap, while maintaining the uniqueness or integrity of different degree options, by doing some of the following:

- Purge the music education curriculum of redundancies and excesses, and reduce the overall program length, on paper, to four years. If properly advised, 65 to 80 percent of music education majors should be able to graduate in four years, and 80 to 95 percent in four years plus a semester.

- Honor tuition waiver agreements through the student teaching semester (assuming that student teaching occurs in the eighth or ninth semester). Music education majors already accrue additional expenses, beyond tuition, when student teaching (clothing, transportation, housing, job searching, etc.) And, unlike interns in other professional degree programs, student teachers are not paid.

- Create double-degree options (music education and music performance, music education and business) that can be completed in five years. Students who feel compelled to establish their credentials as a musician, or who have more broad interests but who also are interested in teaching, often are attracted to double-degree programs.

- Promote an integrated view of teaching, scholarship, and musicianship among all faculty and students. All music majors should be able to inform their practice by drawing upon studies in music theory and music history. All performance majors should realize that they will be expected to teach at some point or in some context during their careers. Similarly, all music education students should be expected to become fine musicians. Music education majors should receive credit and time for applied study comparable to that of performance majors (one semester is already lost because of full-time student teaching); should be allowed to audition for all music ensembles (faculty involved in auditions should be blind to information about major degree area); and should be required to complete at least a shared junior recital (if not a full senior recital). The unfortunate belief that “those who can’t, teach” will only be perpetuated if music education majors are treated as second class musicians or denied the opportunity to maximize their musical development.

Strategy 5: Make Early Field Experiences a Centerpiece of Music Teacher Training

In an earlier era, music education majors learned how to teach by talking about teaching and possibly teaching each other (micro-teaching or peer-teaching) within the safe confines of the college or university environment. Over the past twenty years or so, a preponderance of research has demonstrated that early field experience—working with real children in authentic and representative school settings—is vital to teacher development.¹² Field experiences need to occur frequently (preferably every semester beginning with the sophomore year) and should provide students with exposure to a breadth of school settings (elementary, middle school, and high school; suburban, urban, and rural; model and developing programs). The quality of field experience is enhanced when music student responsibility is gradually increased within each field experience and across successive field experiences, and when students receive specific and regular feedback related to their teaching development (through either on-site supervision or post-hoc video tape review by music education faculty and teaching assistants). Diverse and meaningful field experiences are necessary if music education students are to be adequately prepared for the range of challenges and contingencies that they may face in their formative years as educators.

Strategy 6: “Face the Music” on Market Realities for Performance Majors

Rube Goldberg, a Pulitzer prize winning author and sculptor who passed away in 1970, was famous for his “Inventions”—cartoons in which he depicted machines that make simple tasks amazingly complex (e.g., teeing up a golf ball without having to bend over). Goldberg found it absurd

that people would exert maximum effort to accomplish minimal results or would consistently choose the hard way over the easy way.

Almost all music school administrators and faculty members recognize the huge imbalance that exists between the number of professional level job opportunities for performing musicians and the thousands of music majors that graduate each year, but many simply ignore this reality because of the immediate and ongoing need to fill studios and ensembles with outstanding performers and the more basic desire to perpetuate status quo beliefs and institutional practices. Rather than adopting basic strategies that might simultaneously address the music teacher shortage and music performer glut, I sense that music schools and applied faculty are busy constructing Goldberg machines. Here are just a few of the ideas that I have come across in recent years:

- Enhancing course offerings targeted to nonmajors that, hypothetically, would build future audiences, increase the demand for live performance, and alleviate the musician glut.
- Creating double majors that pair music performance with other liberal arts disciplines, in hopes of enticing more liberal arts majors to minor in music—thereby increasing the demand for adjunct applied faculty.
- Encouraging employment-seeking musicians (and even applied music faculty) to market themselves to public schools. Beyond providing live performance events, outstanding musicians can deliver instruction necessary to improve children's music education, so that they will become more enlightened consumers and regenerate market demand for more full-time performing musicians.

Rube Goldberg would be proud! A potential solution to the music teacher shortage and music performer glut, one that seems rather obvious and direct to me, is to start by admitting fewer students into performance degree programs and encouraging more students to apply to music education programs. I am speaking of applicants who may be fine musicians but who are not focused or talented enough to survive in dog-eat-dog markets; applicants who enjoy being around other people and who gravitate toward leadership roles; and applicants who would be interested in teaching children while continuing to perform in some capacity. For these individuals, a music education degree makes too much sense. You can perform with a music education degree, but you cannot teach music successfully in most K-12 school contexts with only a music performance degree. Completing a music performance degree need not be viewed as a lifelong commitment to teaching music in K-12 schools. Numerous K-12 music teachers go on to complete graduate degrees in performance, conducting, or other music specialties, and many elementary and secondary music educators transition to careers in higher education or other music-related fields.

Codetta

H. L. Mencken once said that for every complex problem there is a simple solution that is wrong. The music teacher shortage is a very complex problem, one for which there is no magic bullet or cure-all. But a plethora of strategies can be implemented in concert to cultivate, recruit, develop, and retain high-quality music teachers for tomorrow and beyond. School music administrators can lead the way in this effort by recognizing that there is indeed a dramatic shortage of highly qualified music teachers in K-12 schools and by being proactive in developing and supporting high-quality music education programs within their institutions.

Endnotes

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NURTURING MUSIC EDUCATION STUDENTS AND GRADUATES

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My part of this presentation will focus on nurturing our music education graduates and on supporting P-12 music teachers throughout their careers. It will address the following questions posed by NASM:

- What can be done to encourage those in the field to stay in the field and nurture it?
- What can be done inside a school or department?
- What can administrators and faculty do in the world beyond the institution?

I will begin by outlining the issues of teacher retention that have been documented in general teacher education research. These include the importance of induction beyond survival the lack of opportunities for teachers to advance, and the need for a focus on teacher empowerment. Teacher retention is a concern for all of education. Although it may seem that the support of graduates and P-12 teachers is beyond the realm of an organization like NASM, other policymaking and accreditation organizations (primarily the American Association of Colleges of Teacher Education) have begun to consider how colleges and universities may support teacher education graduates. I will continue by discussing recent research regarding beginning music teachers and the needs of music teachers throughout their careers.

The main body of this presentation includes three suggestions for NASM to consider:

- the formation of professional development schools,
- faculty involvement in mentor and induction programs, and
- the need for a focus on reflection over survival in in-service professional development programs.

Challenges to the implementation with regard to faculty loads and tenure and promotion policies will be considered.

Connections to Teacher Education and School Improvement Research

Induction Beyond Survival

S. Feiman-Nemser et al. present a comprehensive review of literature on beginning teacher induction and discuss the importance of induction and mentor support for the improvement of schools.¹ One of their primary conclusions suggests that induction of beginning teachers must go beyond issues of “survival” in the first year. They write, “What happens to beginning teachers during their early years on the job determines not only whether they will stay in teaching but also what kind of teacher they become.”² This is crucial for music education, as many of the support programs presented to music teachers are the survival-model variety (often sponsored by the music industry and retired teachers from state music organizations). If music colleges and universities do not explore more substantial models of music teacher mentoring and induction, who will?

Opportunities for Advancement

H. Darling-Hammond is the leading scholar on teacher licensure and policy in teacher education.³ She has often documented the need for opportunities for advancement (similar to what a professional in the business world may be offered) for teachers. In preparation for today's presentation, I spoke with many experienced music teachers about retention and this issue of opportunities for advancement, both financially and in "stature," was a common theme in all of the conversations.

Teacher Empowerment

In the latest issue of the *Journal of Teacher Education*, M. Cochran-Smith discusses the disconnection that teachers often feel between their teacher preparation and the real world of schools.⁴ One of the issues that she highlights is that although pre-service teachers are usually prepared as reflective, inquiring professionals, many school settings do not foster this professionalism. A. Lieberman is considered one of the leading experts on teacher retention and support and has devoted her entire career to examining how to encourage what she calls a "professional culture" in schools.⁵ Many music teachers struggle with the lack of professional culture in schools as well.

Research on the Career Cycle of the Music Teacher

All of my work since the fall of 1998 has focused on the needs of beginning music teachers.⁶ My most recent study includes an examination of the needs of music teachers at various stages throughout their careers.⁷ All my studies have highlighted the need for music content support for music teachers.⁸ Although many resources are being devoted to state and local level generic beginning teacher mentor and induction programs and to professional development of teachers throughout their careers, music teachers do not perceive these resources as valuable. Another important finding from music education research is J. W. Scheib's contention that many issues that are problematic for beginning music teachers stay constant for music teachers throughout their careers.⁹ For example, music teachers express concern regarding advocacy for music throughout their careers. Again, state music organizations and the music industry have tried to provide an appropriate response; however, I believe colleges and universities could also be effective in this realm.

Solutions to Consider

Professional Development Schools

Many of you may be familiar with the professional development school models recommended by the Holmes Group in the late 1980s and mid-1990s.¹⁰ The basic concept is that we create school spaces where the lines between teacher educators, P-12 teachers, college students, and P-12 students are blurred and all stakeholders learn from one another. These professional development school models are still regularly discussed in teacher education scholarship and research.¹¹

Several music educators have created and written about professional development schools in music. S. W. Conklin writes about a model at Eastman, W. Henry at the University of North Texas and R. D. Townsend write about a small Baptist college in Wisconsin.¹² In all cases, music educators working in professional development schools have documented the value of this model for providing a real world teaching experience for students (getting at the "survival" issues in pre-service education).

Professional development schools address issues of teacher empowerment and opportunities for advancement by considering the P-12 teacher at the site as a teacher educator. It is common in professional development sites for P-12 teachers, college students, P-12 students, and teacher educators to be involved in action research that also addresses issues of teacher empowerment.¹³

Faculty Involvement in Mentor and Induction Programs

As mentioned previously, there is a need for college and university involvement in the mentoring and induction of music teachers. Faculty members are needed both to support the beginning teachers and to educate the mentors. These could be music education faculty members, but they could also be applied faculty members, conductors, music technology faculty members, theorists, or musicologists. I believe that attention to this induction phase is the key to the improvement of P-12 school music education. If colleges and universities can be involved in setting the agenda for professional development for music teachers, we will see improvement. This solution is the key in the “getting beyond survival” issue. It also addresses opportunities for advancement and the need for teacher empowerment. Many researchers in general education have documented the power of mentoring as a professional development opportunity for the mentor. With some university support, this potential could be realized even further.

Focus on Reflection Over Survival

Attendance at state conferences and conferences of professional music organizations (MENC, The Midwest Clinic, Orff, Kodály) is the primary source of professional development for most music teachers. In most cases, these conferences provide fifty-to-ninety-minute “stand-and-deliver” tips and suggestions for music teachers. Professional development research has documented that one-shot stand- and-deliver workshops rarely have long-lasting effects.¹⁴ Faculty from schools and departments of music are often involved in these types of clinics and workshops. We need to begin a dialogue as a profession regarding more appropriate professional development programs for P-12 teachers that focus beyond quick-fix survival techniques.

Challenges

Attention to some of the issues suggested today will require a shift in the focus of schools and departments of music colleges and universities. Encouraging music faculty members to have a more visible presence in P-12 schools would require continued energy and thought from NASM. There are considerable challenges with this shift in focus.

Faculty Loads

In some of the professional development schools that have been documented in music education research, faculty members teaching a methods course housed in a professional development school were assigned only that course for the term. This enabled them (and the methods class students) to be at the public school site everyday and to take complete responsibility for some of the music classes at that school.

In order to involve faculty members in mentor and induction programs and in order to reframe in-service professional development for music teachers, this work in P-12 schools by college and university faculty would need to be considered in terms of faculty load.

Definitions of Scholarship for Music Education Faculty

The final challenge to these suggestions I will highlight today is the need to reexamine the definition of *scholarship* for music education faculty and other faculty involved in professional development schools and/or school professional development programs. Lee Shulman, president of the Carnegie Foundation on the Advancement of Teaching, has spent much of his career redefining what scholarship is for teacher educators and others involved in education. He writes about what he calls the "scholarship of teaching."¹⁵ This concept needs examination by schools and departments of music in relation to tenure and promotion. The creation of and examination of new models of teacher education must be considered a "rewardable" field of study.

I am honored to have had this time to address the members of the National Association of Schools of Music and I hope that NASM will continue to focus its energy on the teaching of music in P-12.

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BRIEFING: COMPLETION OF THE MUSIC STUDY, MOBILITY, AND ACCOUNTABILITY PROJECT

MUSIC STUDY, MOBILITY, AND ACCOUNTABILITY PROJECT

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University of Houston

It is a privilege to give a brief introduction to this session on the successful completion of our project entitled "Music Study, Mobility, and Accountability." This has been a three-year cooperative project for European and U.S. institutions for professional music training. The project was funded in part by the European Union (EU) and the U.S. Department of Education Fund for the Improvement of Postsecondary Education (FIPSY). It was designed to promote cooperation between European and American music institutions for professional music education.

The goal was to produce a document addressing issues, approaches, proposals, and examples of good practice regarding transatlantic exchanges of students and teachers of music and proposals for future cooperative initiatives in the development of joint curricula and specific courses. The further goal was to complete a comparative study of the EU and U.S. music institutions regarding goals for student achievement, internal student evaluation criteria, and external review mechanisms. These are linked to current and future issues regarding curricular content, educational excellence, student mobility, quality assurance, and partnerships and exchanges between EU and U.S. music institutions.

I am pleased to report that we have completed documents addressing all the project objectives that were included in our applications for funding. In fact, in the process of working we found other areas worthy of our deliberation and thought.

The members of the team who worked on the project are Rineke Smilde, North Netherlands Conservatoire of Hanze University; Johannes Johansson, Malmö Music Academy of Lunds University; Janet Ritterman, Royal College of Music; Martin Prchal and Janneke Vrijland, European Association of Conservatoires; James Undercofler, Eastman School of Music of the University of Rochester; David Tomatz, Moores School of Music of the University of Houston; and Samuel Hope, executive director of the National Association of Schools of Music.

Permit me to tell you that it has been a joy to work with international colleagues in such a positive and organized way. I believe the results are substantial and that this project shows EU-U.S. cooperation at its best. We hope our efforts will encourage more cooperative ventures among institutions. From the U.S. side, we are grateful for the opportunity to learn from our European colleagues and for the gracious reception we have received in all phases of this project.

This group has met a number of times in Europe, the United States, and Canada. There have been surveys and open hearings at the NASM national meetings, and in Europe with open hearings at the meetings of the European Association of Conservatoires, Académies de Musique, et Musikhochschulen (AEC). We have gathered much information from many colleagues in many states and countries.

The project result is a large body of information to assist local decision making and to provide comparative information. Today, you will hear some specific facts about our findings. There are,

however, twenty completed project documents—essays that are available to you on the NASM web site. The twenty documents are:

1. Introductory Paper: Opening a Formal Dialogue
2. Transatlantic Cooperation in Professional Music Training
3. A Short History of Exchange Developments in Professional Music Training in Europe
4. Why Professional Music Training Institutions Should Be Involved in International Exchange
5. Ten Steps on How To Implement your International Exchange Programme
6. Guidance to Finances, Recognition Issues, and Other Practical Matters
7. Frequently Asked Questions for Music Students wanting to go on a Transatlantic Exchange
8. Frequently Asked Questions for Music Teachers wanting to go on a Transatlantic Exchange
9. The International Recognition of Qualifications in the Field of Music
10. Briefing Paper on Quality Assurance and Accountability
11. Overview of Accountability and Quality Assurance Systems for Schools of Music in Europe.
12. Overview of Accountability and Quality Assurance Systems for Schools of Music in the United States
13. Characteristics for an Effective Evaluation System for Schools of Music and Conservatories
14. Issues of Level and Quality for Institutions Contemplating Exchanges
15. AEC-NASM Statement on a Common Body of Knowledge and Skills
16. General Standards for B.A. Degrees in Music: Excerpts from the *NASM Handbook*
17. AEC Learning Outcomes: Music
18. Thinking about Joint Course and Curriculum Collaboration
19. Overview by Country of Professional Music Training Systems in Europe
20. Music as a Major Vehicle for Cultural Understanding

In addition to these informative and thought provoking essays you will find a complete list of names and addresses of all AEC and NASM schools. This should help you in finding an appropriate school with which to initiate an exchange program.

To complete this introduction of our project, I would like to make a few observations. As all of you know, in the United States, NASM provides a peer review system for national accreditation of music schools. All aspects of programs are reviewed, including curricula, faculty, students, quality analysis, budget and governance issues, facilities and libraries, and observations of teaching and student performance.

As a research project some years ago, I visited four excellent European music schools to review them as if they were U.S. institutions receiving their ten-year NASM accreditation visitation. This was intended as a learning process for me. I observed excellent teaching and committed and talented students studying in an atmosphere of hard work and dedication. I observed the similarity between European and U.S. music schools in repertoire, teaching materials, teaching methods and styles, and curricula. It was clear that we share a musical and cultural heritage and that we are all working to nurture this heritage. The strength of our report today demonstrates how we can work together in this effort.

You may ask how the European and U.S. colleges or conservatories of music differed. There were differences in emphasis within curricula between the European schools as there are differences in U.S. schools. But, as we say in Houston, Texas, “vive la difference.” The whole point of accreditation

review is to observe how well you are meeting your own stated objectives for curriculum and academic and musical standards. The differences between European and U.S. schools I observed had more to do with how student accomplishments in classes, courses, and music studies are documented and graded each semester. In terms of course content, musical values, or striving for excellence, far more united our schools than separated them. It is important to remember this because we all believe in the importance and utility of individual exchanges as a means of nurturing artistry and thus the profession as a whole.

I am pleased to report that our mobility study has found successful cooperative student exchange ventures that are documented for you. The ten specific recommendations for entering into exchanges [Project Document 5] should make it easy for everyone and that will be beneficial to our students and faculty. You are encouraged and invited to initiate faculty and student exchange programs with music schools in Europe. European music schools in AEC were given this same encouragement and invitation from you.

Please allow me to make a final observation about the shared future of our music schools. We live in a dynamic period of great change in the political and economic climate. The issue of quality assurance is important for all of us and requires a meaningful solution. We must ensure that the nature and importance of music study is understood, respected, and protected. European Union and United States music institutions in professional music training have much to gain from expressions of solidarity on these important issues.

We look forward to the great benefits of a continuing relationship between NASM and the AEC.

THE CHANGING FACE OF CAREER DEVELOPMENT, OUTREACH, AND SERVICE LEARNING

THE CHANGING FACE OF CAREER DEVELOPMENT, OUTREACH, AND SERVICE LEARNING

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Are our institutions truly responsive to the realities of today's academic and artistic environments? Do we effectively help students make smooth transitions from the university or conservatory to the real world? In considering these key questions, it is important not merely to voice the commonly heard responses, but to dig deeper and identify the substantive and truly difficult issues on which they are based.

This session seeks to explore and cast light on such issues and to provoke discussion and problem solving on a much higher plane than usually encountered in discussions of career education. Among the topics to be examined are administrative and faculty issues that surround career development, changing student and parental demographics and the resulting tensions, and the conflict between traditional music education and today's culture. Then, to illustrate how the learning environment impacts students, we will present the profiles of three typical students. Lastly, we will offer suggestions for implementing outreach and service learning activities that any music program can incorporate without extra funds and/or manpower.

I: Facing the Difficult Issues

Changes and Challenges within the Academic Arena

For a variety of reasons, national education standards, state legislatures, and regional accreditation bodies have all begun to hold institutions of higher learning accountable for educational effectiveness. Almost all institutions are required to produce and maintain what is known as "a culture of evidence." *Explicit* in this culture of evidence is the expectation that academic units identify programmatic goals for their students and develop direct measures of student learning towards meeting those goals. *Implicit* in this culture of evidence is the expectation that upon successful achievement of these self-identified programmatic goals, students will have gained a level of competency in knowledge and skill that guarantees employability in each one's field of study.

Academic units are expected to maintain data about what happens to their students after graduation. For example, how many students were successfully employed in their chosen area of

study? How many students were accepted into graduate programs? Academic units must then report this data upon demand to upper administration, who report it to the institution's trustees.

Over the course of the past decade, the humanistic philosophy that learning and scholarly inquiry are the route to "the good life" has steadily been supplanted by the imposition of this culture of evidence. The academic focus on measurable outcomes wholly embraces a consumerist philosophy that a college education is the vehicle by which one can earn a good living.

In this context, or cultural shift, do curricular structures truly address the realities of the job market? Where are we on the continuum of philosophical debate between "art for art's sake" and a reality-oriented outcome-based learning platform? Where are faculties in their thinking on this question? Are we as faculty members sending mixed messages to students about their potential for successful employment after graduation? How can the administration of a music program influence a more pragmatic and healthier learning environment for students?

Changes in Parental and Student Demographics Equal Changes in Attitude

We are all aware that the way parents are parents and students are students gradually changes over time as societal norms and values change. However, within the last ten to twelve years, the behavior and outlook of both parents and students have shifted significantly and the way they view higher education has changed greatly. These shifts are the result of a number of factors. First, there have been radical changes in the music business; most of them, unfortunately, negative. The commonly bandied phrase "the death of classical music" was born in the mid-1990s and resounds just as loudly today.¹ Record companies, which have been the traditional drivers in establishing major careers, have been slowly and steadily imploding since 1995. And today, it is a rare performing arts institution that does not suffer deep financial difficulties.

In years gone by, such information would have remained at the insider level, known mostly by industry participants. However, with the explosion of the Internet in recent years and the proliferation of Web logs, music business difficulties are far more commonly known. Where, twenty years ago, parental worries centered on the lack of guarantees in a life in music, an intense fear is added today that the entire business is coming apart at the seams.

A second reason for the relatively sudden shift in parental and student attitudes is that we are in the forefront of a new demographic era: baby-boomer parents and their "nexter" or "millennial generation" children.² These populations are radically different than their more docile predecessors.

Baby-boomer parents are workaholics; in fact, the phrase was coined specifically for them in the 1970s. They have big economic and achievement expectations for both themselves and their children. As the largest generation, boomers are extremely competitive and bent on getting what they want. The first generation since the Great Depression to experience widespread downsizing, they view the job market as "dog-eat-dog" and jobholders as survivors. They are very involved and hands-on with their children.

The children of the baby boomers—today's students—have had extremely busy and very scheduled lives. Highly stressed, they see the world as a dangerous place because the backdrop of their formative years has been AIDS, terrorism, sexual abuse, parental job loss, and the insecurity of social security. Nexters are risk averse and bond closely with their families. They like and listen to their parents and have very traditional values, reminiscent of their grandparent's generation. Nexters are goal oriented and likely to think in terms of a career map at the beginning of their college years.

A third issue responsible for attitude shift is the cost of higher education. In comparison to salaries and inflation, education takes a greater bite out of the family budget than ever before. While

inflation has remained flat for quite a number of years and salaries have been frozen or raised 1 to 2 percent annually, the cost of tuition and fees has steadily increased well into the double digits over each of the last two years for public institutions.³ As a result, it is not uncommon for students to take on huge loan obligations. Many of today's graduates accepting entry-level positions at around \$30,000 per year (common in lower paying fields such as music) face the future with a debt-load close to \$100,000.

So, families rightly ask, "Financing an education requires incredible sacrifice for us and for our child. What are we getting for this sacrifice? *What is the return on our investment?*" Education has become the equivalent of an investment. And it is not uncommon to hear references that before one might have expected to hear only in relation to a consumer product, as in "I am paying \$30,000 a year and I expect to see the dean, not the assistant dean!" Times have indeed changed.

The values and perspectives of this new breed of parent and student are putting enormous pressure on career services and admissions and are forcing the rapid evolution of both areas. Parents are now very visible throughout their child's education and very demanding of service. And by graduation day, they expect very tangible returns for their investment in their child's education. Their children are under enormous pressure to succeed and have values that conflict with majoring in music: they are very security-oriented. But they are also very resilient and good planners, and they believe that goals can be achieved through hard work.

Conflicts with Tradition

At a recent National Guild of Community Schools of the Arts conference in Boston (19 November 2004), composer Libby Larsen used the diagnosis of schizophrenia to describe the way composers are educated.⁴ They grow up with a vernacular music—the music they are surrounded by in our culture—and yet the music they learn to compose in school is completely different. They live a kind of schizophrenic existence in that they juggle these two musical worlds and have to struggle to find their own voices as composers.

It would not be an exaggeration to say that all music students exist in a schizophrenic world. Schools perpetuate the myth that the kinds of careers students will find upon graduation are, for example, being a world-class soloist, singing at the Metropolitan Opera, or playing in one of the world's top orchestras. Students dwell in a protective bubble, uninformed about the difficult realities of the industry and also uninformed about the many rewarding and multifaceted jobs that actually do exist within the field of music. Students, and often faculty and staff, are uninformed about the actual ways recent alumni are finding both to make their living and to work towards their goals.

Today, it is harder for schools and students to pretend that the myth is the complete world, because there is increasingly alarming news about the recording industry, the fate of orchestras, and arts funding. This creates pressure on students and this pressure results in *fear*. Parents and students are afraid, and often faculty and administrators are also afraid or too out of touch with the real world to address what students will actually face and what it takes to live the dream.

The best antidote to this kind of fear is *information*: information about the real ways our alumni find satisfying work in the field, information about how the industry works, and information about how musicians actually maneuver in their careers to meet their goals—not necessarily as stars but as valuable contributors to the world.

II: Sample Student Profiles

Music school career professionals encounter students of many genres, each genre having its own unique behaviors and outlooks. Among the most common types of students encountered are those who wish to be solo performers, performers who move to arts administration, future music educators, and those who find the undergraduate experience so unlike what they had expected that they are unsure of exactly what they want. The following student portraits have been drawn to show very realistically how three different kinds of students experience the undergraduate curriculum and to speak to needed curricular and attitudinal reforms raised earlier in this document.

The Music Educator of Tomorrow

Upon entering college, Nick determines that he wants to become a credentialed music educator. He knows that he will never be competitive as a performer, and he had such a great experience throughout his public or private school years that he wants to model himself on his most influential and successful music teachers. He dreams of creating for his future students the same kind of experiences and successes that he enjoyed.

At college, along with most of his peers, Nick struggles through and tries to make sense of the core music curriculum of theory, aural skills, music history, and literature. He looks forward to his lessons. He eventually satisfies proficiency requirements such as keyboard skills and conducting skills, and he reaches an acceptable level of artistic accomplishment in his performing medium. Because he realistically aspires to graduate within five to seven years, he carries between eighteen to twenty-two units in any given semester (he has many one- and two-unit courses) and takes all the required state-mandated subject content courses. He is enrolled in at least one ensemble every semester and because he is a fairly talented musician, he often opts to enroll, or is "strongly encouraged" by various faculty members to enroll, in one ensemble too many. On top of all this, he carries at least one or two general education courses.

Nick is in class from 8:00 a.m. to 6:00 p.m. five days a week with an hour's break here and there. He joins one of the music fraternities and/or is active in the band or choral council. *And* he works about twenty hours a week at nights and on weekends.

Nick eventually manages to complete the required hours of teaching observations mandated by his institution. He completes his student teaching that turns out to be more gopher work (read "practical experience") than it is supervised teaching. Finally, he passes all his courses and meets all requirements for teacher credentialing.

Nick interviews with several school districts and is hired by a middle school, where he fills the only instructional position in music for which the school is budgeted. His responsibilities are to teach band, orchestra, choir, and a general music class. His principal also wants him to develop a jazz band and to march his band for the home football games and local parades. Salary increases are tied to tangible evidence of his teaching effectiveness (read "winning trophies").

In the course of his first year of teaching, Nick discovers that he is unable to relate to his students, is unable to maintain student interest and discipline, cannot successfully articulate his teaching philosophy to his administrator and other important constituencies, and is unable to obtain needed resources. Nick's dream—remember his dream?—is dashed and he is disillusioned. After this frustrating and tiring first year of teaching, Nick will either be lucky enough to be hired at another school in a less encompassing and demanding position or will resign from teaching.

From the music unit's point of view, Nick successfully met all the state's credentialing standards. He was assessed for minimum levels of subject matter competencies and in many cases surpassed learning-objective expectations for those competencies. Throughout his program, members

of the music unit assessed Nick's artistic and scholarly competencies and deemed him worthy of representing their good name as an alumnus of the music unit. What's wrong with this picture?

Could the music unit have designed a more coherent curriculum specific to the knowledge base and skills that would have better prepared their future music educator for the realities of his career? Why is it that when most other academic units across the nation are redesigning their curriculum and developing new identities for themselves, institutions still clutch a core curriculum that has served well in the past but perhaps needs to be updated and to be more responsive to the changes taking place in our current world? Why do music units invest so much time, money, energy, and manpower to support the development and proliferation of large and small ensembles? Where in the curriculum does the student learn how to justify and clearly articulate the need for additional resources? Where does he learn techniques for engaging and maintaining student interest? Where does he learn how to inspire confidence and trust? Where in the curriculum is Nick supposed to come to the realization that successful teaching requires the application of a personal teaching philosophy that he understands and in which he truly believes—a philosophy that will form the foundation of his instructional approach?

Had the curriculum contained more than a series of courses and assessments of competencies and knowledge, Nick might have found himself more capable of addressing the realities of his first year of teaching. And the profession might not have lost a potentially fine teacher.

The Talented Performance Major

Anne, like so many students in her entering freshman class, had been a star in high school—the concertmaster of her youth orchestra, a concerto competition winner—and the pride of her family and, in particular, of her mother, who was a very successful corporate vice president. *Of course* Anne would get into a top music school, her mother would say, and be someone really important—a star. Anne had no idea what was supposed to happen between graduation and the star thing, but she had more important things to worry about now, mostly whether she was going to get the studio teacher she wanted, for she had, indeed, been accepted by her (and her mother's) top choice school.

Anne was thrilled to be around so many people who loved music and who took it so seriously. But she was a little discombobulated after her teacher's first studio class. Everyone was so *good*. She quickly calculated that she was about in the middle, in terms of ability, and found it unnerving not to be at the top for almost the first time in her life.

She liked her studio teacher, Mr. Douglas, who she judged to be pretty old—probably around sixty—but things got off to a bit of a rough start. Her teacher at home had always been so nice and had encouraged her to think for herself, as did her mother. At the conservatory, after a few weeks of lessons, she told Mr. Douglas that she wasn't sure where he was taking her, technically, and if she liked it. Well—in her words—Mr. D. just lost it. Really yelled at her about disrespect. She'd thought she was just asking a question. It was pretty scary, but she felt good about the fact that she didn't fall apart and just stood there and took it. And in those five minutes, she decided she'd be the best in the studio and then in the school—or die trying.

Anne's schedule of classes was pretty boring—keyboard and aural skills, theory. It had been a pain picking out an elective and she decided on psychology because she'd heard that it wasn't much work. She'd also heard that the keyboard skills professor didn't get on your case until you'd cut three classes; she tucked that nugget of information away for future reference. More than anything, she just wanted to stay in a practice room and become fabulous—preferably as quickly as possible.

By the time juries rolled around at the end of the year, Anne had made spectacular progress and was very excited to learn that she had been named assistant concertmaster of the big orchestra for the

following year. All her work was really paying off, just as she'd planned. Even her teacher, Mr. D., grudgingly admitted as much. Anne had really come to like him. He loved how hard she worked and how committed she was. Because he had faith in her, she had faith in herself. (Away from school, she wasn't quite as sure.) Some of her friends had developed quite a party habit on weekends and often tried to pry her out of her practice room. But she always shook her head no, she had to practice.

Sophomore year was more of the same dreary classes. Her parents weren't too happy about the fact she'd barely pulled Cs in everything but her performance classes. English had been especially bad. She'd sit in front of the computer to write one of her too many papers, but nothing came into her head, or if it did, it read kind of awkward. Whatever.

Junior year she was thrilled when her teacher suggested entering a few young artist competitions. He told her where to get all the information and because she'd need a résumé and photo, she needed to go to the career center to get "fixed up." Anne didn't know there was a career center (even though there had been information in her orientation packet) and had to ask where the office was. None of her friends had ever been there.

The career lady was nice and mentioned what a pleasure it had been to speak with Anne's mother recently. Anne's eyes widened in surprise. The lady brought out a bunch of sample résumés, and as Anne photocopied them, she noted with annoyance that now she had even *more* writing to do. The career lady suggested that Anne look into a few of the workshops offered throughout the year, especially the ones on promotional materials. Anne vaguely remembered seeing workshop announcements, but thought things like "tax law for performers" sounded as boring as aural skills.

When the competition applications arrived, Anne ripped them open and was horrified—one requested a résumé plus an *essay*. She procrastinated until almost the last minute and then sat down at her computer and looked around the Internet, copying and pasting a few things together. She pestered her roommate for other ideas. It all finally came together, barely in time. Then her teacher *insisted* she show her work to the career lady. Anne ran across campus to the career office, and shoved the papers at the lady, declaring that they had to get to Fed-ex in two hours. The lady said something about the résumé not lying well on the page and made some suggestions, but Anne was out of time and out of patience. Into the Fed-ex envelope it all went, "lying poorly on the page" or not.

Anne stepped up her practicing yet more—sometimes twelve hours a day—to get ready for her competitions. She set a new record for cutting classes and even her teacher, said she needed to be more mindful of her other work. But, when the results were in, she had a first-place win in one competition and a second place in the other. Mr. D. was over the moon. "You'd better start thinking seriously about grad school and getting ready for those auditions," he said. Anne felt a vague stab of fear—she knew nothing about getting into grad school, which one she should choose and what she should do. But she guessed it didn't matter because her teacher would help her sort through it all and tell her what to do.

Shortly after the grad school discussion, Anne decided to ask her teacher about the becoming-a-star thing. Surely he would know. She was a little disappointed when he paused then said, "You work hard, do auditions, and it will come together." That sounded a little too simple. But, if he wasn't worried, well then, she wouldn't worry either.

Toward the end of that junior year, Anne was called into the student affairs office about her grades. She dutifully nodded that yes, she needed to try harder, begged them not to call her parents, and then gave it no further thought. Everyone knew that grad school only really cared about how you played.

Anne's senior year was highlighted by her acceptance at her top choice grad school on a full scholarship and a truly spectacular senior recital. Funny, but as she put her violin away after her recital, thoughts about the future kept popping into her head. Really, how *do* you become a star? She couldn't

recall anyone mentioning things to read on the Internet. She really had to figure this out. Her mother would kill her if she wasn't an all-out burning success—of that she was sure. But, tomorrow was another day. She'd figure out the star business in grad school. Surely all the teachers there knew just what you were supposed to do.

This story has a happy ending thus far. Anne is enormously talented, tenacious, focused, and resilient. And she is fortunate that her teacher took her by the hand and led her through the steps that would move her along in her career. However, and on a less happy note, she has circumvented a great deal of her education, seeing it as not relevant to her ultimate goal. Already her lack of writing skills is getting her into trouble and she may be destined in the years to come to feel as too many fine performers do: that her education was very lacking.

Anne has yet to assume responsibility for her own life and is bewildered about life after her degree. She sorely needs information. While she is off to a very good start in achieving her goals, it is still a very large question mark as to whether or not she will ultimately succeed.

The Undecided Student

Stephen is an undergraduate voice student. His peers imagine a career map similar to those most singers construct: complete a bachelor's degree, then a master's, audition for apprenticeship programs, sing in regional companies, and end up at the Metropolitan Opera.

But Stephen doesn't have an especially large voice and isn't at all sure he's ready for grad school. He is, however, motivated and multitalented. In his junior year he decides to do an internship that involves working with a professional chorus. It is a small organization and they give him real work, substantial projects: writing grant proposals and working on fundraising and marketing. He has a role model, a staff member who encourages him and gives him enough leeway that he sees new possibilities for himself.

It is in part what he learns on this internship that enables Stephen (an actual alumnus) to apply and win a grant from the American Composers Forum. The grant allows him to co-commission and direct an opera that performs three times in the Boston area, twice at churches and once at a community college. He has an opportunity to put his learning into action and that is where and how *education* actually happens, with a person taking ideas and theories and trying them out. This is how people actually own their own education—when they take responsibility for it. Since getting his degree a few years ago, Stephen has gone on to write music criticism for two small newspapers and has founded two performing ensembles, one of which now has its own board, nonprofit status, and concert series.

Stephen is a multitalented individual with drive—a success story born of curiosity and plain hard work. *Every* music school has such success stories. But not all music students are Stephens. What about the others—students who are not so equipped or enterprising? What can music programs do to help *all* music students find their niche, to find role models, to explore options beyond the myths, to have opportunities to own their education?

III. Recommendations for Integrating Service Learning, Outreach, and Career Development

Career education provokes a wide variety of opinions and thoughts. The authors each offer a number of observations concerning what an institution of any size or budget level might do to improve its program in career education.

From José A. Díaz

I must question whether the reality of today's music educators' job market and legislative pressures for 120-unit-count degrees is congruent with our current curricular standards, particularly in the area that we call "music core" curriculum. Would the music education student characterized in the previous section have been better served if the music department had provided a core curriculum that was tailored and supportive of the work of the profession? It may be time to develop new undergraduate core curriculum models that align more closely to the professional needs of one's chosen career path. For example, what benefit is it to music education students to be literally and aurally fluent in distinguishing between German sixth chords and French sixth chords? Is this a part of our core curriculum that can be preserved for the theory/composition student in another course, making room in the core curriculum for the music education student to focus on other theoretical issues pertinent to what they will be doing in the field? Wouldn't more in-depth study of score reading and conducting be more pertinent to our music education students than the study of modal counterpoint?

I am reminded of Thomas Jefferson's thinking when he developed curriculum for the University of Virginia: "What was useful two centuries ago [in a reference to the curricula of Oxford, Cambridge, and the Sorbonne as "a century or two behind the science of the age"] is now become useless. . . . What is now deemed useful will, in some of its parts, become useless in another century."⁵ Just as Jefferson recognized that the study of knowledge at the turn of the nineteenth century had to be applicable to the currency of his time, we also must reexamine the currency of our nineteenth-to-twentieth-century curriculum that was modeled after a European conservatory curriculum designed to prepare musicians for the state, church, and city-supported professional musical institutions of their day. That curriculum has in many ways served us well in the past, but is it really still applicable and responsive to the careers of the twenty-first-century public school music educator?

Under consideration at this year's conference are recommendations for establishing minimum proficiency standards for music educators that, in turn, will affect the design of our music education curricula. It is right for us to incorporate these standards because they are responsive to today's realities of the work of the public school music educator. But institutional and legislative pressures demand that we do this without increasing unit counts for the degree—all the more reason to begin making decisions, as was the case in Jefferson's day, about what knowledge is most important for the music educator at the turn of the twenty-first century.

From Ellen M. Schantz

Most importantly, a really effective career program requires a public commitment from upper administration. And it is not enough to state that career education is important and then retire the topic until the next academic year's opening faculty meeting. Faculty must be continually prodded and administrative actions and signals must match the spoken message. If your career office is in the basement, way off the beaten path, or if the career officer was plucked from the secretarial pool, do not expect faculty and students to take your words seriously.

Faculty members are key in getting career education to succeed, and there is no question that getting them to work as a collective is extremely difficult. But it is not impossible. Work from the inside out. Find the two or three faculty members who are very keen on career education and ask them to form a committee and a mission statement about career education at your school. Let them go out

and spread the word among their colleagues and solicit support. This is admittedly a slow process, but it is a start.

When resources are tight, develop skills, not new classes. Present in all those successful in some aspect of the music business are the qualities of proactivity, good communication, good problem solving, and creativity. Incorporate activities into existing curricula that develop these skills, such as including presentations in studio classes, problem solving and ethical discussions in the classroom, and raising the bar on writing skills. Don't depend solely on the English department!

Reflective activities for students are extremely valuable. Ask students to write about what they saw, what they disagreed with, what they would do to improve a situation. This promotes the self-awareness that is key to making good career choices.

Finally, develop partnerships with one or two local organizations and place with them all students who are interested in internships, outreach, and individual projects. It is a real win-win situation: organizations get sorely needed help; students are accorded great leeway as they become known commodities ("Students from X University are really great!"); and the school receives credit for helping out in the community.

From Angela Myles Beeching

If I had to make a gross generalization about what kinds of experiences across the board have the most impact in terms of launching students into the world, I would cite two. The first is a mentor. A mentor who makes an impact on a student will get in and ask the tough questions: "What is it you want to do with your life? With your passion for music? What is driving you?" Effective mentors are not necessarily the student's studio instructor or any assigned person in a mentoring program. Sometimes students are reluctant to speak about their real goals or fears or concerns about their future, so finding someone to connect with from the faculty or staff on these issues may be one of the most valuable experiences in a student's entire academic career. The question is: what can we do to help more students find and connect with mentors?

The second type of educational experience that I have found to have the most impact on student success is involvement in a self-initiated project: something that may connect students with the world outside the campus. The most important aspect of this is the motivation of the student, because this is where we see students start to put their learning into action, and where we most often see the seeds of the person, the citizen, the professional they are destined to become. I am often impressed with students who come out of Oberlin: with their entrepreneurial and community spirit. And I lament the fact that my own school does not have Oberlin's winter term that allows students to engage in a self-generated project for the month of January. So once again the question is, what are we doing in our programs to help ensure that all students have the opportunity to connect with mentors and to engage in a self-generated project that puts their learning into action?

In the end, students are looking for a life that has meaning. That is what is actually behind the myth of wanting to be a star. It is a very basic human drive: to want to live a meaningful life. When students have the opportunity to put their education into action, when they can see the results of their work and connect with a community, they can envision a future for themselves.

Endnotes

¹ One of the most vociferous proponents of this concept is journalist Norman Lebrecht. See Norman Lebrecht, *Who Killed Classical Music* (Secaucus, New Jersey: Carol Publishing Group, 1997).

² This and subsequent references to demographic characteristics are drawn from Ron Zemke, Claire Raine, and Bob Filipczak, *The Generations at Work* (New York: American Management Associates, 2000), 74, 85, 128, 133, 135, 136.

³ Sam Dillon, "Ivory Tower Executive Suite Vets C.E.O.-Level Salaries," *New York Times*, 15 November 2004, final edition.

⁴ Libby Larson, "Community—The Ultimate School of the Artist," keynote speech at the National Guild of Community Schools of the Arts 2004 conference.

⁵ Noble E. Cunningham, Jr., *In Pursuit of Reason: The Life of Thomas Jefferson* (Baton Rouge: Louisiana State University Press, 1987), 337.

NEW DIMENSIONS: DEVELOPING A POSITIVE FUTURE FOR MUSIC EDUCATION

CREATING A POSITIVE FUTURE FOR P-12 MUSIC EDUCATION: BACKGROUND PAPER*

SAMUEL HOPE

National Association of Schools of Music

Introduction

Most NASM member institutions have offered teacher preparation programs for many years. Graduates with degrees in music education or pedagogy have served students and the musical development of our nation for decades. Numerous graduates in other specializations such as performance, theory, and composition have become teachers at the pre-college level. NASM member institutions remain committed to P-12 music study. In addition to being the primary locations for teacher preparation, they are also centers for research, testing grounds for new ideas, generators of methodology and repertory, and resources for professional development. There is a strong base for moving ahead positively and productively.

Music study for the P-12 age group is an extremely complex issue. There are significant numbers of tremendous successes. There is a long history of achievement. But there are also poor conditions, difficult situations, and an uncertain future. Too many students never obtain a musical education of substance and depth.

Administrative leaders and faculties of NASM institutions know firsthand both the joys and the vexing problems that accompany any commitment to work in this area. Many times, the challenges are so great for so long that people give up, a decision most visible among graduates who begin teaching music in the public schools. But it is also present, at least to some degree, in higher education when professors and administrators tire of fighting constantly for programs of substance against relentless opposition. Both relentless opposition and giving up take many forms.

In 2004, it seems clear that something must be done to address disillusionment and even growing premonitions of imminent or eventual defeat, especially regarding music programs in the public schools. The field cannot allow such feelings to grow to a point where their corrosive power becomes self-generating. It is important to begin thinking about positive ways forward.

Let us begin with an important fact: we professional musicians who teach a lot, a little, or not at all are only partially responsible for present conditions. While it is essential to recognize our own contributions to the current situation, we must not blame ourselves for values and conditions over which we have little or no control. Many of the problems we face are generated by massive commercial, political, and societal forces. The continuous movements of these forces are always creating new realities. The realities we are dealing with today differ from those we faced ten years ago. Facing realities foursquarely enables honest assessment and thoughtful judgment about what we can do—nationally, regionally, locally, and individually. It is critically important to avoid maintaining an atmosphere of constant crisis. Rather, we are in a difficult situation that we need to improve in ways that we can improve it. We have many resources, and we can make things better by

concentrating over time on our fundamental P–12 mission—providing children and youth with a substantive musical education—and by being creative about the ways we work to accomplish that mission. We cannot be productive for the relationship between students and our art form if either the word ‘substantive’ or ‘music’ is removed from our fundamental mission. Being positive means keeping both and staying with our mission even as strategies, tactics, and operational plans are changed to meet evolving aspirations and conditions.

Purpose

This paper is intended to open a set of issues for consideration. It is neither an accreditation document nor an NASM position statement. It is a policy analysis paper intended to facilitate thought and discussion among musically engaged individuals with the power to act at the local level. It is not a national blueprint or plan, but rather a set of ideas for consideration as specific institutions determine their own futures. It is intended to be provocative, direct, assertive, and clear about several of the many essentials associated with a positive future.

Organization

The paper begins with five realities. These are not the only realities; however, they are relatively unmentioned. Readers are asked to consider the realities addressed here along with other realities that are known and talked about frequently.

The paper continues with a short section on observable characteristics of a “basic” discipline in elementary and secondary education. This list enables a ready self-analytical comparison between the way music is normally treated in contrast to disciplines such as mathematics, the sciences, and English. Next, there is an analysis of the critical distinction between survival and health, and the importance of considering this distinction when promoting music study and making decisions.

The paper concludes with questions intended to provoke thoughts about acting positively, including finding local approaches that can deliver steady improvements and visible results using a variety of means. There is a final statement about long-standing policy positions of NASM.

Five Realities

Numbers Served

It is hard to know with accuracy how many students in the P–12 age group are receiving the sort of regular music instruction that leads to basic musical competence. Whatever this number is, we know that not all students are receiving such instruction. And, we know that many students receive music instruction so infrequently they are unable to gain basic musical knowledge and skills. We also know that the number of P–12 students exposed to music in some way in an educational setting is large in comparison to the number of students who are learning to perform, either through individual or group instruction. We also know that at the high school level, a small percentage of students are engaged in music study in school-based programs. We know that there is a large group of private music teachers that provide instruction to many thousands of students, and that there is an expanding network of community music schools and programs, a growing number of which are sponsored by NASM member institutions.

When the future of P–12 music study is discussed, there can be a tendency to concentrate on the large number of students that are not engaged. Too often, the tone is all negative: the rhetoric is

full of regret and the message is one of failure. All sorts of reasons are posited: lack of teachers, lack of time in the curriculum, lack of interest on the part of students, poor repertory and content choices by school ensemble directors, insufficient connections with local ethnicities and cultures, lack of relevance, and many others. It is often asserted that changes in one or more of these conditions would enable or encourage more P-12 music study.

One reality that rarely emerges from all these facts, considerations, and regrets is that, nationally, the number of music students being served is large enough to support a significant pedagogical, economic, and structural base. For better or worse, this base can and does exist and even thrives, in many cases, without the economic or artistic need to address questions of music learning for a larger number of students. This reality may constitute an educational, sociological, or political failure, but it is not a music learning failure. It is a base on which to build or from which to change. It should be a source of inspiration rather than of regret.

Another reality is that no one knows for sure how many students at any age level are naturally disposed to or parentally pushed toward some sort of rigorous music study. By all means, let us continue to seek new ways of teaching; but, for example, even if repertoires are changed, engagement with music performance or serious study of music in its theoretical, historical, and cultural manifestations all require dedicated effort. Listening recreationally to music, enjoying musical favorites, and talking about the music one likes requires no study and little effort. We do not know the extent to which a choice not to study music in high school, for example, is based on a lack of interest in doing the work that studying music requires, irrespective of the content being offered. Of course, individuals are attracted to certain types of music and turned away by others. But pursuing natural interests in music in any serious educational framework soon leads to the need for study, time-on-task, a personal investment in learning material and techniques that one did not previously know.

To be positive, it is critical to exhibit a healthy pride both in the significant number of students that are engaged in regular music study, and the ways they are engaged. When addressing questions about how to involve those that are not engaged, it is critical to be realistic about the many reasons for non-engagement. To do otherwise is to fall into the trap of continuous self-blame for all non-engagement. This is not positive. It is to suggest that if everyone would just do some particular thing or move in some particular direction nationwide, students would flock instantly to opportunities for rigorous music study, especially in the public schools. This is not reasonable.

To be positive, we must not make counterproductive correlations between numbers served and success. There are many worthwhile, highly successful non-profit and for profit enterprises that have a tiny market share. While increasing the number of P-12 music students is critically important for developing a positive future for music and for music education, we cannot retain a positive outlook if we make numbers served the primary or only indicator of the value of our effort and the viability of our basic goals, especially in the short term. To be positive, we must keep market share in perspective even as we work tirelessly to increase it, lest chasing it in the wrong way leads us to (a) counterproductive public presentations of what music study is for and what it can accomplish, and (b) lower aspirations for student learning in music, an approach that is ultimately self-defeating. One way to formulate this is: How much and for how long are we willing to sell what we believe in and do, and how much are we willing to buy what those with other agendas for music want us to buy? The answers regarding our purpose are critical because it is possible to buy into other agendas in ways that alter our messages so that over time we play a role in defeating our own work.

Disparities

We are living in a time of fragmentation. Today, the relationship between music and P-12 education is being pursued with much less unity of purpose and approach. Fighting this reality is usually not positive.

There is less common agreement about the purposes of music and the other arts. For example, powerful intellectual, social, and marketing forces contend that work in any art form is primarily a means to other ends, that it has no intrinsic value. Many political missions are set forth for the arts. Indeed, content and repertory are chosen in many circumstances on the basis of political rather than artistic or aesthetic criteria. In fact, artistic and aesthetic criteria are regularly decried as being elitist.

There are many more types of connections between music and P-12 education, everything from sequential programs of music instruction led by specialist teachers to programs that use music exclusively to teach other subjects where the music additives are chosen by generalist teachers with little or no musical knowledge or skill. We have artists-in-schools programs and even a new designation for those so employed: the "teaching artist." A constant array of new purposes is proposed for music and arts education in the schools. There are many repertories, each with its own set of advocates who push for its inclusion in the curriculum. There are various methodologies and approaches that contend for attention and support. It is hard to deal judiciously with all this disparity because most rationales have at least a narrow legitimacy. But there is a fundamental problem: so many competing claims produce confusion about purposes. There are no common fundamental goals. For example, in many ways, the distinction has been lost between learning music and doing something with or being around music in an educational setting.

In addition, as already noted, there are numerous delivery systems. School-based programs, private studios, community education centers for music, charter and magnet arts schools, and home schooling cooperatives are among the most common. While these may or may not be disparate in educational purpose, they are disparate in terms of operational structures, control mechanisms, and often in the amount of weight given to music study.

These disparities regarding music's purposes, connections between music and education, and delivery systems produce another critical reality. NASM member institutions are engaged, to some degree, in all of these disparate values, approaches and systems, through the efforts of their faculties and graduates, their own engagement with music teaching and learning in their communities, their music teacher preparation programs, their research, and so forth. Just one example: NASM member institutions graduate specialist music teachers for the public schools, private teachers, teachers who will work in community education programs, artists who will perform and make presentations in educational settings. NASM member institutions are thus connected with more of these disparities under one roof than any other music institutions in the nation. This reality provides a tremendous opportunity for effective action.

To be positive, it seems essential to recognize that disparity is the new reality, at least for the foreseeable future. This means accepting and encouraging parallel efforts: respecting approaches that are different from our own, as long as those approaches are centered on substantive music learning and as long as they are honest about what they can and cannot do. Honesty is critical. Over 20 different rationales are regularly given for studying music. But not every approach to music study can accomplish the purpose delineated in every rationale; a program that does not require practice won't do much for self-discipline, for example. Honesty about what different kinds of programs do means matching purposes and promises with the nature of the teaching and learning effort. NASM member institutions have an enormous opportunity to help future music professionals in all areas of specialization make these connections as the basis for building and nurturing a much larger set of

parallel P-12 efforts than we have at present. Schools and departments also have an enormous opportunity to help more musicians, whatever they do, gain a sense of how substantive P-12 music teaching and learning is connected to the health of the entire musical enterprise, and how those in various musical specialties must help each other.

To be positive in a world filled with disparities means finding ways to respect multiple repertoires without demeaning Western art music and those who wish to achieve in it. Such disrespect, though fashionable in some quarters, represents public rejection of some of the greatest achievements in the field we profess. It breaks alliances with work of many gifted musicians and teachers. It is bad for our image. We do not see scientists and mathematicians showering contempt on the works of Newton or those fluent with that body of content.

To create a positive future, it is critical to work productively with the fact of disparity on many levels, and to avoid spending tremendous energy arguing over differences or regretting difficulties that strategically do not matter. Please see the section "Survival and Health" below for a discussion of strategic necessities. Being positive means developing a new sense of community that recognizes disparities and encourages educational integrity, depth of purpose, and honesty about results in all approaches and systems that support substantive music learning.

Musician Teachers: What They Want to Do and Can Do

Traditionally, American schools and departments of music have set their requirements based on a belief that all music teachers should be competent musicians. In other words, no matter what their title or place of work, they should be musician teachers. Reciprocally, students sufficiently interested in becoming music majors at the college level normally seek to gain high levels of musical knowledge and skills. The individuals most likely to enroll in music education, pedagogy, and performance programs are those who want to make music and, in the case of future teachers, want to help others learn to make and understand music. These individuals are convinced that music is important on its own terms. They want to work in settings where other people feel music is important, and where there is a desire to learn what they want to teach. Facing the full meaning of this reality is essential in resolving the music teacher shortage.

It is clear, however, that there are ways to have music in educational settings that do not require the regular leadership of a musician teacher. For example, a performer or composer can come to school as a regular or irregular visitor. There are ways to include musical topics or examples in other studies without any need for musicianship skills. In most cases, however, musician teachers are not interested in teaching in ways that do not employ or engage their expertise in one or more aspects of music. Musician teachers are also severely challenged by working conditions where music study itself is not respected. Musicians become teachers in order to lead students to understanding and competence with subject matter and, in too many schools, wind up battling intractable opposition, both blatant and subtle, fighting for the existence of their programs year after year. As we know, some fight and win; others survive; too many quit.

On the way to finding positive approaches, we must question the extent to which we are making a sufficient distinction between two fundamentally different concepts for the presence of music in the schools: the musician as music teacher and the non-musician teacher as presenter of music content, perhaps supported by visiting artists who are not curricular teachers. Clarity is essential if we are to be successful. We ought not to join those who promote as though the results of either approach will be achieved by the other.

To be positive, we must look at the range of musician teachers and what they want to do and can do in relation to all of the disparities that we have noted previously. Being positive means

realizing that different musicians want to do and teach different things, and finding a comfort level with these differences. Parallel efforts are natural to musicians. However, being positive also means being proud of the intensity that capable, dedicated musician teachers bring to their subject and to their pedagogical efforts. This means being proud of their desire to focus on excellence in meeting the educational and artistic goals that they have set. It means respecting the natures of musician teachers and musicians and the connections of those natures to high levels of performance and learning, whatever the musical specialization or area of study. It means declining to join those who attack such pursuits of excellence as evidence of elitism.

In summary, to be positive means respecting and building on the natural educational aspirations held by musician teachers for themselves and for their students, and showing the value of such depth of commitment and the achievement it produces as an example for all students in all disciplines.

An Inordinate Reliance on Systems and Processes

We are living in a society where the solution to almost every problem is thought to be the creation of a new system or process. The individual creative solution is often discounted and regularly mistrusted. One result is a proliferation of systems and procedures, many of which are mandated so that individual action is minimized. School-based music education is constantly under pressure from various systems. Many of these systems change requirements and methodologies frequently in ways that break continuity of effort. Massive amounts of time are spent on trying to ameliorate the effects of too many systems making too many changes too frequently.

The recent period of education reform has been particularly prolific in creating systems. At the beginning, there was some focus on disciplinary content. The national voluntary K–12 standards for the arts and for other disciplines are manifestations of this concern. But our nation's inordinate propensity for technique and procedure soon produced conditions that obscured content as system followed system in ever-increasing proliferation. How many new bureaucracies have been spawned ostensibly to deal with standards at various levels? Now, it looks like calls for accountability will produce even more systems and procedures. Such proliferation has consequences.

For example, in the field of teacher preparation, many in NASM and elsewhere have embraced alternative certification because it is seen as a relief from the endless proliferation of imposed systems and procedures. Others threaten to close programs. Others steel themselves to tolerate a particular level of frustration. None of this is positive.

In most circumstances, those concerned about teaching music as a discipline to the P–12 age group cannot do anything about our nation's inordinate reliance on and love for systems. The tendency to believe that process is content, or that process trumps content seems deeply ingrained. Some individuals and institutions know the difference and stay focused on content as much as they can. NASM and its member institutions are in this group. One reality we face is that a focus on content and substance often produces resistance and resentment which are worked out politically in rules and regulations that thwart individual judgment and initiative or steal time away from substantive effort. In many cases associated with public school music, there is no choice but to comply or quit. This sense of powerlessness is not positive.

These realities are related to several others we have been discussing. They create a sense of futility in musician teachers who want to do something besides respond constantly to bureaucratic mandates and interference. Ironically, they also channel intellectual effort into searches for more systems to impose on others. One wag puts it this way, "No one wants to teach spelling, but everyone wants to develop a method for teaching spelling that all other teachers of spelling must use." As a result, we have a reduction in spelling ability accompanied by a proliferation of systems for teaching spelling.

The worse students perform, the greater the emphasis on new systems to solve the problem. The cycle is self-defeating even though it throws out constant images of efforts to improve for public consumption.

To be positive, we must try to disengage P-12 music study from time- and spirit-wasting systems, especially those that show no interest in musical content or music learning. We must try to seek or create conditions that keep content and process in productive relationships. We must reclaim the content of music and state over and over again that teaching such content is at the center of our purpose. We in music may not be able to control many elements of the P-12 elementary and secondary education sector, but we do not have to accept the premise that educational systems are all and musical content is nothing. The most powerful and important thing about music is music, not the procedures through which it finds presence in school or other educational settings. The idea being discussed here is not one of giving up, but rather of finding or creating alternatives.

To be positive means keeping what we are doing—teaching music—at a higher level of priority than the systems through which we are delivering instruction. It means keeping our public presentations about what we do centered in musical content. It means keeping our content as the central reference point as we engage systems-dominated discussions, debates, or situations. It means never accepting the notion that use of a particular process or system is the indicator of success.

A Vast Apparatus to Manipulate Opinion

For over one hundred years, the ever-increasing availability of mass communications has produced ever-increasing sophistication in the marketing of ideas, services, and products. We are all more aware of spin than we used to be, and we are certainly aware of the manipulative character of much advertising. However, are we thinking significantly enough about how opinions affecting P-12 education in music are formed? It is not unusual to participate in meetings about the future of music education and hear people reflect on what some group believes about music study as though that group reached its belief by itself through careful reasoning applied to a set of facts. This almost never the case. In the education and arts policy arenas, vast sums of money and other resources are poured into the manipulation of opinion. Even more advertising dollars are poured into the marketing of various youth cultures. The general public is a target, but so are decision makers at all levels. There are many ways to create conditions favorable to almost any policy, at least for a time.

Curriculum-based, specialist-led music education in the schools has been under attack from many opinion-creating forces for many years, some of these forces are obvious, some are not. This is a major reason why any or all rationales for music education in the public schools do not result in overwhelming public support. An example: for almost thirty years, massive arts advocacy resources have been used to advance the idea that the primary rationale for supporting the arts is to produce economic development. This rationale essentially says that arts education is of little consequence unless it is oriented to producing some kind of spending that contributes to overall economic well-being. In this formulation, the arts are not first a body of knowledge and skills to be learned or even sources of pleasurable experiences, but rather an economic force. This message seems pragmatic, but helping economic development become *the* rationale for the arts means promoting the view that music and music study have no rationale on their own terms, no anchor in any specific purpose except economic growth. The economic development argument is just an example, just one of the many opinion-making forces that influence the decision-making context. Most of these forces are not promoting the cause of substantive music study. This is a critical reality.

To be positive, the field must lead by never ceasing to try to convince the public and decision makers of its value on terms that are centered in music and music teaching themselves—music first,

then the relationships to other things. It is hard to be positive and successful when your subject is always to be secondary to everyone else's agenda. If those concerned about P-12 music teaching cannot control the vast apparatuses that manipulate opinion (and fundamentally, they cannot) they can at least be aware that such apparatuses exist, note when they are in use, and make decisions based on what they think should be done for music study. It is hard to move public opinion to the value of music study if we regularly abandon what we believe and want to do based on our impression that by embracing other agendas, approaches, or images, we will produce a positive reaction in others and lead them to support us temporarily, or at least leave us alone.

In summary, to be positive, we must ground our public relations approaches in strong principles and great teaching and learning centered on music. This provides us with the means for responding to other ideas on the basis of what we believe in and what we know we need to do for P-12 music study. Otherwise, we can be working hard, trying to connect to the buzz of the moment, but in fact, undermining public understanding of what we do and why it is important. This approach—centering on music—enables us better than any other to address disparities, work in parallel, and create specific promotional messages for specific audiences that have a chance of making our case.

Characteristics of a “Basic” Discipline in Elementary and Secondary Education

We hear constantly that music and the other arts are basic subjects, along with English, math, and science. Most of us have said this ourselves. However, in most cases, there is a vast difference between the way music is regarded and treated and the way the traditional basics are regarded and treated, particularly in public education. Below, we have suggested fifteen observable characteristics that indicate whether or not a subject is truly being regarded and treated as a basic, irrespective of whether or not it is designated as a basic.

1. The discipline has a rationale for curricular presence in terms of itself. When its name is mentioned, nothing else needs to be said.
2. The discipline is taught the way the discipline works. The fundamental operations, vocabularies, and ideas necessary to do work in the discipline are the first educational goals.
3. Applications of, and connections from the discipline to other areas of study are not substituted for or conflated with the discipline itself.
4. Experiencing the effects or operations of the discipline is not substituted for the need to acquire knowledge and skills in the discipline. For example, the law is based on words and technicalities of language. However, no one suggests substituting visits to a court proceeding for the study of English.
5. Truly advanced work in the field is widely understood as being beyond the capability of the typical elementary and secondary student. Work in the elementary and secondary years is considered a foundation for advanced applications. For example, there are no projects asserting that 8th graders can perform neurosurgery.
6. Evaluations of competence in the discipline are on the basis of knowledge and skills acquisition, not on feelings or participation.
7. The discipline is taught seriously over many years to all students irrespective of their talent or interest. Significant curricular time is provided automatically.

8. It is understood that methods of teaching and delivery systems and processes are not the content of the discipline, but rather means for developing knowledge and skills in that content.
9. The teacher is expected to have in-depth expertise and significant ability to perform in and apply the discipline. This expertise is developed through several years of advanced study.
10. The cultural sources of disciplinary content are secondary to and eclipsed by the content itself.
11. The educational intent at each level is to move students beyond where they are; not confirm them in their comfort with what they already know.
12. The result of study in the discipline is intended to enable study or work at a higher level, not just leave a pleasant memory.
13. Experiences, studies, and goals in other disciplines are promoted for their ability to teach the basic discipline.
14. It is understood that mastery of the rudiments of the discipline and acquisition of basic knowledge and skills is the primary enabler of substantive connections between the discipline and all else.
15. Real goals for knowledge and skills acquisition in the discipline are far more prominent than idealistic goals for use of the discipline.

The discipline of mathematics meets all of these criteria. Unfortunately, in many circumstances, and for many people, music and proposals about music education meet few of these criteria. To the extent any or all of these characteristics are abandoned in music and arts education policy discussions and in educational programs, to that same extent, speakers or proponents or decision makers are confirming that music and the other arts disciplines are not basic, all rhetoric to the contrary.

A hard fact confronts us: music is often designated a basic but often not treated like one, even by many who claim to support the presence or study of music in schools. To be positive, those concerned about P–12 music teaching and learning must confront the meaning of this reality, and find courses of action that are reasonable given the resources that are available.

Here are some questions that might be useful in such considerations locally, regionally, or nationally:

1. What do we do about two facts: (a) many proposals concerning inclusion of music and the other arts in P–12 education do not treat the arts disciplines as though they were basics, and (b) many of these proposals come from others in the arts community? How do these particular realities affect our ability to be positive? Are there conceptual and organizational ways around these problems in our situation?
2. In terms of general education, should music always be a basic on the same terms as the basics that are treated as basics? In our local situation, for example, what are the chances of delivering music study to all P–12 students as though music were a basic? To some students? To any students? What does the answer tell us about what we should do today, and how we should plan for the future?

3. What are the potential short- and long-term effects of arguing that music is a basic while supporting approaches to music study or participating in partnerships that do not treat music as though it were a basic?
4. To the extent that music is not considered as a basic in the same terms as math, for example, but considered basic on different terms, what are those different terms? To what extent is there consensus about those terms in each local situation? To what extent are musician teachers necessary to lead the type of instruction required or implied by the terms and characteristics chosen?
5. In some circumstances, would it be wise to minimize or abandon the term 'basic' and just focus on the value of music study itself? When is it better to say, "An educated person knows music" rather than "Music is basic"?

Survival and Health

For the human body, the distinction between survival and health is fundamentally clear. There is a strong relationship, but one is not the same as the other. When the terms are used beyond biology, confusion and conflation are common. It is natural for a field and the professionals within it to seek improvement. Searches for improvement often produce criticism about the present, as though the present is the enemy of the future. If care is not taken, messages associated with efforts to improve health can be transformed into inaccurate messages about survival. There are many dangers here. Among them is the continuous creation of unfounded negatives. Avoiding danger begins with making clear distinctions among issues of survival, issues of health, and the degree to which issues of health have an impact on survival. Thoughtful policy analysis is critical because it can produce reasonable valuations for losses and gains. When every setback is treated as a survival issue and presented in those terms, the cumulative effect is a pernicious image of failure and decline irrespective of the facts.

What *are* the survival issues for the field of P-12 music education, broadly conceived? What are the true make-or-break variables? These may be formulated in various ways, but here are several things that the field must have in order to exist.

1. There must be a definition of content and purpose sufficient to distinguish P-12 music study from P-12 study in other fields. We must answer the question, "What is unique about what we do and the content for which we are responsible?"
2. A sufficient number of policymakers and/or the public must believe in the work of the field. For these people, we must answer the question, "Why are our content and the unique things we do worthwhile?"
3. There must be a group of professionals capable of practicing effectively in the field and advancing it. These individuals must be able to answer questions one and two above as a preface to the question, "What should I/we be doing in this field?"
4. There must be a body of people who prepare new professionals. In addition to answering the first three questions above, they must answer the questions, "What do future professionals in this field need to know and be able to do?" and "What of this is most important to teach in the time available?"

5. There must be students able and willing to learn.
6. There must be basic resources: curriculum, time, materials, and facilities, for example.

Take any one of these things away for an appreciable period of time, and the survival of P-12 education in music is threatened. This is true at every level, from the private studio to the single school to the nation as a whole. By itself, the list reveals little that is not already understood, but these points should be used more regularly in policy analysis to consider statements, ideas, decisions, and projections about music and music study. For example, the loss of any one entity, whether it be an arts council, a university teacher preparation program, a particular philanthropic effort, programs in a school district, and so forth, tragic as it may be, is not a survival issue for P-12 music study in general. This truth is not cruel, but rather, enabling.

Over the years, music teachers and their organizations have seen local, state-wide, and even national policies evolve that strike at one or more of the six survival variables identified above. Yet, although there have been and remain many local tragedies and disappointments, overall, P-12 education in music has survived and shows every indication of continuing to do so. In policy terms, survival elements are those that cannot be lost or traded away under any circumstances. This is why analyses of ramifications are so essential as ideas are put forward about P-12 education in music and its future. Proposals to improve the field that attack or weaken these strategic necessities are not worth following. Partnerships that do not protect the survival points are questionable and perhaps dangerous. When internal yearnings for improvement are reflected in actions and rhetoric that corrode the strategic base, they need shunting into more productive channels.

Of course, the health of the field is linked to its survival. But for purposes of seeking time-specific situation analyses as the basis for developing plans and projections, health-of-the-field concerns are primarily centered on issues of quality and quantity, and on choices about such issues as curriculum balances and methodology. Questions about any one of these issues can be posed in terms of health or in terms of survival. For example, efforts to improve quality can be presented either as an opportunity to build on gains already achieved through the hard work of professionals, or it can be presented as an attempt to correct failures caused by professionals. The first strengthens the conditions for survival, the second weakens them, particularly to the extent that the second supports arguments that music can be taught by those unprepared or barely prepared in the content of the field. Another example: issues of quantity can be discussed either in terms of a larger rationale or as the primary rationale. An illustration is (a) using low enrollment numbers in music education to justify policies that provide more varied opportunities for students to gain knowledge and skills in this unique field of study, or (b) using low enrollment statistics as an indication of popularity and market share and thus as a justification for reducing or closing programs.

Issues of survival and health are not and cannot be influenced or decided by music teachers alone. Clearly, P-12 music study in all its forms interacts with other fields and their interests, both within and beyond the arts and education. The intensity and complexity of these interactions make it even more important to understand and act in recognition of the six fundamental survival issues. Such an approach is essential for establishing a reasonable basis for cooperation, even though establishing and articulating this basis will bring charges of setting up barriers or failing to cooperate. But attention to survival and health means entering into all relationships and considering all ideas by asking several strategic policy questions:

1. Will the action we are contemplating cause us to diminish or deny the uniqueness of our field, that is, what music can do that no other field can do?

2. Will it harm understanding of what we do and its importance among those who make fundamental decisions about our survival, including parents and students?
3. Will it diminish understanding of the need for professional musician teachers to conduct the work of our field?
4. Will it damage our ability to recruit, develop, and support future professionals?
5. Will it decrease the number of students we are able to serve with substantive, sequential music study?
6. Will it diminish the fundamental resources we must have in order to teach?

These questions have been posed in the negative because the purpose of asking them is to prevent decisions that have negative effects. If, in reviewing a past or potential decision, the answer is “no” to the questions above, or “no, just the opposite,” then the decision is not touching a survival issue.

To be positive, it is essential to be able to separate issues of survival and health. A field cannot be positive about itself if every issue, challenge, or proposal is presented in terms of survival no matter what the scale or the projected result. It cannot be positive about itself if its internal dialog about improvement is characterized by rejection of past achievements and justifications of every change proposal are made by asserting that everything being done presently is a failure.

The positive truth is that teaching and learning music will continue in some form irrespective of what happens to specific programs of instruction no matter where they are housed. There are sufficient numbers of individuals who want to learn music themselves or whose parents want them to learn music for music instruction to be provided. Musician teachers will find a way. Creating a positive approach for P–12 education in music means keeping setbacks in proportion. Doing so increases the possibility of protecting the health of the system. Constant articulation of every problem in terms of field-wide survival produces an image of weakness and ineffectiveness that, indeed, can be dangerous to the survival of specific programs and to the health of the enterprise as a whole.

To be positive, it is critical to watch the rhetoric we use to describe and address the problems we face from time to time. It is also critical to understand clearly what the survival conditions are so that proposals, ideas, and conditions can be tested against them. Then, strategic issues can be identified and addressed in ways that (1) nurture efforts to improve numbers served, (2) respect disparities and encourage parallel efforts among dedicated musician teachers, (3) deal effectively with systems, and (4) produce greater public understanding of how music *is* basic.

Challenges for Music Schools and Departments in Higher Education

Schools and departments of music in higher education constitute the greatest concentration of resources in the nation for addressing issues of music study at the P–12 level. Even so, these schools and departments do not have control over what happens in general public and private P–12 education. In many cases, they do not even have significant influence. There are too many players, too many agendas, too many systems, and too many conflicting purposes for music programs in higher education to exert influence commensurate with the knowledge, skills, and experiences they have. It is not positive to be in a situation where you have the most overall capability and capacity, but little ability to use that capability and capacity. In the vast majority of cases, this frustration is primarily associated with music teaching in the public schools even though there is a direct line from the content and

processes indigenous to schools and departments of music and the work of private teachers and those who teach either in strong, music-centered elementary and secondary school programs or in community education schools. The real contrast is between places where musician teachers are essentially in charge of music study and places where they are not, or where their influence on fundamental decisions is minimal.

There is only so much time and only so many resources. Each music unit makes a specific decision by design or by default about what contribution it wishes to make to P-12 music study. Since it is impossible to do everything, choices must be made. The disparities are too great to assume that choices can be made in any one institution to serve every agenda for P-12 music study equally.

Given all the realities, if individuals in schools and departments find it difficult to be as positive as they would like about the future of P-12 music study, it is important to determine the sources of the negativism. If part of the answer is feelings of futility, what can be done that will change those feelings? What can be done to produce a positive climate for P-12 music study throughout each collegiate school or department based on positions and programs of work that are consistent with the goals and objectives of that school or department as a whole and its teacher preparation programs in particular?

Here is a set of additional questions that might help determine the specific features of a positive program. The term 'your' refers both to you, yourself, and to you as part of your school or department.

1. What would your teacher education program(s) look like if you could design it/them without reference to any external influences except your perceptions and that of our field about what teachers need to know and be able to do to be effective? If applicable, what are your answers for students preparing to teach, where being a credible musician is important, and for students preparing to teach where being a credible musician is not important or not possible? To what extent is/are the program(s) you would offer consistent with externally imposed requirements that you must meet? To what extent would you be more positive about the future of P-12 music study if you could offer the music teacher preparation program(s) that you thought would be most effective? What would happen if you offered the program(s) you wanted to offer instead of the one(s) that you are or feel forced to offer?
2. What messages would you use to promote P-12 music study if you did not consider what you thought other people might want to hear you say? How consistent is what you want to say with what you feel that you must say or ought to say? Would you be more positive about the future if you could deliver the messages that you wanted to deliver, rather than those that you think you must deliver in order to gain acceptance or retain some sort of justification for what you are doing? If applicable, what would happen if you started saying what you want to say instead of what you think others want to hear?
3. If your school or department were brand new, what would you think it should do in your community to provide and/or support P-12 music study? If you could do anything in the P-12 arena that you would like to do, what would it be? Would you feel more positive about P-12 music education if you were doing what you would like to do rather than what you are doing now?
4. What musical content do you think is most worthy of attention, irrespective of what others tell you that you should think about the value of various musics? To what extent would you feel

more positive about music education if there were greater agreement with your point of view, or at least more respect for it? Would you be more positive if you could make content choices without worrying about the reactions of others?

5. What is your vision for the general musical literacy of your community? What appears the most reasonable and productive way to realize this vision? To what extent could you be more positive about the future of P–12 music study if you could see steady progress toward realization of this vision? If you could stick with a set of goals and a program of evolving work with others in the P–12 arena for 25 years, what would that program look like? Would you feel more positive about the future of education in P–12 music if you felt that a program could be sustained long enough to have the prospect of success? Would you be more positive if there were not constant calls and mandates for change?
6. What opportunities, challenges, and risks are involved in taking a hard look at the possibilities of creating an approach to support P–12 music study that is focused on what you and your faculty think is right for your institution and local situation now?

Policy Positions of NASM

NASM and its member institutions have worked for eight decades to advance the cause of substantive music study for children and youth. Its policy is to continue this effort. With regard to standards for music teacher preparation, the Association has always focused on function to be served rather than methods to be employed. In its accreditation role, it has been and remains open to experimental programs as long as they have reasonable objectives, the structure and resources to meet their objectives, and program titles consistent with content. For NASM, the fact that teaching and learning is occurring comes before the specifics of location or approach. Music study for the P–12 age group is too important to let a particular set of adverse conditions in one or more locations be the cause of general disillusionment. Multiple approaches have long been in evidence under the frameworks of NASM standards. Situations are so diverse that the wise course seems to be to encourage local initiative, especially with regard to efforts that collegiate-level schools and departments can undertake or expand alone or by working with others. NASM continues to encourage and support creativity. There are urgent needs to address the public school music teacher shortage and to serve more students in the P–12 age group. NASM will continue to work with its members and with other organizations to meet these needs. But NASM will also continue to seek deep, strategic analysis as the basis for national and local action. There is no single way forward, no grand program, but rather the need to support and increase the number of local efforts that, though disparate, are effective in leading P–12 students to musical competency and fluency. The resources we have individually and collectively are large. To use them positively, we must not let anything distract us from our mission.

This paper was prepared by Samuel Hope, Executive Director, at the request of the NASM Executive Committee. It does not necessarily reflect the personal opinions of the principal writer or other members of the NASM Executive Committee. The section “Characteristics of a ‘Basic’ Discipline” is based on a portion of a talk by the principal writer at the DaVinci Institute of Oklahoma City in May 2002. The section “Survival and Health” is adapted from a text of the same title in “Art Education in a World of Cross Purposes,” *Handbook of Research and Policy in Art Education*, Elliot W. Eisner and Michael D. Day, Editors, National Art Education Association and Lawrence Erlbaum Associates Publications, 2004.

NEW DIMENSIONS: DEVELOPING A POSITIVE FUTURE FOR MUSIC EDUCATION

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Moderator: Catherine Jarjisian

I am Catherine Jarjisian, director of the Conservatory of Music at Baldwin-Wallace College and a member of NASM's Commission on Accreditation. Today, however, I am pleased to be wearing the hat of moderator of a distinguished panel of music executives, all of whom are NASM officers. They have agreed to present their thoughts about the future of preschool through twelfth grade (P-12) music education, specifically thoughts about creating a *positive* future for P-12 music education, a prospect that seems all too dim for many in our positions as well as our colleagues in elementary and secondary education. I will introduce them briefly.

Panelist Jo Ann Domb is NASM secretary. She is also professor of music and chairperson of the Department of Music at the University of Indianapolis. Active nationwide and abroad as a performer and educator, she has visited more than fifty U.S. higher education music departments as an accreditation team member or chair. She holds a Bachelor of Music from Oberlin College and graduate degrees from the University of Cincinnati College-Conservatory of Music.

Karen Wolff is NASM president and the fifth dean of the University of Michigan's School of Music, where she is also the Paul C. Boylan Collegiate Professor of Music. Nationally prominent as an arts-policy advocate, she was appointed by President Bush to a six-year-term on the National Council on the Arts, an advisory body to the National Endowment for the Arts. She continues to serve on arts boards as she has done in her previous positions as dean of the Oberlin College Conservatory of Music, director of the School of Music at the University of Minnesota, and associate dean for academic affairs at the University of Cincinnati's College-Conservatory of Music. A graduate of Morningside College in Iowa, Dr. Wolff earned her graduate degrees at the University of Michigan.

David Woods is NASM treasurer and dean of fine arts at the University of Connecticut. A specialist in early childhood music education, he has published numerous books and presented workshops, lectures, and clinics in the United States, Europe, Australia, and China. He has been a Senior Fulbright Scholar in Iceland and in Australia in addition to holding prior positions as dean of Indiana University's School of Music, dean of the College of Fine Arts at the University of Oklahoma, director of the School of Music at the University of Arizona, and chair of the Music Education Department at Iowa State University. He graduated from Washburn University in Topeka, Kansas, and earned graduate degrees at Northwestern University.

Stimulating the panelists' thoughts and perhaps our eventual discussion has been a background paper written by Sam Hope and prepared by NASM staff. "Creating a Positive Future for P-12 Music

Education” may be found in the current-documents section of NASM’s website; a copy has also been distributed in your conference folders. Those who have had the opportunity to peruse the document know that it is an astute policy analysis designed to assist us in developing visions for our own institutions. For those of you who have not had the opportunity, I will attempt an extremely truncated summary of the ideas presented. Then the panelists will offer their views and entertain your questions and comments following. With apologies, the summary:

We are asked in the document first to consider a set of five “realities.”

1. Not all P-12 students are receiving regular music instruction that leads to basic musical competence, but enough are to form a base on which to build for the future. And, although no one really knows the number of students naturally or parentally stimulated to pursue rigorous music study, we should not draw counterproductive conclusions about the relationship between numbers served and our success.
2. There is huge disparity among all of us about music’s purposes, the connections between it and education, and appropriate presentation modes or delivery systems. This disparity makes more challenging, also more imperative, clear thinking about what music education should do, why, and how.
3. Those in education do not always have a clear distinction between music instruction presented by musician teachers in schools and music content presented by nonmusician teachers with or without the support of visiting artists. The latter cannot substitute for the former.
4. The American love for systems and processes and the obligation of music teachers to join the ranks of those perpetrating the newest of these can dilute the focus on substance and content and disillusion those committed to rigorous music instruction for children.
5. Popular opinions about P-12 music education are influenced increasingly by the same mass communications means driving other matters of public policy. While it has never quite been free from attack, curriculum-based, specialist-led music instruction in schools is now even more vulnerable than in times past. Music first, then relationships to other things is a principle that can get lost if we are not centered and diligent.

The second section of the paper takes the reader through the characteristics of a basic discipline, inviting a comparison between school instruction in music and that in English, math, and science. Again, a brief summary:

A discipline has its own rationale for curricular presence and is taught the way the discipline itself is structured. Applications and connections and indirect experiences are not substituted for the study of the discipline itself. Competence is based on knowledge and skills, rather than attitudes, and accrues over many years of serious study; advanced work is understood as beyond the capability or purview of P-12 education. The discipline’s teacher is an expert who *uses* methods and approaches but does not substitute those or references to cultural sources for content of knowledge and skills. Education in the discipline moves students sequentially through higher levels of work in that discipline; it may be enhanced by experiences in other disciplines, always with an understanding that acquiring knowledge and skills in the discipline is the central and prominent goal.

The thesis of this section of the document is evident but stated as well: "Music is often designated a basic but often not treated like one, even by many who claim to support the presence or study of music in schools." Consequently, the reader is invited to consider some questions:

- What is to be done about the aforementioned discrepancy, especially when that discrepancy seems to thrive within the arts community itself?
- *Should* music be considered a basic in general education, for *whom* and then what?
- What happens if we continue to argue for music as a basic but fail to act accordingly?
- If music is agreed *not* to be a basic, what does *that* acknowledgement mean for the education of musician teachers? Is the term *basic* helpful or necessary at all?

We then read a discussion of survival and health and characteristics of each as it applies to P-12 music education. Some written equivalents of sound bites include: "In policy terms, survival elements are those that cannot be lost or traded away under any circumstances" and "health-of-the-field concerns are primarily centered on issues of quality and quantity and on choices about such issues as curriculum balances and methodology." "Issues of survival and health are not and cannot be influenced or decided by music teachers alone." "A field cannot be positive about itself if every issue, challenge, or proposal is presented in terms of survival no matter what the scale or the projected result." And, "creating a positive approach for P-12 education in music means keeping setbacks in proportion."

The paper concludes with a discussion of the challenges for higher education music schools and departments, supported by the work of NASM, as the most capable and influential body-of-the-whole in addressing the P-12 music education issue, and we now turn to our panel members toward the accomplishment of this task.

Panelist: Jo Ann Domb

Scenario 1

Music Education Matters is the title of a local radio program in a midwestern city hosted by a university music professor. Local public school teachers and other interested parties are interviewed about their work: what they teach, why they teach, how they came to teach. Sometimes they play CDs of their band, or choir, or orchestra. Their answers are remarkably the same. They began music study when they were children, they have fond memories of playing or singing in middle school and high school ensembles, and their high school music teachers were very influential in their decision to also become music teachers. They love what they do, and they love the kids! Many of them continue to play their instrument in a community band or orchestra, or sing in or conduct a church choir or community chorus. The high school teachers talk about the importance of parental support in providing the funding that sustains the program. Elementary teachers talk about grants that enabled them to purchase a piano lab or a MIDI lab or classroom instruments. There are many wonderfully positive situations.

Scenario 2

Pre-service music teachers visit an inner-city music classroom of fifth graders. The room is bright and cheerful even though it is in a basement room in an old building on a busy city street. There are pictures on the walls of African American and Hispanic American role models. The teacher welcomes the pre-service teachers with hasty reference to Harry and Rosemary Wong's book, *The First Days of Teaching*,¹ which is important, she says, in improving her classroom management. This is her twenty-fourth year in that school. She recently received a \$10,000 grant from the Oscar Meyer Foundation. This school is one of five in the city to be in partnership with the local symphony orchestra in an integrated arts pilot program. It is October and the children begin to sing the Christmas musical that they are preparing to sing at the Statehouse in December. The children sing with gusto—the pre-service teachers are in shock—there is no discernable pitch! A lively discussion ensued in the college class following this experience.

The Need for Dialogue

There are many realities in the arena of music education today and many things to discuss, not just in music education methods classes. As music executives, we need to have conversations about music education with all music faculty members and all music students, as well as with schools of education, with friends on arts boards, and certainly with our music teaching colleagues in the public schools. Face- to-face conversations with those whose viewpoint differs from mine have been very productive. Estelle Jorgensen in her new book, *Transforming Music Education*, states that “dialogue must occur between those holding disparate and sometimes antithetical perspectives.”² Dialogue is time-consuming, but it can result in a more inclusive community where comfortable disagreement can lead to imaginative new ideas and solutions. For me, conversations between school of education faculty and music faculty have led to an understanding of common goals, with compromises and sharing of responsibilities to reach common objectives. Conversations among teachers of music education throughout the state have been enlightening and helpful in making dealing with overwhelming standards easier. Visits to public schools and conversations with public school teachers have given me both a greater understanding of their needs and a great respect for those teachers who have remained dedicated to the cause. We need to listen to and tell the stories of outstanding teachers because their stories bring alive the varied ways in which music instruction can be accomplished. As Jorgensen states, “When teachers genuinely engage ideas and are heard in public spaces, they think new thoughts and are inspired to transform their own practice.”³

Out of recent disparities in the classical music arena has come a heightened awareness of the need for education in the arts, even though some efforts have not made positive contributions toward supporting substantive education in music for its own sake. A symphony orchestra educational outreach to five public schools in a large city system is certainly “drops in the ocean” in the words of Julian Johnson in his book *Who Needs Classical Music*.⁴ It is unrealistic to think that such programs are going to fix anything, but they become part of the parallel efforts that we need to accept as long as they are, as Sam Hope states in his Background Paper, “honest about what they can and cannot do.”⁵ It is certainly a bonus for my music department that renowned performers and composers come to my college campus during their days as guests of the local symphony orchestra.

We, as music executives, must help our music faculties understand how substantive P-12 music teaching and learning is connected to the health of the entire musical enterprise, and how those in various musical specialties must help each other. Ten years ago, at NASM's annual meeting, we discussed the need for closer communication among our music faculties for greater understanding of the concept that we should be “all one system.” We were speaking at that time of the public school

music programs, community music schools, and university music schools, and now many other enterprises have entered the music education arena. As I visit schools across the country, I find more understanding of the need for every student to study pedagogy, since many of our graduates ultimately teach as some part of what they do in music. Our community schools are growing, with much potential for increasing the health of our music enterprise, and with the need for even more musicians trained to teach music at various levels.

I frequently encounter music students who do not understand that liberal arts classes, music theory, and music history inform their applied lessons and their ability to fully communicate meaning in music. It is rewarding to see faculty members who demonstrate these connections in their teaching and faculty members who are qualified to teach in more than one area: for instance, a voice or bassoon professor who teaches music theory; a history professor who performs as a harpsichordist and coaches a baroque ensemble; or a music education professor who performs or teaches music technology or world music. We need models so that students understand the broadness of the music curriculum and are helped to seek interconnections between the things they are learning. Understanding aesthetic objects or dense symbol systems requires the development of imagination, says Jorgensen, and teachers need to be leaders in providing opportunities for their students to develop their musical imaginations.⁶

Keeping Music Alive

We cannot afford to abandon the study of music for its own sake, since there is such a rich tradition of works that have survived over the ages in addition to those that have recently drawn our attention. Thinking in music means coming to know the richness of its symbols, and the more one studies a particular piece, the more multifaceted and rich it becomes. Music teachers must deeply know the music they seek to teach and be practicing musicians. It goes without saying that those without these qualifications should not be given the responsibility to teach music. In addition, it takes time to become an expert teacher of music. Music education courses at every level should be permeated with applications to practice, just as practical experiences always should include opportunities for reflection.

Does the music education enterprise need to be transformed? Many would answer with a resounding yes! Music educators that I know put people at the center of the music education process. They try to meet the needs, interests, and aspirations of people where they are. On two separate occasions last week, two new music teachers came to my office to tell me about their teaching situations. One was in a new inner-city charter school. She was doing everything she could imagine to understand the place, the people, their interests, and how she could best take them from where they were to ever-broadening encounters with different types of music. According to Jorgensen, a living thing cannot be standardized. It cannot be reduced to formulaic approaches, procedures, or instructional methods.⁷ Another student was teaching K-12 general, instrumental, and choral music in a small Christian school. He said, "I just cannot think about the standards right now." We had a great conversation. It takes real people using all their skills and understandings interacting with real students in the real classroom setting to bring education alive. People are at the heart of education, not the procedures. There are many roads to musical learning and understanding.

What can we do to keep excellent teachers in the schools? They deserve better salaries; they deserve appropriate resources. They need to know that they are valued. This was the reason for the radio program *Music Education Matters*. Jorgensen reminds music educators that musical transmission and transformation occur in more institutions than the music profession—in families, politics, religion,

and commerce—and that all need to think broadly about how to bring together these societal institutions toward musical transformation.⁸ Johnson says that music teachers will always be “swimming against the tide if the classroom is the only context in which children experience classical music.”⁹ How are we educating the public? Are we making use of whatever resources we have—radio stations, concert halls with advertised free concerts of diverse genres and styles of music, program notes, music classes for seniors, outreach to various populations, and partnerships with other non-profit arts organizations? Are we doing all that we can to educate those with whom we come in contact about our work in the arts? Taking the arts seriously in general education in our colleges and universities can eventually influence the administrators, colleagues, and parents with whom music teachers work. Are we doing all that we can to ensure that students in our colleges are experiencing music in both its intellectual and participatory context? Johnson states, “it is amateurs, not professional musicians that keep classical music alive.”¹⁰ And, of course, they have developed their relationship with music through their active engagement playing instruments and singing in schools.

Music in many manifestations has existed since the beginning of time. It is not in danger of demise. There is a strong basis in the work of our colleges, public schools, and community schools to continue to support the enterprise of education in the music phenomena. We must keep our focus on experiencing the content of music—both the intellectual way of knowing and the experiential skill of making music. At the same time, we must find new and imaginative ways to respect multiple repertoires without demeaning Western art music, and we must find new ways to use growing technologies for composing, performing, and listening to music. And perhaps past curricular frameworks and past methods and approaches should not be regarded as the only ways to proceed.

A former music education student (now with a master’s degree in composition) told me he had established a music technology lab in his high school in which students could explore and come to realize they needed more knowledge and skill in music to fully express themselves through music. Perhaps dialogue will be useful concerning the potential to combine one or more areas—such as composition, electronic and computer music, ethnic music, guitar, instrumental jazz, and others—or one or more of those content areas with aspects of the existing ensemble area specialization

We in the arts are creative people. A piano teacher told me how much she enjoyed teaching because she had the freedom to create her own curriculum. A symphony orchestra sought a new CEO with experience in new ways of presenting our heritage of great symphonic literature. We as music executives have the privilege and responsibility to provide the most collegial environment possible in which our faculties and their P-12 music educator colleagues can be creative in determining what future professionals in the field of music education will need to know. We can play a significant role in creating a positive future for the entire music education enterprise as we view it as “All One System.”

Panelist: Karen L. Wolff

Karen Wolff spoke extemporaneously about a number of issues. Her main points are summarized below:

- The current focus on testing and scores is leading to less and less emphasis on arts instruction.
- This, coupled with the acute shortage of music teachers, results in a very serious problem.
- It is essential that all students completing music degrees learn to teach, especially because it

is increasingly evident that music instruction in private settings (studios, community music schools, etc.) is and will be in higher demand than ever before.

- It also is essential that schools/departments/conservatories of music increase their outreach efforts, in the process helping students develop skills they will need for careers in music.
- Making a life in music *will* require a combination of skills.
- Absolutely fundamental, always, is the development of the highest possible musical skills.
- The NASM draft document, "Competency and Curricular Standards for Four- and Five-Year Undergraduate Programs that Prepare Specialist Music Teachers for Initial Certification," deserves careful review and lively discussion.

Panelist: David G. Woods

The background paper produced by Sam Hope as a resource for this meeting session has provided a comprehensive and broad-based background regarding the realities, popular opinions, and attitudes related to the acquisition of knowledge and skills in the discipline of music, preschool through twelfth grade. That position paper is the basis for my remarks.

I will review the current environment for music teaching and learning in our schools and, with the charge that Sam Hope provided us in the position paper, I will suggest a number of positive steps forward that can be realized in curriculum development and curriculum construction in NASM schools and programs.

In July 2004, Ron Page, U.S. secretary of education, wrote a letter to superintendents of schools throughout this country regarding the arts as a core academic subject. Secretary Page stated in his letter,

As I am sure you know, the arts are a core academic subject under the No Child Left Behind act. I believe the arts have a significant role in education both for their intrinsic value and for the ways in which they can enhance general academic achievement and improve students' social and emotional environment.

The arts, perhaps more than any other subject, help students to understand themselves and others, whether they lived in the past or are living in the present.¹¹

Although the Washington leadership identifies the arts as basic and essential to the education of young people in this country, questions can be raised regarding the place of the arts in school curricula. It is my observation and opinion that the local interpretation of the federal No Child Left Behind education law is seriously affecting access to music education for America's public school students. Although the law identifies the arts as a core subject area, testing requirements in literacy, math, and science are forcing local districts to divert resources and funding away from other subjects, such as the arts.

The problem is that most districts become focused on those subject areas that will be assessed and tested and disregard the fact that literacy goes beyond reading and writing and encompasses the more global perspective of how we make meaning in our world. All leaders in music education, including those of you in this room, need to make the point to state and local decision makers that music, as well as the other arts, must be integral to P-12 academic and curricular planning. It is urgent

that we accomplish this task as state and local officials construct structures to administer this new world of educational policy.

In addition to federal law, it is important for us to review the success of the National Standards. The voluntary National Standards provided the first curricular structures for the arts nationwide. As you know, the standards have become the backbone of many music programs across this country. Paul Lehman, professor emeritus of music at the University of Michigan–Ann Arbor, and former president of MENC, played a central role in the development of the standards. Professor Lehman recently stated that

The individual states predictably have followed diverse paths in developing the standards. Many of the state standards are excellent and have served their purpose very well. Most of them are very good. A few, however, are disappointing in that they are too vague and too lacking in detail. The standards should be specific enough to provide a basis for writing curricula, developing lesson plans and assessing learning.¹²

Although I believe that the position of music in U.S. education was affected dramatically the moment we began to work on the standards, we need the resources and staff time to implement the standards fully and we need the commitment necessary in our teacher training institutions, such as those represented in this room, to provide a world class education in music for all young people.

As we ponder this environment and the conundrum of academic, sociological, and psychological purposes and the educational system's sluggish responses to policy initiatives, as clearly illustrated in the position paper developed by Sam Hope, we begin to understand why music education itself could be at risk. We must take positive steps forward to meet the challenges, embrace the issues, and develop comprehensive initiatives for the teaching and learning of music that have musical content as the core of the process.

Complicating the current environment even more is the teacher shortage in our field in many states. Enrollment in education programs in music in many institutions has declined and the pool of viable, research-based practitioners to take the place of retiring professors in music education has dwindled considerably.

In addition, we find that many school districts and school systems in this country have musical programs, both instrumental and vocal, at various age levels without curricular cohesion. Fragmentation of teaching often exists within these systems and districts. There is little, if any, connection between elementary-level music and what is happening in the performance areas of secondary schools in the conceptual development of musical understanding and the elements of music through musical content. Indeed, fragmented learning leads to the fragmented knowledge of music.

Because of the fragmentation and the lack of curricular development I mentioned above, musical literacy in this country could decline. The emphasis of our teacher training programs in NASM schools should be to develop musical literacy sequentially through music itself. The reading and writing of music, which leads to the understanding of musical content, is a basic premise that we must embrace.

Our environment is shaped by the implementation of structures of the No Child Left Behind law, the ten years of successful and not so successful national standards, the teacher shortage, fragmentation in learning, lack of numbers of students involved in the pursuit of musical literacy, and the low esteem that professional musicians give serious music education in our schools.

The strategic issues identified in the background paper for today's session include

- nurturing efforts to improve the number of students served,

- respecting disparities and encouraging parallel efforts among dedicated musician teachers,
- dealing effectively with systems, and
- producing greater public understanding of how music is basic.

These issues, as identified in the background paper, therefore become the umbrella for positive steps forward.

A positive step in addressing these issues occurred at the 104th American Assembly held on 11 March 2004. Representatives from government, business, nonprofit organizations and the media gathered at Arden House in Harriman, New York, to discuss “The Creative Campus: The Training, Sustaining, and Presenting of the Performing Arts in American Higher Education.” Many of those present at the assembly stated that there is a crisis in arts education, preschool through twelfth grade. In schools today, fewer arts courses are offered and there is far less instruction in the practice of the arts than in the past. Colleges and universities, they added, have responsibilities to strengthen the processes that introduce young learners to the arts, develop their ways of knowing, and encourage creativity and innovation.¹³ The assembly participants developed a number of action initiatives that speak directly to the four issues identified in the position paper by Sam Hope. Throughout their discussions, participants emphasized the importance of leaders—presidents, provosts and deans, faculty members, board members, and alumni—in affirming the value of the performing arts within the missions of their institutions. Institutional leaders can make the case for the arts as fundamental parts of the university. They can advocate for greater government and private support for the arts, and they can direct research and discretionary resources to the arts. With the full support of the university community, a positive step can be made to strengthen music education programs in the universities and, by doing so, to upgrade musical literacy in our preschool through high school curricula.

In *The Courage to Inquire, Ideals and Realities in Higher Education*, Thomas Erlich, president emeritus of Indiana University stated:

Over the course of undergraduate years, students gain enormous quantities of information, but the sum of that information will be only a tiny fraction of the world's knowledge, and much of that fraction may, in a factual sense, prove to be wrong, or at least irrelevant before their return for their first class reunion. The most important dimension of what students learn, however, is not information, but a process of self education: Developing an inquiring mind that is open, searching, probing, but never too certain. That process is an essential preparation for all aspects of adult life, professional and personal.¹⁴

Teacher training processes that we develop within our music education and teacher training programs in higher education will have a significant influence on changing how our public schools regard the arts. If we develop inquiring minds that accept the fact that the musical arts are basic, then we have made a major positive step forward. It is not always the product that is essential in the educational paradigm, but the development of intellectual processes that can be adapted to various environments at various time periods and in various cultures. As the background paper states, “Musician teachers will find a way.”

A Strategic Profile for Moving Forward

As professionals, administrators, and leaders in the field of music in higher education, we understand the environment that we are facing and the issues that have been articulated in our

background paper. We have an opportunity for effective action by initiating positive steps forward. I would like to suggest a strategic profile for moving ahead positively and productively in the development of teacher preparation programs. Of course, these recommended initiatives will not work in all universities and in all programs in higher education. They are suggestions that *could* make a significant impact in the teaching and learning of music.

1. I have long advocated that children should be the core of our teacher preparation programs. Those of us who teach pedagogy in higher education can demonstrate theoretical applications through practice. This is an active research approach. University laboratories can be developed that initiate new approaches and new understandings of the teaching of music. Professor Jarjisian and I were actively involved in such laboratory programs at Iowa State University. The children from the community came to the university several nights a week and our music education students observed, taught, and participated in the educational process. These laboratories were followed by extensive analysis of the sequential approach, discussions of the musical characteristics of children, and discussions of the goals of teaching music. These laboratories can and should be developed at preschool, elementary, middle school, and high school levels. Not only can they provide a window of opportunity for our students to develop skills in teaching, but they can provide opportunities for the children at all ages in our communities to expand their knowledge base of the elements and the content of music.

2. The second positive step forward I would recommend for consideration is the establishment of music education centers in the schools. Several universities represented in this room have done this. Music education departments actually teach their courses in methodology, psychology of musical learning, tests and measurements, and other subject areas within the environment of a local school. Close relationships with the music teacher and administrators in that school can help develop a positive environment for the practical application of learning theories, as well as of methodologies and approaches. Taking musical content as the core of this initiative will help to demonstrate our resolve and dedication to the improvement of musical literacy.

3. We should design courses not only in music education, but in other areas of the music curriculum in higher education for active community involvement by students.

4. I suggest a partnership between music education departments in higher education and the leadership in music education departments in local school systems. This would include a carefully planned observation process or internship process early in the career of the students, or bringing the administrative leadership into the university community to discuss issues and problems of education at an early point in the education of future teachers.

5. I recommend the initiation of programs that would place exemplary university faculty, not only in music education, but in other areas of the department, school, or college in regularly scheduled classes and rehearsals in P-12 public schools. These educational opportunities would provide observational possibilities for our students and would continue to develop the skills and abilities of the university teaching staff.

6. Initiate an early research question about teaching and learning with every undergraduate music education student. Such an assignment could occur in an introductory music education class or could be a part of any course, including music theory and music history at the undergraduate entry level. This research question or research project, if you will, would stay with the student throughout the first year of undergraduate studies and would be expanded in subsequent years.

7. I recommend, as a follow-up to the sixth action item, that the practical application of research occurs as an outgrowth of the early establishment of research projects or research questions.

8. In NASM institutions that have both baccalaureate and graduate levels of music education, develop graduate curricular structures that would include mentoring undergraduate students and the interaction of graduate students and undergraduate students in the practical application of research initiatives. These initiatives could, in fact, be located in the local schools.

9. Introduce practical assessment instruments early to undergraduates, including achievement testing and aptitude testing in music, so that a thorough assessment of the educational process in music education can occur in all aspects of the teaching/learning process and in the development of teaching and learning skills and content.

10. Provide opportunities for all teachers of music, from music theory classes to applied music, to participate in discussions and seminars regarding teaching/learning theory and pedagogy. This becomes an all-encompassing model for undergraduate students as well as graduate students if all professors within a unit understand the process of education as well as educational assessment.

Several years ago, when I was dean at another institution, applied music faculty members would meet regularly with me to discuss learning theory and the application of that theory to studio instruction. Instead of rote teaching or rote repetition of exercises in instrumental or vocal music, clear theories regarding repetition, memorization, and better skill development assisted in meeting the goals and objectives of the applied music studio.

11. It is essential to refer to NASM's Competency and Curricular Standards in the development of content areas in the music education program.

12. I recommend that significant emphasis be placed on the content of musical learning as *music*. Embrace new approaches to musical development and creative activity such as the *Hyperscore Graphical Sketch Pad* developed by Tod Machover at MIT or the *Toy Symphony Approach to Compositional Development and Analysis* also developed by Tod Machover and his students at MIT.¹⁵

New technologies and new materials that have a solid musical content at the core will help initiate a new generation of approaches to musical literacy. The question remains, "Are we adjusting the curriculum to keep up with technology as a tool for the advancement of musical literacy?" The Royal Academy of Music in London, for example, has just endorsed a new degree program in hyper instruments and in hyper score. It is a solid curriculum, with new sounds and new music environments.

In summary, we have an enormous opportunity in front of us to focus on music as content and to create an urgency for music to be “basic.” The twelve initiatives that I have suggested to you today may help as we create new opportunities and possibilities for establishing music as an irrevocable core enterprise in the totality of No Child Left Behind.

“Musicians will find a way” as our background paper states. We will find a way to integrate our studies with other subject areas and to make an impact on professional musicians regarding the importance of the development of musical literacy in children, and we will find a way to use technology in our educational reforms in music teaching and learning. We will find a way to integrate early an understanding in our students of the basic musical characteristics of children and adults, and we will find a way for our students to implement and analyze those theories actively in the public schools.

This is a positive time, an exciting time as we are challenged by educational reforms in all areas and a time when we find the solutions to the issues presented today within *music* itself. Walt Whitman once wrote in the poem “The Sleepers,” “I dream in my dream all the dreams of the other dreamers/and I become the other dreamers.” Let us dream together of a time when the arts will not be questioned as a core academic subject and the arts become basic to education and to society. In the words of Maya Angelou, “We want to compose a good world. It is an honorable and noble profession.”

Endnotes

¹ Harry K. Wong and Rosemary T. Wong, *How to Be An Effective Teacher: The First Days of School* (Mountain View, California: Harry K. Wong Publications, Inc., 2004).

² Estelle Jorgensen, *Transforming Music Education* (Bloomington & Indianapolis: Indiana University Press, 2003), 69.

³ *Ibid.*, 132.

⁴ Julian Johnson, *Who Needs Classical Music?* (New York: Oxford University Press, 2002), 119.

⁵ Samuel Hope, *Creating a Positive Future for P-12 Music Education—Background Paper* (Reston, Virginia: NASM, 2004), 4.

⁶ Jorgensen, note 2 above, 114.

⁷ *Ibid.*, 125.

⁸ *Ibid.*, 112.

⁹ Johnson, note 4 above, 120.

¹⁰ *Ibid.*, 119.

¹¹ Ron Page, Letter to the United States School Superintendents from the Secretary of Education, July 2004.

¹² Lisa Renfro, “Raising the Bar,” *Teaching Music* 12, no. 2 (October 2004).

¹³ The 104th American Assembly, *The Creative Campus* (Harriman, New York: Arden House, 2004).

¹⁴ Thomas Erlich, *The Courage To Inquire: Ideals and Realities in Higher Education* (Bloomington: Indiana University Press, 1995), 145.

¹⁵ Tim Page (Keynote address, College Music Society, San Francisco, 5 November 2004).

NEW DIMENSIONS: CURRICULAR QUESTIONS FOR A NEW CENTURY

MUSIC'S FUTURE IN AMERICA: CURRICULAR QUESTIONS FOR A NEW CENTURY

ROBERT FREEMAN
The University of Texas at Austin

As Sam Hope has written in introducing this session,

At the 2004 annual meeting, NASM is continuing the New Dimensions series that was begun in 1998. This series explores new frontiers of knowledge, skills, and evaluation, both in terms of new things and in terms of new or different ways of doing old things. The 20th century saw tremendous advances in our capabilities to educate and train music professionals. The network for music instruction has grown to the point that almost no one in the nation is more than a hundred miles from a highly trained teacher. Fine performers live and work everywhere, and, due in part to higher education, practicing composers and scholars dot the landscape. Nationally, we have achieved a great deal of the vision pursued by the founders of NASM and other early 20th-century pioneers; our musical life is rich with achievement and even richer with potential. Yet, with all this achievement and capability, many challenges seem to lie ahead. What are the curricular implications of these challenges? What questions should we be asking ourselves? Individually or collectively, to what extent do we have a vision for general cultural advancement and what does that vision portend for the programs we offer?¹

The questions raised by Sam involve matters I have been thinking about from the time I was a child, the grandson of a man who played for twenty years in Sousa's band, the son of two Eastman graduates from the class of 1930. My father played for twenty-two years in the Boston Symphony, the last several of them as principal bass. Having spent twenty-four years myself directing the Eastman School and three years at the helm of the New England Conservatory, I have at the age of sixty-nine given up snow and ice, serving at the conclusion of my career as dean of the College of Fine Arts at the nation's largest university on a single campus, the University of Texas at Austin, where it has snowed but an inch in the four and a half years I have been there. So much for background.

My grandfather told me sixty years ago, when he was concluding his own professional career as a packer of perfume bottles, that music is a seductive art but a terrible way to make a living. Now nearing the age he was at the time when he imparted this wisdom, it seems to me that his message is still relevant, especially as we reflect this morning on the possibility of curricular change towards strengthening music's future influence in the United States.

It is now three years since the Pew Charitable Trusts of Philadelphia published a study they had commissioned from the Rand Corporation, "The Performing Arts in a New Era." I hope you all have read it, for it is available on the Internet.² I have photocopied the executive summary, copies of which were available as you entered the room this morning. The principal message of the Rand Corporation's 150 page-long essay can be summarized with two points:

- During the second half of the twentieth century, the United States has developed an impressive number of symphony orchestras, opera societies, chamber music groups, and performing arts centers. Inevitably, some of those, like the Boston Symphony and the

Metropolitan Opera, for example, are well-established, well-funded, well-endowed organizations. On the other end of the economic spectrum, a myriad of smaller, more experimental, much less well-established groups exist without endowments and with relatively small budgets. In the view of "The Performing Arts in a New Era," those organizations with very big budgets and those of meager resources will survive the next generation in one form or another, while everything else that lies between those two extremes is at severe economic risk. The orchestras in Sacramento and San Jose have simply disappeared, while those in Denver, New Orleans, and San Antonio, for example, have been reborn, though with their budgets reduced in each case by 30 or 35 percent. This was a prediction made by William Baumol and William Bowen in their 1966 study for the 20th Century Fund, *The Performing Arts: The Economic Dilemma*.³ In a recent article in *Harmony* magazine, my Texas colleague Doug Dempster offers cogent reasoning on why the consequences of that dire prediction have been thus far delayed.⁴

- The second essential point of the Rand Corporation essay is that in the past fifty years, we have developed an impressive supply of very gifted performing artists, especially in consideration of the demand for their professional employment. The high quality of the performances we have produced is readily evident almost whenever one compares recordings of the same work made several decades apart. Try, for example, the late Karl Böhm's recording of Strauss's *Ariadne* with the Vienna Philharmonic at the Salzburg Festival in 1964, in comparison with Giuseppe Sinopoli's recording of the same work only three years ago with the Dresdener Staatskapelle. Not only is the quality of the recording techniques much improved; it is also obvious that the artistic quality of the singing, playing, and ensemble collaboration is at a whole new and vastly improved level of artistic achievement. The same phenomenon takes place every time one of the nation's major orchestras holds an audition. Hundreds of potentially very fine candidates send in their tapes and résumés, leading to auditions for ten or twelve at most, only one of whom can be chosen. Even when I presided over my first Eastman School graduation ceremony in May 1973, as I was shaking hands with and congratulating 200 fine young musicians, I wondered what would become of the professional futures of the vast majority of the performance majors.

In March 2004, sixty-two U.S. university and college presidents, provosts, deans, and presenters met at Columbia's Arden House in Harriman, New York, with a variety of foundation executives and observing members of the press. As a part of Columbia University's American Assembly series, our group produced a report titled "The Creative Campus: The Training, Sustaining, and Presenting of the Performing Arts in American Higher Education," which I also strongly recommend to you.⁵ The primary points made in that essay include the fact that America's 4,000 colleges and universities have, during the past fifty years, become the economic backbone of the arts in the United States, working at three primary tasks: the education and training of the next generation of artists and their audiences, the employment of the current generation of artists, and the commissioning and presenting of new work. It was the intent of our group to optimize the interaction of those three missions. Several points outlined in my talk this morning were included in the American Assembly report, a document that I hope will influence not only deans and directors but the presidents and provosts to whom we report.

Four or five months from now, W.W. Norton will publish a major new work by Joseph Horowitz entitled *Classical Music in America*, a book I read in proof last summer in order to be able to

add an appropriate statement for the dust jacket on the new publication.⁶ There Horowitz provides us with the best overall history I have ever read of how European concert music came to the United States, tracing the history of U.S. orchestras (the New York Philharmonic, the Boston Symphony, the Philadelphia Orchestra, the Theodore Thomas Orchestra, and the Chicago Symphony Orchestra, for example); of opera houses (particularly those in New York City and Chicago); and of conductors, soloists, and chamber ensembles from the days of the founding of Boston's Handel Haydn Society. The final chapter follows up on an earlier book of Horowitz's, *The Post-Classical Predicament*,⁷ in which the author tries to assess the root causes of the malaise in which our musical society has more and more found itself during the closing decades of the century just passed. The problem, says Horowitz, concerns the fact that too many of our principal music schools have produced narrowly trained specialists—not only performers but scholars—and too few musical generalists: performers and composers of high merit who at the same time understand the broad outline of the history and theory of music and think of themselves as music teachers. Those men and women can function not only in traditional concert milieus of the nineteenth-century but in the kinds of musical venues more frequent in our own time: public school classrooms, college lecture halls, churches, daycare centers, old people's homes, community centers, and prisons, to take some randomly chosen examples. Horowitz's strong recommendation and my own in the companion volume whose second draft I completed last summer, concerns curricular reform in music schools that, in the future, will bring greater focus than before on the music itself and on our means to share that music with broader parts of the nation we serve. (Tower Records, a great success fifteen years ago, closed its doors in Austin earlier this fall, just across the street from the main campus of what has been America's largest university.) In Manhattan the other day I walked into Virgin Records on the corner of 7th Avenue and 45th Street. When I asked for classical CDs, I was directed to the sub-basement, two floors down, in a building where the escalators were broken.

Like the rest of you, I believe not only in the incredible power of all kinds of music, but in the importance of using, in optimal fashion, the instructional capacity of the institutions we represent to spread music's influence in a positive fashion on the rest of the country, for the United States' benefit and in support of those we are training and educating. To that end, the balance of my paper suggests ways to carry out the principal recommendation of the Rand Corporation report, to limit the supply of professionally trained musicians and to improve the demand for their professional employment in the years ahead. Let's focus first on some introductory thoughts about limiting the supply.

1. Every potential musician should be apprised of the facts of life of the professional world of music in the United States at the beginning of his or her freshman year. I have tried to do this for years with an annual lecture for all new students at which attendance is mandatory, in which together we build a budget for the Chicago Symphony Orchestra. While the students have a wonderful time building an expense budget that now amounts to more than \$50 million, they immediately get the point when they begin to think about the number of concerts they will have to perform in a year if each concert brought in \$50,000 (\$20 times 2,500 seats in Orchestra Hall): 1,000 concerts a year. It doesn't take them long to understand that if one played only a concert every other day, 180 concerts a year, say, especially if we want to preserve the \$20 ticket price (in consideration of the needs of young people and old folks), we would end up with a \$40 million budget deficit. Half an hour's consideration of how to fill an annual \$40 million dollar budget gap, absent an endowment of \$800 million, always seems to me a useful antidote to the idea that we might all get to be the principal oboe of the Philadelphia Orchestra or the prima diva of the Metropolitan Opera. Each of our young musicians should be, further, obliged to read Robert Frank and Philip Cook's revealing book,

The Winner-Take-All Society, which describes competitions from which there result a small number of winners and a vast number of losers.⁸ A useful anecdote in this connection concerns the fact that three graduates of Stanley Hasty's Eastman clarinet class are members of the Boston Symphony Orchestra: Tom Martin, associate principal clarinet; Marshall Burlingame, the BSO's librarian; and Mark Volpe, since 1997 the orchestra's executive director. Similarly, William Doty's organ class at the University of Texas produced not only Gerre Hancock, for more than thirty years the distinguished head of music at St. Thomas's Episcopal in New York City, but Eleanor Page, who was for many years director of music at KUT in Austin; and James Moeser, now chancellor of the University of North Carolina at Chapel Hill. The net result of these kinds of reflections is ever the same: while instruction in performance is a central aspect of the work, it is but one aspect of that work, whatever one's studio professor says. Certainly, the United States overproduces specialists in all kinds of areas: the law, English literature, and medieval history are all among them. But as directors of music schools, we should ever be aware that music is nonetheless very unusual in the sense that our curricula provide a narrow focus not only for graduate students but for undergraduates, too many of whom are seriously deficient in the skills of analytic reading as well as suasive writing and speaking, the fruits of a liberal arts education. All of these will be necessary for the success of professional musicians in the new millennium.

2. Students and their parents should learn at an early stage of musical study that there is an important difference between faculty who are salaried on the one hand and, on the other, those whose compensation depends on the number of students they teach. At each of the music schools represented in this room, all full-time members of the faculty understand in September what their compensation will be for the year ahead. If the students who matriculate to study with them are seriously below the number of enrollments that the dean expects, there will certainly be a problem with tenure committees and with long-term compensation, though nothing so immediately severe as what happens to the compensation of a faculty member, paid on a unit rate basis, 20 percent of whose students switch majors before the end of September. As deans and directors, we should always bear in mind, in this connection, that our mission is not simply to make budgets balance in the short term and to keep studios and classrooms full, but to see to it that the young musicians who are graduating are optimally equipped to provide the kind of musical leadership needed twenty or thirty years from now. A confidential review during the spring semester of each performance major's sophomore year by a person other than the student's studio teacher would go a long way towards helping to ameliorate this problem.
3. Every school of music should have a career-planning center, not far from the dean's office. The idea of placement occurs to students in the second semester of their senior year. Career planning should be a vital desideratum from the very beginning of their undergraduate study, as planning the exploration of curricular pathways to the future will not occur to many distinguished faculty trained and educated half a century ago. Deans and directors of music schools whose students are geographically separated from the rest of college-age students should be particularly sensitive in my view to this point. At an institution like the University of Texas or Indiana University, for example, the music students live in close proximity to those majoring in other disciplines, and thus they are apt to be asked, on a second or third date, "But suppose you don't become Murray Perahia or Joshua Bell? What kind of a backup plan are you putting in place?" Music students who do not meet with young people

who can ask that kind of question should be as cautious in my view as students in imaginary schools of law that don't train their students to become attorneys but focus only on the possibility of becoming chief justice of the Supreme Court or president of the United States. It is not that either of those positions is unworthy, but rather, as we all know, that the possibility of any of us attaining one of those goals is exceedingly remote.

4. Every music school—and it matters not whether these are called institute, conservatory, or college—should be required by NASM, and by the provosts to whom we all report, to conduct regular surveys of the professional employment of our graduates, assessing the degree of happiness, after the fact, with their studies while with us and on the impact of those studies—or lack thereof—on their developing careers as musicians. This is not, of course, to suggest that we all ought to adopt every suggestion for curricular development that hits our e-mail screens—only that we, and the faculties whose affairs we try to govern, should be regularly exposed to the assessment of our graduates, with required communal reflection on the implications of those reactions in the future, for music, and for our institutions. I think it important, too, for NASM to begin to require each of our schools to reflect on ways in which we can use the individual communities of which we are a part as means towards differentiating and particularizing the work of each institution.
5. In the development of NASM curricula, we reflect much too little, I think, on the backgrounds, talents, interests, and potentials of our students as individuals. First of all, they do not all play the same acoustic instrument. Pianists and violinists who have not begun at the age of five or six with instruction of quality are at a comparative disadvantage, while students who begin on the oboe or the double bass at the age of twelve or fourteen are not. Thus, while it may make sense for a violinist or a pianist to practice six or eight hours a day—though I am not sure that this is necessary even for such violinists and pianists—to think of doing so on the oboe or the double bass makes no physical sense, not to mention the fact that the repertoires of those two instruments are much, much smaller than those of piano and violin, for example. Some of our students have had primary and secondary educations of high quality and achievement, while others have not. Some of them have had the benefit of music theory and ear-training courses from an early time in their lives, though most of them, alas, have not. Some of them are gifted in reading music at sight, but most of them, especially keyboard players, are not. Some of them have already listened to many recordings and are thus familiar with broad ranges of musical repertory from an early age; but most of our students are not. And above all, some of our students are already accustomed to work sixteen hours a day, seven days a week, and are thus capable of multiple achievements in a broad array of domains, while others think they have worked hard if they have practiced three or four hours. Some of our students, finally, understand at an early age the importance of analytic practice, paying close attention to how to fix the difficult passages so that they can be performed with ease. Others of us, however, love repeated performances of the easier passages, the better to impress attractive young women passing in the corridors outside our practice rooms.
6. A word, finally to the provosts of the world. While student retention and four-year graduation rates are of understandable importance in most of the colleges of a university, one should afford a greater degree of flexibility for students in the arts. Those who decide to switch majors, in the midst of a baccalaureate course of study, to engineering, business, or liberal

arts, for example, should be counted as successes for the arts, especially if those young people go on to make music a vital part of their continuing development as human beings. For the past decade, more than 50 percent of the music majors at such distinguished schools as Michigan, Oberlin, and Northwestern have been double-degree candidates. If this is so, shouldn't more of us do our best to see to it that large ensemble rehearsals are scheduled at times that do not present unavoidable conflicts to students who want to prepare themselves for medical school while majoring in music? To this end, the University of Texas will this fall inaugurate a new series of biannual avocational concerts. The first of them was given on November 11 by Michael Hawley, the most recent winner of the Van Cliburn Avocational Competition and a professor of computer science in the Media Lab at MIT. For an enthusiastic audience in McCullough Theater, Hawley performed with great artistry, connecting the repertory he performed with charming anecdotes about his own musical and intellectual development. For those of you not yet familiar with the Cliburn Avocational Competition, it is administered three out of every four years in which the so-called Cliburn International does not take place. The avocational competition is for pianists who have passed the age of thirty-five and who do not make a living in the music business. In the spring we will be presenting Michael Fontenot, a Tom Lehrer of the new millennium who is also a leading pediatrician in Kerville, Texas. Next season we will be presenting James Winn, founding director of the Institute for the Humanities at the University of Michigan, now chair of the English department at Boston University, a man who has made several CDs of solo flute music and has published half-a-dozen books on English literature of the eighteenth century, especially that of Pope and Dryden, as well two wonderful books on music, both published by Yale University Press; *Unsuspected Eloquence* (a comparative history of English poetry and its musical settings) and *The Pale of Words* (a debunking of the pernicious prejudices of the intellectual role of performance perpetrated on the Academy 2,500 years ago in Plato's *Republic*).⁹ In the spring of 2006, we will present Rosa and José Perez, retired high school teachers from Brownsville, Texas (Rosa taught English; José was in charge of the shop) in a program of very moving border songs, in English, Spanish, and Spanglish, that can be heard in the Southwest on a weekly NPR program featuring folk music from our southern border.

But, as you will remember, the Rand Corporation stressed not only the lessening of supply but the strengthening of demand. In what follows I have tried to put together some ideas of my own, developed during the course of my work as a music school director and fine arts dean, towards that objective:

1. To begin with, while the United States of our own time is a quite different place from the nation in which Henry Lee Higginson founded the Boston Symphony Orchestra in 1881 and paid for its annual operation from that time until his death in 1919, classical music is still thought of by most of the population as a European import that belongs to the nation's elite. Though hundreds of thousands of Americans have enjoyed classical music at such summer festivals as Tanglewood, Blossom, Ravinia, and Aspen, most Americans think of classical music as a European art form that belongs to someone else, an impression continually fostered over the years by the media and by the fact that, for more than a century now, the nation has witnessed a growing popularity of native means of musical expression, now a huge national export, a culture understood and appreciated by students at a great many American music schools for at least half a century but one that only very

recently has begun to become part of the curriculum of any U.S. music school, save Boston's Berklee. This is a phenomenon that at the University of Texas has led in recent years to the founding of our Center for American Music, a new institution that hopes in the future to follow through, in what our city calls the "Live Music Capital of the World," on Gunther Schuller's promise in the late 1960s to marry European and American traditions. During my days as Eastman director, we used to put on annual Prism concerts, in which pieces of the most diverse kinds of music were performed in five-minute movements from half-a-dozen venues all over the Eastman Theatre, in such a fashion that the last note of the first piece was the same as the first note in the second piece. The organizing force was ever a general one, like "A Taste of the '20s," in which Jan DeGaetani's appearance in the climactic scene of Stravinsky's *Oedipus Rex* was juxtaposed with music by Louis Armstrong, Varese's *Ionization*, a song by George and Ira Gershwin, a movement of a Bartók string quartet, music by Jerome Kern, a movement of the Hindemith Kleine Kammermusik for woodwind quintet, and an orchestrally accompanied silent film entitled "Teddy at the Throttle," about a dog driving a train. We normally filled a 3,000-seat auditorium for Prism concerts, for, as we discovered by interviewing the audience, the emphasis was on variety and nothing lasted more than five minutes. If we followed a Prism appearance of a five-minute Varese work with an evening of his music in a smaller hall, we filled that hall as well, largely with people introduced to Varese for the first time in the Prism format.

A similar perspective was stressed in Texas when, eighteen months ago, we announced in a full-page ad in *Strad* and *Chamber Music America* the appointment to our faculty of the Miró Quartet. At the top of the page one read a banner announcing, "This is Texas Music," under which one saw an approved picture of Willie Nelson, singing and playing. In the middle of the page there was another banner, reading "And so is this!" showing a vigorous, young, visually dynamic quartet raising their bows in triumph at the end of what looks like a very exciting performance. The words at the bottom of the page read, "The University of Texas welcomes the Miró Quartet to Texas Music," thus introducing the notion that, at least in our state, the best of music belongs to everyone and that Texans love the best of everything. The members of the Miró Quartet are planning a ten-day video-taped bus tour of West Texas in which the kinds of venues where they will perform—jailhouse museums, astronomical observatories, jazz clubs, bars, and art galleries that used to be bus depots, for example—are all central aspects of our marketing plan. By this time, most of you will have read Lawrence Levine's *Highbrow, Lowbrow*, demonstrating how European repertory got sacralized and made the imagined property of the nation's wealthiest citizens.¹⁰ John Seabrook's much more recent *Nobrow* should be required reading for NASM deans and directors, especially in a context where many, too many of the Americans who annually subscribe large amounts of money to our symphony orchestras would actually prefer *not* to go to the concerts.¹¹ This finding, part of a study I undertook fifteen years ago of the board members of the forty largest U.S. orchestras, suggests that we have done a much better job of convincing American cities that Denver, Dallas, or Detroit would not count as major metropolitan areas without an orchestra, without, however, having done much in the development of music lovers.

I had the great privilege during the early 1960s of holding a Fulbright for two years to Vienna, where I completed the research for what turned out to be my Princeton Ph.D.

dissertation in musicology. During 1960 to 1962, I spent every day in the archive of Gesellschaft der Musikfreunde and the Austrian National Library, and in the evenings I learned the standard operatic literature as a member of the audience of the Vienna State Opera. Very good tickets were available through the Staatsoper in those days for \$1 each, though one purchased them by waiting up overnight, often in the cold of winter, in line with 500 other people. While it was adequate to get up at 4:00 A.M. to buy some tickets, the line for a performance of *Siegfried*, with Hans Hotter as Wanderer and with Herbert von Karajan conducting, began at 5:00 P.M. and lasted until 9:00 A.M. the next morning, when the box office opened. To be sure, Strauss and Wagner were German composers, the literature of which Austria's middle class appeared to have learned since the fall of the Hapsburgs in 1918, and their popularity had much to do with the way in which Vienna marketed itself as the classical music capital of the world. But we all bought and tried to memorize inexpensive versions of the libretti, and the teenage girls of the city kept scrapbooks, complete with programs of works attended and autographed pictures of prominent singers and conductors, garnered as the result of yet further waits in line. That, I have always thought, represents demand! If one could use the media in Austria to persuade that nation's middle class, after the First World War I, that the Staatsoper represented a pinnacle of dramatic accomplishment, I don't understand why, in an America of the new millennium, where there is much more leisure time and discretionary money than was available in Henry Lee Higginson's time, we cannot do a better job in persuading at least half of the graduates of the universities and colleges of which we are a part that the music on which our majors are working belongs to them as well. I am particularly proud in this context of an initiative taken this fall by my college's Performing Arts Center, which announced at registration that all UT students who could demonstrate they had registered to vote in the November presidential election would be entitled to a pair of free tickets to any of this season's PAC productions.

2. While I am certainly grateful for any effort made by the faculty and staff to recruit new music lovers to our auditoria, it seems to me absolutely central for the future that our students—and we are graduating as a nation 16,000 young people every year with degrees in music—should join us in taking central responsibility for audience development in the future. Too many musicians, not introduced to supply/demand problems during their student years, naively believe that because Beethoven and Brahms were fine composers, God will naturally provide suitable audiences. As you know, that is not the case. As a result, early in their freshman year, students should begin to imagine what each of them can do, over a lifetime, towards the development of more substantive demand. In the early 1990s, Barbara Butler and Charles Geyer, superlative trumpet teachers now at Northwestern, thought up a plan that then and now impresses me for its simplicity. Said they to their twenty-five trumpet majors,

If you succeed in getting into the New York Philharmonic, the Chicago Symphony, or the San Francisco Symphony, for example, what we are about to tell you is perhaps beside the point. But for those of you who end up in Buffalo, Detroit, Kansas City, and Portland, for example, what we are about to say is of the essence to your future. We will, of course, continue to teach you all how to play Mussorgsky's *Pictures at an Exhibition* and Stravinsky's *Petrushka*, for example, but we are adding a new element to our curriculum. Henceforth, we expect each of you, at least once a semester, to discover another student who has never been to a concert and to invite that student to a concert with you. When the concert is over, we expect you to take your guest out for a cup of coffee and a sandwich, for example, and to interview him or her on the quality of

the experience. What did your guest like best? Least? Did he or she have any suggestions about improving the way in which the material is presented?" Then, the following day, we expect you to write to us a two-page essay on your experience, complete with suggestions about potential repertory and presentation for future concerts. If you fail to do that, you will not be able to earn an A from us as your trumpet teachers.

Not surprisingly, all twenty-five fell in line, in an interactive cultural development that focused on the concert experience of the audience. Thus, students learned, for example, that while a programming strategy of an overture from column A, a piano concerto from column B, and a symphony from column C might have worked fifty years ago, it seems too miscellaneous to most of today's potential audience members, the vast majority of whom not only have not heard Beethoven's *Eroica*, but have never heard of it.

At the University of Texas, two or three years ago, something yet more extraordinary developed. Having heard one of my pep talks, a young freshman woman had a meeting with all 180 female freshman arts majors in her dormitory. Said she,

I told them the responsibility for audience development was going to belong to us, and I tried to elicit their best ideas on how we might best accomplish this while still undergraduates. We decided, then and there, to work together to organize monthly arts events to which each of us would invite a date. I am sent as an emissary from the group to request that you as dean support our efforts, an area in which we have had two ideas. First, we think it would be helpful if you would lean on the faculty to provide for each of these eight annual events a preliminary thirty-minute context lecture, sharing with us a brief overview of what a string quartet concert (a recital of modern jazz, a performance of Renaissance choral music, or the performance of a Mozart opera) might be like. Second, we have a \$500 grant for the year from the dorm council of money for Diet Cokes. If you could find a way of matching that for the purchase of inexpensive pizzas, we would propose putting on post-concert parties together, in which the members of our dorm council and their dates discuss together our no-doubt contrasting reactions to what we have just heard.

Thinking that the best \$500 I ever invested, I joyfully went along with their scheme in the development of a new culture that is still in progress. Audience development will work only if we and our students can begin to focus on why human beings might want to attend musical events, questioning every previous parameter we can think of, including time, venue, expectations of clothing, the timing and exploitations of intermissions, and repertory.

3. Though we were all brought up in a culture in which Giesecking, Heifetz, or Koussevitzky made a grand stage appearance and then performed, all without saying a word, we have reached the point that a growing number of musicians—Leonard Bernstein, Leonard Slatkin, Michael Tilson Thomas, David Zinman, for example—know how to make two-minute talks that introduce performances that follow. What would happen were we to require each music major, during the second semester of his study of music theory, to offer his theory class a two-minute talk on any aspect of a work he is currently studying? What would happen if we had national competitions for performers in which no one could win the first prize, no matter how beautifully one performed, without providing a compelling two-minute talk? Though Robert Kapilow has made an art form of his nationally distributed series, "What Makes It Great?"¹² I think it vital to the future of recitals if every young musician in our schools were to learn how to address himself personally to the audience. Because it is important to speak briefly, there is very little time to say anything of substance, much less something about the periodization of music history, a subject on which I have heard many undergraduate students come to grief. As a way of indicating

what I have in mind here I shall briefly sketch the content of two such talks, the first by David Ying, cellist of the Ying Quartet, the second by John Largess, violist for the Miró Quartet.

At a concert a decade ago in Woodstock, Vermont, the Ying Quartet performed a program that comprised Mozart G Major, Bartók No. 4, and the String Quartet of Debussy. While nothing was said to introduce either the Mozart or the Debussy, David Ying said something like the following in advance of the Bartók.

As musical history developed, neither Mozart nor Debussy ever had an opportunity to visit America. Bartók did, the result of the horrors visited during the period 1935-45 on Central Europe by Adolf Hitler and his Nazi friends. Though Bartók was not Jewish, he disliked living in that kind of environment, and he emigrated to New York City in 1938. Alas, Bartók found New York to be a difficult and unpleasant place. He thought it was dirty and impoverished. He was frustrated by his inability to find regular employment. He missed his friends in Hungary. And he came down with what turned out to be a fatal illness, of which he died in 1945. There was but a single ray of sunshine in Bartók's American life. He had a piano student in New York City whose parents owned a farm in this part of Vermont, to which that family invited Bartók for the summers of 1942-44. Dear friends, I'm happy to let you know that Bela Bartók loved Vermont!

Though the Bartók 4th Quartet had been written in Hungary, the fact that the man who had written it shared values with the audience made Bartók 4 the hit of the evening.

The Miró Quartet made their debut at the University of Texas in the fall of 2003, closing their first recital, for a packed auditorium of 700 listeners, with Beethoven's Quartet Opus 130. In introducing that work, violist John Largess told the audience,

Beethoven's late quartets have always been considered difficult, both for the performers and for the audience. The original finale for Opus 130, the "Grosse Fuge," was in fact thought so difficult by Beethoven's publisher that he asked Beethoven to compose an alternate, briefer and simpler finale, and Beethoven did so. That, in fact, is the finale with which Opus 130 normally concludes. But *this* is Texas, and Texans love the best of everything, disliking anything, in sports or in the arts, that minimizes difficulty. Stravinsky once said that the "Grosse Fuge" would always sound like new music, a challenge for performers and audience alike. And so, of course, we will conclude Opus 130 in our performance for *you* with the "Grosse Fuge," which we think you will find exciting.

The audience felt complimented, the quartet played with great skill and conviction, and the formal program ended with a standing ovation. After that, the Mirós played "The Eyes of Texas" as an encore.

My point in the giving of two-minute talks is that the talk itself is an art form, and that, if a performer is going to make a career as a performer these days, such brief talks are of the essence, and need to be practiced and thought about as much as the music itself.

4. I believe with Joseph Horowitz that we are developing many, too many, narrowly trained specialists—and many too few musical generalists. Johann Sebastian Bach was a composer for the ages, but as you know he was also a gifted organist, a capable string player, and the director of music of the Thomas-Schule, where he taught and conducted. Johannes Brahms was not only a composer but a pianist, a conductor, and something of a music historian. Paul Hindemith was a composer, a conductor, a theorist, a string player, an early music enthusiast, and a professor at Yale. Leonard Bernstein was not only a superlative conductor

but a composer of both concert music and Broadway shows, a fine pianist, and probably above all, a teacher—not only as Charles Elliot Norton lecturer at Harvard and of young conductors at Tanglewood but especially as television teacher of the American public on CBS's *Omnibus* series and as leader of the New York Philharmonic's children's concerts. All of this material looks a bit dated these days from a television perspective, but it is wonderfully enthusiastic and inspired music teaching. The videotapes that derive from those two series should be a part of every serious music library in the country, and all of your students should think and reflect on the centrality of Bernstein's role as music teacher. Especially impressive, or so it has always seemed to me, is Bernstein's enthusiasm for and interest not only in concert music of the European tradition but in the music from America's populist tradition, including jazz, for so many years a four-letter word in most American music schools. Bernstein knew that his young audiences understood more pop music than concert music, and thus never hesitated to use repertory that they knew well, like recent songs by Elvis Presley—as points of reference in talks about such disparate repertoires as Brahms symphonies. How many young musicians are we developing these days who can compose, perform, and teach in the breadth of musical repertoires that Bernstein controlled?

5. The myth that (concert) music is for elites seems to me as wrong as the idea that if one can do something well, one is a performer—and, if not, a teacher. This is a pernicious attitude that undermines music's future, and I hope that you will all do as much as possible to eradicate it in the nation's leading music schools. All of the faculty members we employ are in fact teachers, though too many of us teach the way that we were ourselves taught, giving inadequate thought to the kinds of teaching that might be most successful in the future. Robert Duke's new Institute for Music Learning at the University of Texas gives me hope that, as the years roll on, we will learn more than we understand thus far about *how* people learn music, redesigning our instructional methods so as to maximize the positive impact for transfer over a lifetime. Similarly, the evolving development of magnetic resonance imaging and a bridge between neurobiology and music suggest that we doubtless have a lot to learn, in the years ahead about differences in the perception of music by trained musicians, on the one hand, and unskilled listeners, on the other. If we can accept the idea at the outset that most of those in this room perceive music much more acutely than do the presidents of most American universities, we should, I think, begin by asking ourselves how best to develop much better listening habits in those to whom we report. As things stand at present, I fear that too many U.S. university presidents and provosts may well perceive concert music in much the way I perceive ancient Greek drama in the original Greek. I know and respect friends who admire such things, but I only have twenty-four hours a day and thus am apt to make all kinds of excuses to avoid too many evenings of Aeschylus and Euripides in the original Greek. The more broadly we perceive the idea of what it means to be a musician, the greater the likelihood that each of us will find his or her optimal role through music towards personal happiness and professional productivity. Even in a winner-take-all society, each of us can develop for himself a life in music that is unique and very fulfilling.
6. I'd like to close, finally, with a few words about avocational performance. One of the primary problems in the future of America's middle-western states is the phenomenon of urbanization, relatively severe in Nebraska and the Dakotas but only a little less so in

Kansas, Oklahoma, and Texas. Why, if one is born in Fort Stockton, Texas—to take a randomly chosen town of 7,500 people—should one not dream eventually of escaping to Fort Worth, Dallas, Austin, or Houston? Urbanization, in fact, is one of Texas's major problems—how to keep them down on the farm after they've seen Paris, to quote an old song. In Austin, I have been working with ORCA, the Office of Rural Community Affairs, a state agency with an annual budget of \$200 million whose mission is to try to retain the rural population of what is now America's most urban state, for Texas has three cities among the nation's most populous ten. In the view of ORCA, what we need to preserve in rural America can be summarized under five rubrics: jobs (if there aren't any widget factories, there is no way to make a living); K-12 education of quality; health care that is proximate and affordable; a spot on the state's transportation grid (we can't locate international airports every 50 miles); and culture and the arts (something for the population to do, with enthusiasm and interest, once work is over). That notwithstanding, the Houston Symphony suffered a 10 percent budget cut a year ago; 30 percent of the seats of the Dallas Symphony are unoccupied; and the San Antonio Symphony has just been reorganized, following a 35 percent budget cut. In communities like Amarillo, Abilene, and Austin, the state capital and now a city of 1.3 million, no one makes a living from playing in an orchestra except the conductor—wouldn't you know?—for all of the orchestra players perform on a pay-per-service basis, thus complementing their income as university professors, schoolteachers, attorneys, and brain surgeons, for example. But though Amarillo, for example, has a fine medical center, it is often difficult to recruit the CEOs and medical specialists that that community would like to go after. I'm sure you can already see where I am heading: the brain surgeon could easily live, if he wanted to, in Boston or New York City, for example. He lives as he does in Amarillo because in that community they also allow him to play principal oboe in the local symphony orchestra.

The first summer I spent in Texas, I was invited by Craig Hella Johnson to attend a wonderful performance in Victoria, Texas, of Bach's *St. Mathew Passion*. When I told Johnson how impressed I was by the artistic result he achieved, he suggested that I speak at least briefly with his baritone soloist. The man, a very gifted singer in his mid-forties, told me that he was a professor of neurosurgery at Northwestern, where he regularly earns a great deal of money every morning taking out brain tumors. "People really don't like brain tumors, and they're willing to pay almost anything to get rid of them." Said he, "The whole of my spiritual life concerns singing Bach cantatas and passions, and I am proud of the fact that I have earned \$750 in Victoria for my three performances here of *St. Mathew*. But my wife and I have three children, and she expects me, understandably, to spend most of my time apart from brain surgery on my family, which I do with alacrity. Still, the peace of my soul comes through singing, and especially through better understanding of the works of J.S. Bach."

Were you to allow me, I could go on for another hour. It is not that I will be offended if you fail to adopt all of my suggestions. My point, rather, is that the Rand Corporation is right to question us all about the relationship of each of our schools to the development of music's long-term power in our nation. I look forward to the unfolding discussion.

Endnotes

¹ Sam Hope, "Creating a Positive Future for P-12 Music Education" may be found in the current-documents section of NASM's website.

² Kevin McCarthy, RAND Corporation, "The Performing Arts in a New Era," the RAND report, commissioned by Pew Charitable Trusts, www.najp.org/events/wonderfultown/

³ William Baumol and William G. Bowen, *The Performing Arts: The Economic Dilemma* (New York City: Twentieth Century Fund 1966).

⁴ Douglas J. Dempster, "The Wolf Report and Baumol's Curse: The Economic Health of American Symphony Orchestras in the 1990s and Beyond," *Harmony* 15 (2002): 1-24.

⁵ American Assembly, *The Creative Campus: The Training, Sustaining, and Presenting of the Performing Arts in American Higher Education* (New York: American Assembly Publications, 2004).

⁶ Joseph Horowitz, *Classical Music in America* (New York: W. W. Norton, 2005).

⁷ Joseph Horowitz, *The Post-Classical Predicament* (Boston, Massachusetts: Northeastern University Press, 1995).

⁸ Robert H. Frank and Philip J. Cook, *The Winner-Take-All Society: Why the Few at the Top Get So Much More than the Rest of Us* (Martin Kessler Books at The Free Press, 1995).

⁹ James Winn, *Unsuspected Eloquence: A History of the Relations between Poetry and Music* (New Haven: Yale University Press, 1984); and James Winn, *The Pale of Words* (New Haven: Yale University Press, 1998.)

¹⁰ Lawrence Levine, *Highbrow, Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge, Massachusetts: Harvard University Press, 1990).

¹¹ John Seabrook, *Nobrow: The Culture of Marketing, the Marketing of Culture* (New York: Vintage, 2001.)

¹² Columbia Artists (CAMI).

A RESPONSE TO "MUSIC'S FUTURE IN AMERICA: CURRICULAR QUESTIONS FOR A NEW CENTURY" BY ROBERT FREEMAN

ROBERT CUTIETTA
University of Southern California

Thank you Robert, you have certainly given us much to think about. You have made some very specific proposals for us to consider, and they seem well reasoned and straightforward enough. Without meaning to oversimplify your message I think it can be summarized in two very large points.

- First, we need to consider our students in a supply-and-demand light.
- Second, we have been overly successful in training outstanding young musicians and should change our thinking to train generalists, not specialists.

We have to evaluate these stances seriously. Let's start with the first idea, supported by the Rand Corporation, that we should be concentrating on "lessening the supply" of musicians. I assume that we should do this because music is a "terrible way to make a living." I have a problem with both of these statements.

First of all, I assume that to lessen the supply of musicians, we should start discouraging young people from pursuing the actual practice of music making. That is logical, but at what age should we begin to discourage them? Certainly it would be dishonest to provide them with music in their early years if we are going to deny it later in life. Why have music education programs in the schools if we are going to turn students away at the collegiate level? If we take the Rand Corporation suggestions, we should strive to eliminate music in the public schools as well (except for some consumerism courses). For those talented students who buck the system and learn an instrument outside of the schools, then our last resort would be to keep them from entering our colleges and universities to protect them from a path that will lead them to a terrible life. I, myself, don't want that role.

Now, I know that Robert was not advocating this. On the other hand, it *is* the logical outcome of this line of thinking. The real problem with this whole idea is that it confuses the value of education with that of vocational training. I would hope that everyone in this room appreciates the intrinsic value of a college education. If we value education as something that enhances the individual, then why should we not allow a young person to get an education in the area in which they are talented and passionate? A young person who wants a college education and is also talented in music should not be forced to major in economics simply because there might be jobs in that area. Didn't the Soviet Union try that? If we follow this course of logic, universities would have to eliminate undergraduate degrees in history, English, psychology, music, theatre, dance, sociology, Latin, and even math. Why? Because there are no "jobs" in those fields either. Even in our increasingly conservative society, I hope we have not sunk that low.

Instead, a young person who is talented in music and is seeking a college education should be encouraged to attend college and enhance his or her talents. I suggest that these students have just as much possibility of getting a job with a music degree as do students completing most undergraduate degrees. Education is of value in and of itself. Let's not reduce our universities to trade schools.

I also disagree with the notion that music is a "terrible way to make a living." Everyone in this room makes their living from music, as do thousands of others in the United States. A terrible way to make a living is to have to go to a job you hate just to pay the bills. Sure, musicians have to hustle, but by and large, they seem to be content and happy with their lives.

Turning students away from our music department doors simply because there are few concrete jobs (as we describe them) at the end of the tunnel simply dooms these students to *not* following their dreams, *not* developing their talents, and probably guarantees that they will be forced into “a terrible way to make a living.” I am not ready to accept that.

I would like to now turn to the second major idea. You suggest that we have been overly successful in training outstanding young musicians and should change our thinking to train generalists, not specialists. That was probably an idea that was well suited for an earlier time. Even as recently as five years ago, I would have agreed with it. But the world has changed dramatically in the last few years. Now, more than any time in history, I think we may have a great need for the specialist, not the generalist.

You lament that Tower Records has gone out of business. But why? It is not because of lack of demand for music. Instead, they could not keep up with the demands of a very demanding public. When I shop for a CD (which is quickly become obsolete), I no longer want to be restricted to what a certain store happens to stock. If I am looking for a recording of Beethoven’s fifth, or any other piece of music, I now *expect* to be able to choose from everything that is available, not just that which the regional buyer happened to think I would want. It is a wonderful time to be a consumer of music. One has so much music available at one’s fingertips.

Which leads us to a megatrend going on that we cannot ignore. Everything is becoming much more specialized and specific and in-depth. In a few years, music listeners in every community in the country will have not one, but four (or more) classical music radio stations. Every community will have six jazz stations. These stations will not be in competition with one another, but instead will divide the small classical listening market into even smaller fragments. One classical music station might be specifically for opera, one for classical music lovers new to classical music, one for listeners with a great deal of knowledge, maybe one for children. Who knows? But this is the format of satellite radio and the Internet. It is happening now, people love it, and it will only grow.

Society is becoming much more fragmented and specialized. There are fewer and fewer “common experiences.” While there are certainly downsides to this phenomenon, there are also upsides. Fragmentation demands specialists with a great depth of knowledge. Where will these specialists come from? I hope they will come from our universities.

At a time when we are on the threshold of a society that will demand high degrees of specialization, I don’t think we can turn in the direction of educating generalists. In our blossoming society, breadth without depth will be absolutely worthless.

So, we clearly have much to think about. I wish I knew the right direction for us to go. I don’t. But I don’t think either of these directions provide a viable roadmap for the future of music schools. What is frustrating is that things are changing dramatically *again* just when we were starting to figure out how they changed last time.

MEETING OF REGION ONE: THE INTERNET FOR ENSEMBLE PERFORMANCE?

DISTRIBUTED IMMERSIVE PERFORMANCE

ELAINE CHEW and ALEXANDER SAWCHUK
University of Southern California

Synopsis

The goal of Distributed Immersive Performance (DIP) is to allow musicians to collaborate synchronously over distance. Remote collaboration over the Internet poses many challenges such as delayed auditory and visual feedback to the musicians and a reduced sense of presence of the other musicians. We are systematically studying the effects of performing under remote conditions so as to guide the development of systems that will best enable remote musical collaboration.

First, we present a narrative of our evolving distributed performance experiments leading up to our current framework for the capture, recording and replay of high-resolution video, audio and MIDI streams in an interactive collaborative performance environment. Next, we discuss the results of user-based experiments for determining the effects of, and a partial solution to, latency in auditory feedback on performers' satisfaction with the ease of creating a tight ensemble, a musical interpretative and adaptation to the conditions.

Overview

The Distributed Immersive Performance (DIP) project explores one of the most challenging goals of networked media technology: creating a seamless environment for remote and synchronous musical collaboration. Participants in the performance are situated at remote locations, and the interaction occurs synchronously, as in ensemble playing rather than a masterclass scenario. One might ask:

- WHY create and study remote synchronous music collaboration environments? (are we crazy?)
- WHO else has tried this? (related work)
- WHAT have we done? (recent experiments)
- WHAT have we found? (latest results)
- HOW is this of relevance? (impact for musicians)

Is synchronous collaboration over the Internet plausible?

We argue that synchronous collaboration over the Internet is indeed possible in many cases. Consider a trio distributed over distance on the North American continent as shown in Figure 1(a). In the best of circumstances, when there is no network congestion and direct paths exist between all locations, the travel time (at the speed of light) between the different locations are on the order of tens of milliseconds as shown in Figure 1(a). Consider the musicians in a large orchestra as shown in Figure 1(b). Sound travels at a considerably slower speed than light – 330 meters per second. Figure 1(b) shows some typical time delays between the time a musician makes a sound and the time his/her colleague hears the sound in a different section of the orchestra. Note that this delay is also in the

order of tens of milliseconds. There exists one main difference between the scenarios depicted in Figures 1(a) and (b). In the remote ensemble in Figure 1(a), the visual cues from the conductor is delayed, while in the orchestral situation in Figure 1(b), there is negligible visual delay between the conductor and the musicians.

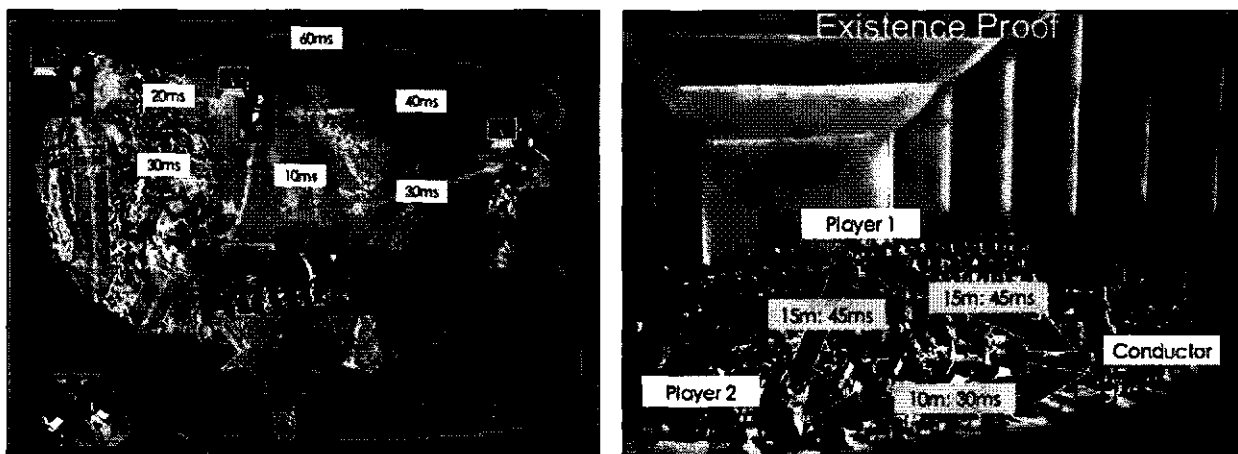


Figure 1(a) Musicians connected by a network; 1(b) musicians on stage.

A viable remote collaboration environment for musical ensembles must minimize the audio and video signal latency among the musicians. Traffic on the Internet does not always flow at a constant rate. Hence, such a system must also ensure constant delay between the players.

Related work

Many other groups have proposed and implemented systems for remote musical ensembles. One of the earliest attempts took place in 1993 at the University of Southern California's Information Sciences Institute in the form of a distributed trio. In 1998, a performance titled "Mélange a trois" for three musicians connected by audio signal only between Warsaw, Helsinki and Oslo. More recently, several experiments have originated from Stanford's Center for Computer Research in Music and Acoustics, including a Network Jam (with unsynchronized audio and video) between Stanford and McGill Universities (2002), and an ensemble performance (audio only) between California and Scandinavia. In 2003, a remote performance took place between UC Santa Barbara and Santa Barbara College, and in 2004, a network concert took place between Berlin and Paris at the International Culture Heritage Informatics Meeting.

Related Work

- 1993 - USC Information Sciences Institute (ISI): distributed trio
- 1998 - "Melange a trois" (audio only) Warsaw, Helsinki, Oslo
- 2002 - CCRMA's Network Jam (a/v unsynch): Stanford, McGill
- 2002 (Dec) - USC IMSC Distributed Duet (audio only): PHE, EEB
- 2003 (Jun) - USC IMSC Duet w Audience (a/v unsynch): PHE, RMH
- 2003 - UC Santa Barbara, Santa Barbara College
- 2004 (Mar) - USC IMSC DIP Experiment Set A & B
- 2004 (Jun) - CCRMA (audio only): CA, Sweden
- 2004 (Jul) - USC IMSC DIP Experiment Set C & D
- 2004 (Aug) - ICHIM Network Concert: Berlin, Paris

Timeline

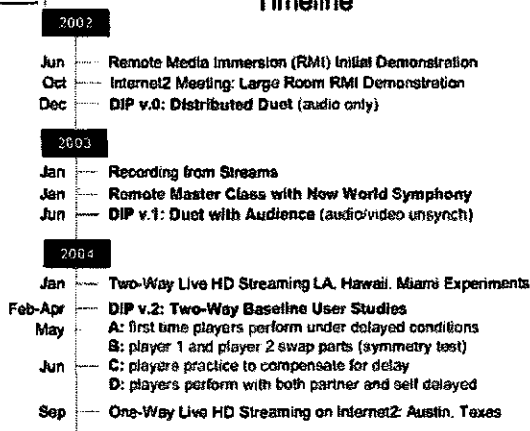


Figure 2(a) USC DIP experiments and related work; 2(b) DIP timeline of experiments.

The Distributed Immersive Performance experiments at the Integrated Media Systems Center have been taking place since late 2002. Figure 2(a) shows the list of experiments in the context of the related work mentioned in the previous paragraph. Figure 2(b) shows further details of the experiments in the context of related work on media streaming at USC. Each experiment will be described in greater detail below.

DIP v.1: Distributed duet (December 2002)

Our first remote duet experiment took place on the USC campus between two buildings, Powell Hall (PHE) and the Electrical Engineering Building (EEB). The players were Elaine Chew in PHE on a piano keyboard with one-channel audio playback, and Wilson Hsieh in EEB playing the viola with 10.2-channel Immersive audio technology developed by Kyriakakis and Holman. The two locations were linked by low-latency multichannel audio streaming software created by Papadopoulos and Sinha, and the actual audio delay between the two sites were controlled using a Protools console. The musicians played selections from Hindemith's *Sonata No.4* and Piazzolla's *Le Grand Tango*; the controlled audio delay ranged from close to 0ms to over 300ms.

DIP v.0: Distributed Duet (Dec 2002)

Elaine Chew on keyboard in Powell Hall with 1-channel audio playback



Wilson Hsieh and viola in the Electrical Engineering Bldg with 10.2-channel Immersive audio

TECHNOLOGY:

- 10.2-channel immersive audio technology by Kyriakakis & Holman
- Low-latency multichannel audio streaming software by Papadopoulos & Sinha
- Actual delay controlled using Protools console

Figure 3 Members of the Aurelius Trio and conditions of first remote duet.

What we learned from these initial sets of experiments was that the musicians' latency tolerance was dependent on (1) the tempo of, and types of onset synchronization required in, the piece; and, (2) the timbre of the instrument. For example, latency tolerance was higher for the languid first movement of the Hindemith *Sonata No.4* than for the final movement, which contains sharp and sudden attacks. For *Le Grand Tango*, the latency tolerance increased from 25ms to 100ms when the keyboardist switched from the accordion to the piano sound.


After some calibration of the 10.2-channel audio at EEB to make the acoustics sound more "natural", like in a concert hall, the violist felt more at ease. Finally, there was a distinct difference in the perspective of the performance at the two sites. To the violist the pianist was almost always late, and to the pianist the violist was mostly late; this is because by the time it takes an audio signal to travel from one site to the other, its arrival is later than intended. This perspective difference would require that future experiments record the experience at both sites.

Remote masterclass (January 2003)

In January of 2003, a remote masterclass took place between Powell Hall at USC and the New World Symphony as documented in Figure 4. This marked the first experiment combining audio and video streaming. The audio technology was Kyriakakis and Holman's 10.2-channel immersive audio. We used off-the-shelf video software and hardware by Star Valley (MPEG2 codecs), which had large delays. The teacher, Los Angeles Philharmonic cellist Ron Leonard, remarked that he felt that the 10.2-channel immersive audio helped him feel that the "student was really there." The life-sized image was also important in improving the sense of a shared space. At one point, when the projector's bulb was overheating and a small monitor took its place, the teacher asked if the audio volume had been turned down.

USC | IMSC

Remote Master Class (Jan 2003)



Ron Leonard, cellist of the LA Philharmonic at USC

Student at the New World Symphony in Miami Beach

TECHNOLOGY

- 10.2 immersive audio by Kyriakakis and Holman
- Off-the-shelf video software/hardware (Star Valley MPEG2 codecs), large delays

RESULT

- Teacher reports improved presence with Immersive audio: "student was really there"

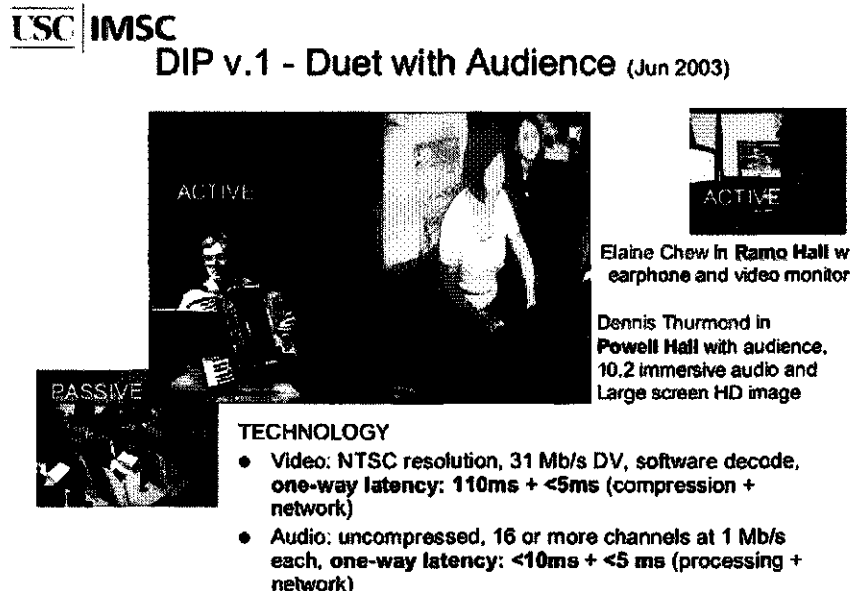
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Figure 4 Ron Leonard and New World Symphony student in remote masterclass.

DIP v.1 – Duet with Audience (June 2003)

Our first distributed ensemble experiment with audio and video links took place in June of 2003 at the Integrated Media System’s National Science Foundation site visit. The two musicians were located in Ramo Hall and in Powell Hall. Elaine Chew on piano in Ramo Hall had a earphone and video monitor as shown in the top right of Figure 4. Dennis Thurmond on accordion in Powell Hall was co-located with the audience with 10.2-channel immersive audio and large screen NTSC resolution (TV resolution) image.

The video latency was on the order of 115ms one-way, and the audio latency approximately 15ms one-way. Note that one has to consider the round-trip delay because the time from the moment a note is sounded until the time the musician hears the response to that note is essentially the roundtrip delay. The musicians performed Piazzolla’s *Le Grand Tango*, which had an overall tempo of 120 beats per minute. The granularity of the events was mostly at the 16th-note level, meaning that the inter-onset-interval was around 125ms. At this rate, even a roundtrip delay of 60ms could be debilitating.



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Figure 4 Distributed duet with Dennis Thurmond and Elaine Chew.

We learnt that the large video delay (230ms roundtrip) made it unusable as a source of cues for synchronization. The musicians relied on only the audio signal, which had a roundtrip delay of under 50ms, for ensemble cues. The musicians compensated for the delay by anticipating each other’s actions and scaling back on spontaneity to present a low risk performance. Some artistic licence was exercised to “make ends meet.” Furthermore, co-location of the audience with one musician caused an imbalance in the ensemble dynamics. No matter what happened, performer at the audience site, the accordionist at Powell Hall, had to make the final performance “work” and was thus at the mercy of the pianist at Ramo Hall.

DIP v.2 – Two-way base-line user studies (2004)

The objective of our next set of experiments is to measure and document qualitatively and quantitatively the effects of delay and other variables on immersion, usability, and quality in the Distributed Immersive Performance scenario. For these experiments we enlisted the help of the Tosheff Piano Duo (www.tosheffpianoduo.com), Vely Stoyanova and Ilia Tosheff. Founded in 1997, the duo has gone on to win prizes at international competitions in Tokyo, Bulgaria, Italy, Spain and the United States. They are the first pair of pianists to be admitted to the Thornton School as a duo, and are pioneers in the school’s Protégé Program.

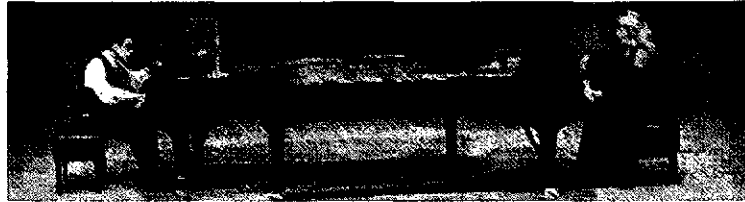


Figure 5 The Tosheff Piano Duo in concert (picture from www.tosheffpianoduo.com).

In our two-way baseline user studies, the two pianists were seated facing each other in the same room as shown in Figure 6(b). The audio and MIDI output from each keyboard and video from three high-definition (HD) cameras were streamed to the HYDRA database developed by Zimmermann et al. Low-latency multi-channel audio streaming was made possible by Papadopoulos and Sinha. Audio delay was controlled from a Protocols console. Figure 6(a) shows the equipment associated with each player, the database server and a hypothetical remote audience.

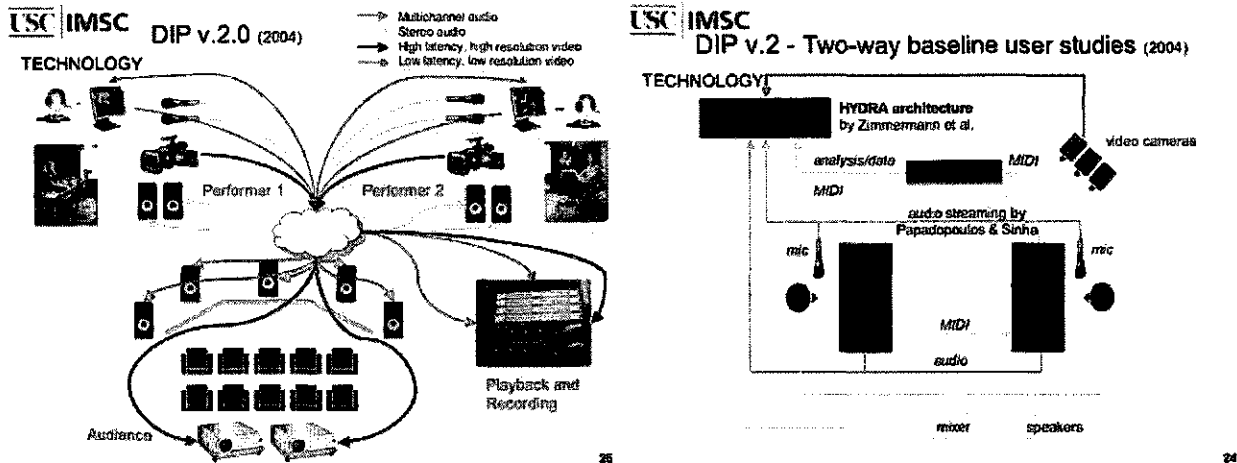


Figure 6(a) DIP v.2 equipment specifications; 6(b) DIP v.2 data stream connections.

The Tosheff Duo was asked to play Poulenc’s *Sonata for Piano Four-Hands* on two keyboards. The three movements of the sonata are the *Prelude* (tempo = 132bpm), the *Rustique* (tempo = 46bpm) and the *Finale* (tempo = 160bpm). At the end of each performance of each movement, the two pianists are asked the following questions:

- How would you rate the ease of ensemble playing?
- How would you rate the ease of creating a musical interpretation?
- How would you rate the ease of adapting to this condition?

Each rating was performed on a scale of 1 to 7, with one being the easiest and 7 being the hardest. They are then debriefed and their observations recorded. Chew et al are currently developing quantitative methods for measuring musical synchronization. We summarize here the players' responses to the questions for the following experiments:

- A: first time players perform under delayed conditions
- B: player 1 and player 2 swap parts (symmetry test)
- C: players practice to compensate for delay
- D: players perform with both partner and self delayed

In experiment set A, the players perform under delayed conditions for the first time. To eliminate any possible player-based bias in the data, we also conducted experiment set B, where the players swap parts. In each experiment, the duo sat facing each other so that the visual delay was essentially 0ms, and the audio delay was a randomly chosen number from the set {0ms, 10ms, 20ms, 30ms, 40ms, 50ms, 75ms, 100ms, 150ms}. The face-to-face experimental setup is shown in Figure 7 below.

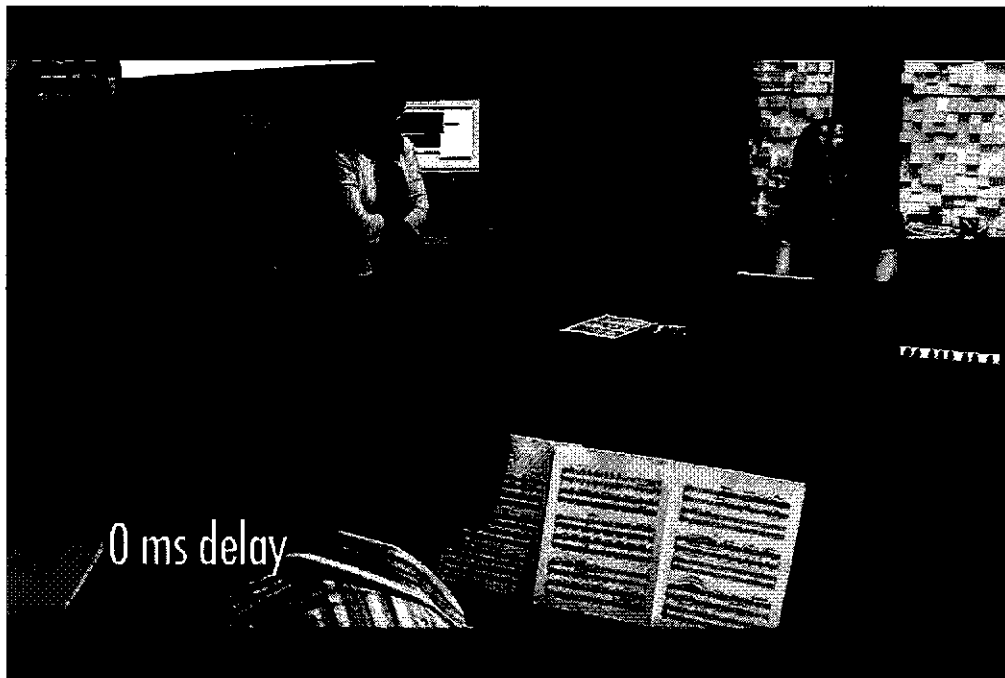


Figure 7 The Tosheff Piano Duo face-to-face keyboard setup common to all experiments.

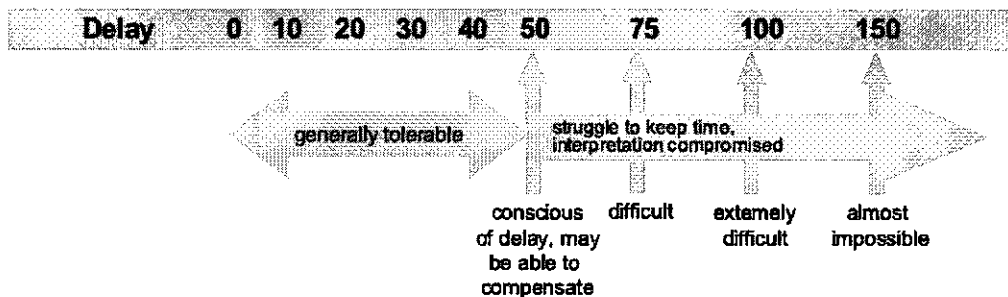


Figure 8 Audio latency tolerance in experiment sets A and B

The overall result, depicted in Figure 8, showed that delays 50ms and under were generally considered to be tolerable. At 50ms, the musicians were conscious of the delay but were often able to compensate. Delay conditions at 75ms, 100ms and 150ms were increasingly difficult, with 100ms being extremely difficult and 150ms almost impossible.

Because the delay tolerance threshold appeared to be around 50ms, our next two sets of experiments focused on the region around 50ms. In experiment set C, the duo was asked to practice and strategize to compensate for the delay. The players were generally frustrated with the outcomes and with each other's perceived inability to stay together. At one point, they had the opportunity to put on the other person's headphones to better understand the different delay situations at both ends. After this experience, they asked to hear what it is the audience hears, which meant that the audio signal from their own keyboard would be delayed in transmission to their own headphones as well. This request resulted in experiment set D, where each player heard the audience's perspective, that is, both their own *and* their partner's playing delayed. Scenario D is shown in Figure 9, a composite from the video streams captured during the experiment.

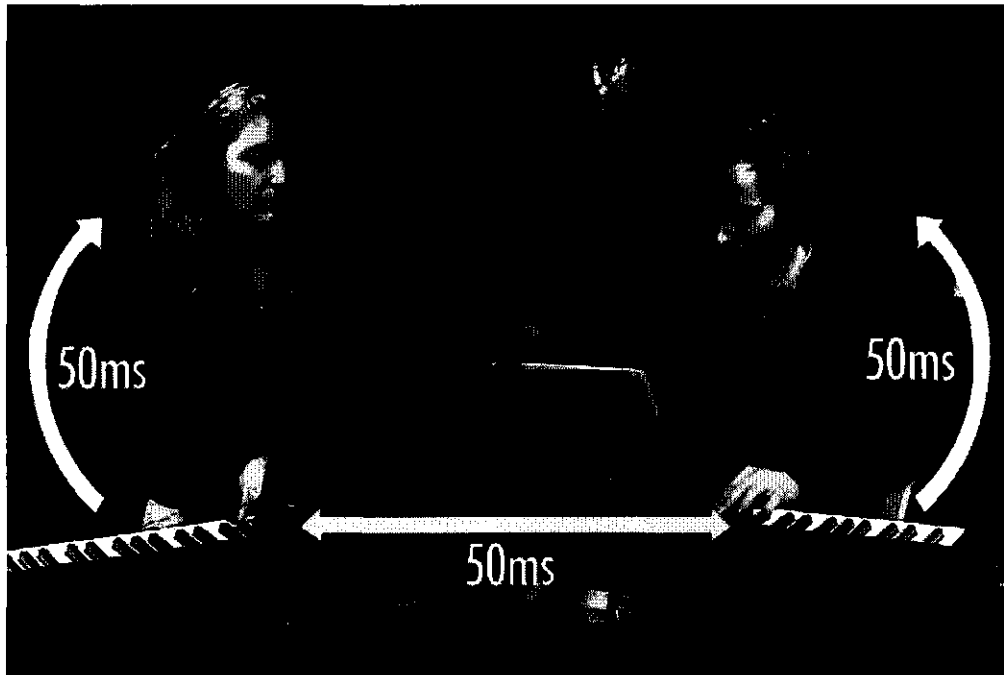


Figure 9 The Tosheff Piano Duo in Experiment D (split screen view) with 50ms audio delay.

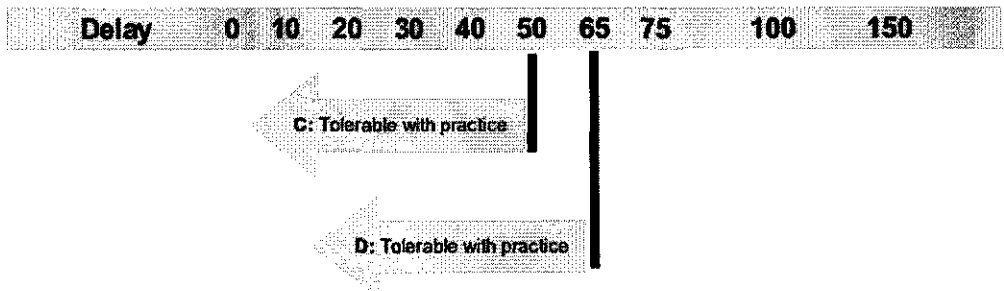


Figure 10 Audio latency tolerance in experiment sets C and D.

The players were noticeably much happier in condition D than in condition C. The overall tolerance threshold, originally at around 50ms for condition C, were shifted to 65ms for condition D (as shown in Figure 10). The explanation for this can be found in Ilia's statement that when he is playing, he is not thinking about what his hands are doing. He focuses on what it is the audience hears, creates a mental image of what he wishes to portray and lets his hands do the rest. For a musician, hearing oneself delayed does not appear to be as difficult as hearing an unsynchronized (or unsynchronizable) rendition of one's own performance. In fact, organists in a large cathedral often have to cope with delayed sounds from their keystrokes.

Our preliminary results lead us to conclude that in remote collaborative performance where network delay is unavoidable, players may be willing to tolerate and adjust to delayed feedback of their own actions in order to achieve the experience of a common perspective.

What is the impact for musicians?

Ensemble performance over the Internet will promote new modes of musical communication. By systematically studying the effects of network delay, we can better understand collaborative performance. Distributed ensemble playing is already a reality today. The New York Times, on October 5 of this year, reports that as the Broadway pit shrinks, some orchestra musicians are sent to a room connected to the conductor only by a video link. By studying musicians' preferences in remote collaboration, we can develop technologies that will alleviate any distress associated with remote ensemble playing.

Acknowledgements

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MEETING OF REGION TWO: WHO'S PROTECTING THE STUDENT MUSICIAN?

WHO'S PROTECTING THE STUDENT MUSICIAN?

JAMES R. BRAGUE
Brigham Young University-Idaho

When James Murphy first asked me to read this paper, my first thought was: a piece of cake—we have been doing this for years with no problems. Then, as I began to grapple with the ideas, the subject became more complex, and it was not long before I was in over my head. So, let me set the stage a little and present some background to the problem and then a solution or two, and then I will be even more interested to hear how some of you have solved the problems.

I would state the problem in the following terms:

Performance schedules

- Ruled or unruled?
- What are we doing to control the number of performances, or is that necessary?
- Have we had a good philosophical discussion with our directors about the purpose of our ensembles?

Individual student issues

- How do we place students in ensembles?
- Is the placement based solely on talent—the best go in the best ensemble; and by the way, who says which ensemble is the best?
- Are we responsible for the management of student's schedules?
- They are big boys and girls now; can't they take care of their own schedules?

So the big question is, where does education end and exploitation begin?

Let me build a little scenario keeping these ideas in mind.

Humble State University has a student body of 13,000 students, 217 music majors, 21 full-time faculty members, 32 adjunct and part-time faculty members, 21 ensembles, and 15 different directors.

In the early days, when this was a relatively small school, a priority list was made, students were auditioned and the three directors met and decided where each student would go. However, the school grew in size, as did the number of ensembles, until there are now have nine ensembles in group A and twelve ensembles in group B. Doing the arithmetic, they now have 1,048 chairs to fill. Further, they have fifteen directors to make happy.

Next we take a look at the resources. These resources are based on the number of majors who are taking private lessons. The vocal area depends on majors for leadership in the different choirs. You can see that they do have a pretty good cadre to work from and do not usually have much trouble with overinvolvement. Piano and organ are the same. Strings have little problem, they just have few ensembles to get worked up over. But here is the problem: woodwinds, percussion, and the worst is brass.

Taking this just one step further, the requirement has several top trouble spots. Tuba and clarinet are not too bad, but look at their trumpet and trombone dilemma and look back at the resources—the thirty-three trumpets and the thirty-one trombones needed do not quite even out with their trumpet and trombone resources of eight and six majors.

Now we are ready for the low blow! There are two underlying themes at work that affect the student, creating the possibility of his or her being overused. First, there are students who want to participate and play their instrument; second, there are directors who have egos and want to have the best group, and from this comes the pressure to have the best students in “my group.” Recruitment goes on and often the victim is the student.

In order to achieve solutions in this dilemma, the directors have to make certain acknowledgments. First, they have to be able to recognize and admit that they are driving students out of the programs. They just had a bassoonist who left for a semester because of burnout. They felt terrible. Our bassoon teacher told me a story about when he went to UCLA. Upon arrival, he found he was one of eight bassoonists. Life was great. He had a big scholarship and he was enjoying life. At the beginning of sophomore year, six of the eight left for one reason or another. He was on scholarship and the pressure to play in several different groups was unbearable. His solution was to give up his scholarship so that his obligation was gone. Second, the directors have to be able to recognize and admit that maybe they are letting the end justify the means.

Third, directors have to be willing to make some changes. The first step toward a solution was to pull the faculty together and discuss the previous statements. Pulling from their own experience and observing the students over a period of time, faculty members agreed on parameters: ten hours rehearsal time would be allowable for woodwinds in one week, and twelve hours for brass. Somebody had to be responsible for making sure it was accomplished. This fell to the private instructor. In fact, the faculty members went one step further and decided that private instructors would do all the auditioning and they would assign which ensembles each student would participate in. This was a bit of a hard sell to the ensemble directors, but they agreed.

The underlying value that was finally agreed upon was that the education of the student has a higher priority than does the ensemble itself. This allows the private instructor to be able to place students in different situations that give them broader experience and thus preparing them for the cruel world when they leave the safety of our nest.

This worked for us. Humble State is Brigham Young University-Idaho. We do still have to remind ourselves of our mission statement and what we are about. I would welcome any discussion, comments, and ideas how you might have been better able to handle these situations.

SUPERSTARS, ENSEMBLES, DIRECTORS, AND US: A VIEW FROM A CHAIR'S DESK

JULIA C. COMBS
University of Wyoming

Let us begin with a purely hypothetical situation. You are an assistant professor who teaches oboe in a medium-sized music unit. What follows engages in some hyperbole, but it may not be too far off the mark. The names have been changed to protect both the innocent and/or the guilty.

It's a Monday morning, and you are looking forward to teaching your prize oboe student, Suzie Superstar. You've worked to recruit Suzie since she was in the seventh grade, and now she's finally on campus and is excited about lessons and ensemble participation. Suzie, who is usually early for her lesson, so she can get a little extra reed help, is fifteen minutes late. When she arrives, you notice that she has bags under her eyes, and she looks distracted and unwell. Is this the sixth-week-of-the-semester cold? After you inquire about her welfare, and she's unpacked and ready to play, she bursts into tears before you hear the first note.

When she is finally settled enough for you to ask, "What's the matter?" she responds:

I don't have time to practice! I haven't had time to prepare for my lesson today. I don't know what to do—Mr. Eager Beaver, our band director, wants me to play saxophone for those two-hour sectionals our non-music-major section leader calls each week, and he also said I need to play in a woodwind quintet for Chamber Winds class. That's another three hours weekly rehearsal. Then, Dr. One Track, the orchestra conductor, insisted that I *had* to play in the pit orchestra for the musical next month in addition to the university orchestra. Professor Kapellmeister told me I was needed in the orchestra that she's putting together for Haydn's *The Creation* performance the last week of the semester. There are two scheduled performances of that. Dr. One Track's orchestra always rehearses until 11 p.m. instead of 10 p.m. when our class is over.

I keep oversleeping, and I've missed my Biology lab four times now. I don't think I'm passing that class. What am I going to do? If I don't keep my grades up, I'll lose my scholarship, but I can't say no to these directors—they all sit on the scholarship committee. Maybe I should just change my major . . .

By this time, Suzie has gone through half a box of tissues, and you have promised to investigate the situation. Here are some issues you discover.

Some Ensemble-Related Issues

Mr. Eager Beaver, the band director, is in charge of the marching, athletic, and symphonic bands. The marching band is required for all wind, brass, and percussion music education majors for two fall semesters. It meets five days a week and requires a 9 a.m. to 5 p.m. time commitment on home game days. Student section leaders call two-hour sectional rehearsals weekly outside of class time. Symphonic band meets in the afternoon right before orchestra for two ninety-minute blocks weekly. Mr. Eager Beaver also insists on scheduling four symphonic band concerts per semester. The upper administration views him as an aggressive go-getter with the most visible ensembles in the music unit. He has no intention of giving up any of his scheduled concerts or extra rehearsals until he achieves tenure.

The orchestra director, Dr. One Track, admits that he extends his weekly evening rehearsal time by at least a half-hour weekly, "just to polish the rough spots." In a fifteen-week semester, those lengthened rehearsals take almost eight hours, an additional day of work. The orchestra director

handpicks students for the pit orchestra to support the Theatre Department's musicals. Students feel honored to be asked to play, and they also know Dr. One Track is influential in scholarship award decisions. Dr. One Track is also a tenured professor, and you are a junior assistant professor. You are in no position to demand, much less to suggest, that he stick to the published class times.

You visit with Dr. Kapellmeister about her upcoming Haydn *Creation* performances with the pick-up orchestra. "Well, of course, I had to go out and find students to play in my orchestra," she says. "Dr. One Track would never give up any of his rehearsal time to collaborate on a performance. It's important for singers and instrumentalists to experience the major choral works. I refuse to be hampered by uncooperative colleagues."

The beleaguered oboe instructor is only too glad that Suzie gave up being a double major in oboe and voice. Just think what being cast in a major musical theater or opera role, or making it into the opera chorus, could do to Suzie's schedule, or how her instrumental obligations might derail choral or opera/musical theater productions.

Suzie has also pointed out that the ensembles in which she does participate all require an extra dress rehearsal prior to concerts. The orchestra performs three concerts per semester, the symphonic band four concerts, and the pick-up orchestra for *The Creation* has two performances. That makes eight dress rehearsals that Suzie is required to attend. Assuming a fifteen-week semester, that is nine concert nights plus eight dress rehearsals, totaling seventeen nights, over three weeks of evening commitments. (This is not including other evening rehearsals for the pit orchestra.) And Suzie is not the only superstar coping with these excesses.

Some Thoughts About Ensembles

- Ensembles are necessary to all music programs. They are the lab experiences or work groups in which students learn to rehearse and perform.
- Ensembles are generally led by people with energetic, demanding personalities who strive for consistently ever-increasing high performance levels.
- Superstar students, whether they are in large or small music programs, are the ones every director wants as part of his or her ensemble.
- Ensembles serve a deeply important educational purpose for gaining competencies through sustained participation throughout a degree program for music students. Often, these experiences may represent both creative activity and teaching for directors.
- Ensemble directors are usually not studio teachers. Ensemble directors may not really experience what overuse does to students trying to prepare for lessons.
- Ensembles that perform too much present ill-prepared performances, sending a message to students that personal and group artistry is not valued or important to the music unit.
- Ensembles that perform too much and/or present poorly prepared performances can send the message to discriminating patrons, donors, and administrators that the music unit does not value strong, well-prepared performances.

Some Complications Regarding Ensembles

Student Overuse

Directors often insist on using the same superstar students in leadership roles in multiple ensembles. This avoids developing a cooperative partnership with studio teachers who are trying to create the next superstars. Overusing the same students may cause directors to miss opportunities to broaden the ensemble personnel pool, to expand ensemble performing continuity, and to gain studio instructor support.

Lack of Collaboration

Music units that must depend on theatre facilities, costumers, sets, lighting, and technical designers to produce musical theater, and conversely, theatre programs that depend on music unit support for pit orchestras and for singer/actor vocal coaching, must pursue positive collaborative experiences. All too often, music and theatre units find themselves at cross-purposes. Improved communication between music and theatre units and proactive policies meant to protect student from overuse are essential.

More is Not Necessarily Better

Ensemble directors and studio faculty need to have clear dialogues about the number of ensemble performances per semester. Good planning and clear communications best serve directors, studio faculty, and especially students.

Turf Issues

Turf issues can often prevent collaborative ventures. Scarcity of available concert dates and lack of alternate facilities can often promote better teamwork and cooperation among directors. Presenting large works that combine performing forces appeal to students, audience members, and potential donors.

Applied Lessons

Applied lessons frequently suffer in programs other than the very largest ones, because too many ensemble rehearsals take up the same students' time. Students need to be able to put valuable one-on-one instruction to work in ensembles.

Time Commitments

Time commitments must be clearly communicated to students and faculty. Musical theatre and opera programs often rehearse until the job is done. Clear expectations about how long rehearsals are may lead to better satisfied students and more efficient rehearsal time use. Again, thorough and detailed communications between music and drama departments and the students involved are essential.

Some Suggestions for Ensembles

- *Level the playing field.* Academic schedules contain a finite number of weeks per semester or quarter, depending on your system. A music unit needs to agree on a set amount of rehearsal time per ensemble or to adjust faculty loads for intensive performances that do not require a full semester's effort. Faculty and students need to agree to uphold these parameters unless something truly extraordinary arises.
- *Set policies for dress rehearsals:* One additional dress rehearsal at a time other than the scheduled ensembles class time is standard. Although conductors may prefer to have that rehearsal on the day of the performance, academic and facility scheduling may dictate otherwise, much to the delight of the brass and wind players. Students and faculty are usually highly accommodating for guest artists whose schedule does not fit the class times. However, no extra *unscheduled* rehearsals are acceptable. Under extraordinary circumstances, students deserve compensation with at least one canceled rehearsal to make up for the extra time and work. Chemistry or biology labs would never think of holding extra lab sessions because the lab instructor didn't get the work covered!
- *Make rehearsal policies and ensemble schedules clearly known* through class syllabi and student handbooks.
- *Insure that students are aware of ensemble policies* and scheduled class times through clear syllabi and a discussion of anything that appears to be "extra."
- *Pay attention to student comments in teaching evaluations* regarding conductors' efficient or abusive use of time.
- *Examine rehearsal schedules and the number of concerts scheduled per semester.* If the unit's culture demands three orchestra concerts per semester as part of a ticket season series, perhaps different types of concerts may be considered. One event might use reduced forces in a shorter rehearsal schedule to compensate for larger events.
- *Encourage creative programming and joint efforts* among ensembles. Could your audiences, as well as your students, benefit from combining performing forces? Would your patrons enjoy a combined Chamber Orchestra/Women's Choir program or a Jazz Blowout night? Such combinations can reduce time commitments for each group while involving more students for shorter times.
- *Job descriptions and load credit for ensembles* need to be clearly negotiated with directors. If joint productions are planned, each director should share the percentage of load. Clear guidelines are mandatory about what constitutes teaching (rehearsing and preparing); creative activity (does this mean *only* off-campus concert presentations?); and service (preparing press releases, program copy, and program notes). Clarity in job descriptions, performance expectations, and load credit can help eradicate confusion about job outcomes and create better and more effective rehearsal techniques.

- *Peer reappointment comments and post-tenure reviews* create opportunities to address instances of substantiated student overuse. They also provide vehicles to praise and appreciate faculty members who respect and value efficient rehearsal techniques. Since these important review procedures can affect job stability and are often tied to salary increases, faculty members do pay attention to them.
- *Plan Ahead.* Ensembles can project schedules at least a year ahead. Although student performing resources are not secure until those students are on campus and attending classes, shrinking resources for travel, publicity, and music purchase and rental create the need to rotate ensemble emphasis from one academic year to the next. Few music units have the luxury of a budget that allows all ensembles to tour annually. Developing a rotating ensemble tour plan that may create a distinct focus in programming can help music units choose literature, program for the student and guest resources they may have, and structure tours to best serve the outreach missions of institutions. A changing emphasis on which ensemble is featured in a tour helps distribute recruiting efforts.
- *Encourage student performer rotation in ensembles.* Ensembles that do not rotate students in an attempt to simulate “real world” professional situations tend to overuse the best students, the superstars. Yes, everyone wants the best students in their ensembles, but ensembles are learning communities first and foremost. When applied studio teachers are included in in the audition process and cultivated as “coaches” for their sections, dialogue is opened between conductors, studio teachers, and students. This validates ensemble experiences as a means of building overall student competencies rather than simply exploiting the best performer students and neglecting the less strong students. It makes the studio teacher a stakeholder in promoting equitable ensemble participation. Many programs offer rotations for studio performers in major ensembles like select choir, orchestra, and wind band, with chamber music experiences and with minor ensembles. These rotations can be particularly effective in small- to medium-sized programs where many students wear a variety of hats and may perform in both instrumental and vocal ensembles. Large programs probably have more than enough students to populate ensembles complete with a highly competitive line of runners-up waiting in the wings for some student to miss a rehearsal or fail to perform well.
- *Be an advocate for your ensembles* to your administration to insure that students are compensated for extra performances like commencements, honors convocations, and alumni ceremonies. It is also a good way to educate donors that the noble profession of music performance takes a lifetime to hone, and deserves remuneration.
- *Clarify scholarship obligations.* Too often, conversations about how scholarships are awarded break down into the “talent and need” variety. Unfortunately, this can mean the students’ talents and the ensemble directors’ needs. Encourage ongoing faculty dialogue about students’ performing obligations and scholarship expectations. Keep in mind that the charismatic ensemble director, the chance to play in a particular ensemble, and the private applied instructor, coupled with stipend amounts (not necessarily in this order) are the main reasons that students accept scholarships. Ensemble directors may serve in advisory capacities to scholarship deliberations, but they probably should not be the primary decision makers about

scholarship amounts. Too often students fear retaliation if scholarship deliberations directly involve ensemble directors.

This presentation has only been an exercise in thinking about ensembles, superstars, directors, studio teachers, and the music executive and music unit. While it has probably raised more questions than provided answers, perhaps it will serve as a springboard to open further dialogue on this important topic.

MEETING OF REGION FOUR: BAPTISM BY FIRE OR WATER: PREPARING MEN AND WOMEN FOR THE CHALLENGES AND REWARDS OF MUSIC LEADERSHIP

BAPTISM BY FIRE OR WATER: PREPARING MEN AND WOMEN FOR THE CHALLENGES AND REWARDS OF MUSIC LEADERSHIP

LINDA J. SNYDER
University of Dayton

When you first became the head of your music unit, were you baptized by fire—or water? Were you thrown into the pool to flounder for a while, and then swim? Did you sink before swimming? Or did you get it right from the start?

Most of us have not had the luxury of degrees or substantial coursework in educational leadership, public relations, management, accounting, and psychology that might have eased the transition to our present position. Rather, we have learned through observing good leadership models, or not-so-good models. We have learned from mentors or through orientation by a former chair, dean, search committee member, or possibly a university program. Perhaps some of us learned by simply asking questions and trusting that we received truthful answers.

We are educators. If we truly believe in the power of education to affect the future, we need to become serious about better preparing the next generation of our successors. It is our duty, indeed our obligation as administrators, to cultivate a fertile garden of future leaders.

In my presentation today, I will reflect on the following questions:

- How can we better prepare both men and women for future music leadership roles?
- How can we better orient new leaders?
- How can we develop a diverse pool of future leaders?

My presentation includes a historical overview of music faculty and executive gender statistics. I will also share with you some survey responses from men and women music executives regarding the advantages and disadvantages of their administrative work as it relates to their professional and personal growth.

Some Statistics

In 1972, Congress passed Title IX of the Education Amendments, outlawing sexual discrimination in colleges and universities. According to the *Chronicle of Higher Education*, in 1973 women accounted for only 19 percent of the number of doctorates awarded.¹ Some twenty years later, in 1994, this figure had more than doubled to 44 percent. In the recent decade it appears to have leveled off (45.4 percent in 2002). The *Chronicle* now separates the data into disciplines, and the latest data (2002) indicates that women received 56 percent of the doctorates awarded in the performing and visual arts category.² Looking at gender as one aspect of diversity, how have our music faculties

changed over the years, and in particular, how have the heads of music units changed? How gender diverse is our leadership really? Table 1 shows HEADS statistics from 1986 to 2005.

TABLE 1. FEMALES IN FACULTY AND EXECUTIVE POSITIONS IN U.S. SCHOOLS OF MUSIC ACCORDING TO HEADS

Academic Year	1986	1994	2003	2004	2004-05
Number of institutions ^a		550	585	598	602
Females, all ranks	28% Private 23% Public	24%	29%	29%	
Female full professor		17%	21.4%	32%	
Female music executives		16.7%	21.6%	21%	22.9%
Number	92	130	126	133	

^aThe number of institutions listed is made up of both two- and four-year degree-granting institutions and non-degree granting institutions. Rank percentages are of those who reported through HEADS.

Source: National Association of Schools of Music, National Association of Schools of Art and Design, National Association of Schools of Theatre, and National Association of Schools of Dance, *Higher Education Arts Data Services*

Please note that although the HEADS survey requests the gender of the music executive, this has never been included in the HEADS report. Therefore, the numbers and percentages related to the female music executives in table 1 required hand counting. Kimberley Maggi, research associate in NASM's Reston office, stated she did not know why these are not included in the report, since faculty and student gender statistics are. Now that the process is online, the office will be able to do a great deal more with statistics and will look into including this information in the future. As you see, the percentage of women music executives has steadily increased over the years, though not at the rate that one may have thought.

Although the 2004-2005 data is unavailable at this time, Ms. Maggi had assembled a database of current female music heads. Websites were checked to determine gender (confirming "Pats," "Lees," and our international colleagues). At the moment, 133, or 23 percent, of music executives in that data base are female.

Let us look at the pool of our future music leaders, particularly those who have achieved promotion to full professor. Fifteen years ago in 1989, women accounted for 15.2 percent of full professors, and the percentage is steadily increasing. In fact, between 1994 and 2004 fiscal years, the number of females at the full professor rank increased by 15 percent. Yet, it is disappointing to note that the increase in female music heads over that same period was considerably less—only 4.3 percent. Table 2 shows College Music Society (CMS) statistics for 2003 to 2004.

**TABLE 2. FEMALES IN FACULTY AND EXECUTIVE POSITIONS IN 2003-2004,
REPORTED BY THE COLLEGE MUSIC SOCIETY**

Position	Total	Female	Percent Female
Full- and part-time faculty	38,079	13,913	36.5
All ranks	13,263	3,892	29.3
Professor	5,062	1,198	23.7
Associate Professor	4,110	1,263	30.7
Assistant Professor	4,091	1,431	34.9
Units	1,799		
Dean, Chair (80-A) ^a	1,958	531	27.1

^aThis category, "Administration," may include deans, chairs, assistant deans, and internal division heads.
Source: College Music Society office staff.

The percentages of females at all ranks in the CMS data are very similar to those in the NASM data, with the exception of the full professor level, which is lower here by more than 8 percent. Of the total units, the percentage of those who identified themselves as administrators was 6 percent higher than in the NASM HEADS report in that same year. However, because category 80A may include deans, chairs, assistant deans, and internal division heads, in some cases more than one per unit reported 80A. At the time of this presentation, data for 2004-2005 was not yet available.

Although the College Music Society has collected data for many years, the office, according to its director of data services, does not maintain or retain the data. One would have to go back to the printed directories and count. However, the CMS report on *Women's Studies/Women's Status (1984-86)* noted the following data from the mid-seventies and mid-eighties, and in Table 3 I have compared that with our last academic year.

**TABLE 3. PERCENTAGES OF FEMALES IN POST-SECONDARY MUSIC FACULTIES,
AS REPORTED BY THE COLLEGE MUSIC SOCIETY**

Position	1976 ^a (%)	1986 ^a (%)	2003-04 (%)
Total faculty ^b	24	31	36.5
Professors	15.4	15.7	23.7
Associate Professors	21.1	22.9	30.7
Assistant Professors	24.2	31	34.9

^a Source: CMS Report, No. 5, *Women's Studies/Women's Status (1984-86)*, Boulder, Colorado: College Music Society, 1988.

^bIncludes part-time and adjunct faculty.

We music executives are in a position to mentor our successors, to build a diverse pool—in terms of gender, ethnicity, and so on—of future music leaders of our units. Despite all the demands on our time, we should be firmly committed to identifying, developing, and preparing future leaders. Baptizing the next music head by fire with no guidance in leadership models, budget management, personnel, strategic planning, and so on will not advance our unit nor support a mission of excellence. Many faculty members who possess potential for this work run in the other direction when they observe the workload and challenges that cross our desks daily. However, one *can* prepare for the “crisis du jour.” These colleagues need our encouragement and our mentorship.

Survey of Music Executives

Over the past eight months I surveyed sixteen current or former music executives—eight women and eight men. I asked them the following questions and invited them to cite examples:

- Has your administrative work been an advantage or disadvantage to your professional growth?
- Has your administrative work been an advantage or disadvantage to your personal growth?

It was no surprise to hear that the primary disadvantage was less time available for research and creative activity. However, though some challenges and disappointments were noted, in the minds of these executives, the advantages definitely outweighed the disadvantages. Their responses should provide some encouragement to those who follow in our footsteps. The following are excerpts from our colleagues' comments.

Advantages to Professional Growth

- *An increased respect from colleagues:* "...due to perceived ability to make things happen."
- *Collaboration and breadth:* "Wonderful...I have come to know a broad array of artists and believe I know the music field better than I could have imagined. I have also learned from and about audiences, donors, parents, etc., through my work." "Within the administrative profession, I have found far more breadth than I ever would have as a performer/professor."
- *Quality:* "My profession as a performer has been significantly curtailed in scope, but enhanced in quality. Curiously, the unpredictability of outcomes in leadership and the lack of preparation for it as a professional responsibility make the musical work for which one has trained for a lifetime seem much more natural. A concert audience seems less challenging than a budget presentation or faculty meeting!"
- *Organizational skills and problem-solving:* "I find myself much more able to analyze decisions according to underlying principles (something I think beneficial to life in general) and to predict likely impacts or logical extensions. For example, if someone should be granted a request, does the basis for the request correspond with institutional mission, values, etc., and can similar requests be granted in the future, still aligning with those values? I think I am also better able to distinguish between 'fair' and 'equal' treatment."

- *New research interests:* "I am constantly reading more and more diverse professional growth materials." "The duties of administration have definitely slowed my research agenda in music education, my scholarly field. I have, however, made some scholarly presentations related to music higher education administration, so in that way I have expanded my scholarship."

Advantages to Personal Growth

Survey contributors noted the following advantages and disadvantages to personal growth. Perhaps you can identify with these responses and reflections.

- *Increased engagement with people and projects:* "I have an opportunity to engage with a cross-section of faculty across the university."
- *Improved communication skills, self-control, and ability to reach out to others:* "I would say I am actually a better person as the result of being department chair—more sympathetic, more caring to employees, and more patient!" "It is absolutely an advantage in terms of developing a tough/thick skin and the ability to stifle the urge to throttle folks when they are being ridiculous. In other words, I believe I am now more measured and thoughtful/restrained in reacting to difficult situations in both my professional and personal life." "I have acquired a tremendous amount of people skills and share them abundantly." "The responsibilities have forced me to be more publicly outgoing than my innate nature would suggest. Reaching out to more people in various kinds of circumstances has been extremely enriching."
- *More global view of music:* "I have gained a more global view of music, music education, and the function of music-making in the larger sense. Before my appointment as chair, I was largely a studio teacher, which can be a very insular life."
- *Reflection:* "Day-to-day management requires tremendous amounts of reflection on fairness and long-range implications of every decision. Responding as a musician, often with a usually reliable intuition, is simply not viable in our age of accountability. The necessary levels of introspection lead to an important kind of personal growth, also."
- *Discovery of new talents (fund-raising):* "I never thought I'd be capable of raising the money I do ... As someone who was always very shy and would run from conflict, I am amazed at how I now face it and determine how best to work through it."

But in music administration, there are obvious *disadvantages to personal growth* as well. A number of respondents noted there was less time for physical activities, and again, less time for personal scholarship. There was also less time for personal entertaining: "For the nine years I have been chair, I have not had a dinner party, not had a New Year's Eve party (I used to have parties for about forty people), and do not want anyone to come to my house! I cannot keep my home in the order I would like." Regarding relationships with faculty, one noted that, "in a position of authority, relationships with disciplinary colleagues are much more formal." Another commented, "Friends worry about my having lost my sense of play."

By sharing with our faculty the rewards we genuinely feel we receive from our work, we encourage others to consider this option as an opportunity for future personal and professional growth.

Personal encouragement and mentoring are certainly valuable ways to develop future leaders. However, many institutions and professional organizations are exploring more formalized ways to prepare our future leadership for both men and women.

Preparing Men and Women for the Challenges and Rewards of Music Leadership

Formal National Programs

In addition to our NASM leadership seminars for new and experienced music administrators, there are other opportunities:

- American Council for Education (www.acenet.org): annual conference, "Chairing the Academic Department"
- Council of Colleges of Arts and Sciences (www.ccas.net): annual Seminar for Department Chairs, Seminar for New Deans
- Academic Chairpersons Conference, sponsored annually by Kansas State University (www.dce.ksu.edu/academicchairpersons/current)
- DePaul University (www.music.depaul.edu/workshops): Music Management Workshop, Music Recruitment Workshop
- Institutes for academic leaders, sponsored by Harvard University and by Bryn Mawr College (www.brynmawr.edu/summerinstitute/hers)
- Management Institute for Women in Higher Education Administration, sponsored by Wellesley College (www.wellesley.edu/WCW/Hers/Frm)

University Programs

A growing number of colleges and universities are developing their own internal leadership programs. These opportunities may include:

- Orientation programs for new chairs
- Internal leadership seminars
- Leadership academies or conferences (day-long events for university leaders)
- Centers for leadership (faculty grants, fellowships, etc.)

One interesting model is the Kennesaw State University Institute for Leadership, Ethics and Character (www.kennesaw.edu/ilec). Faculty fellows are selected to pursue projects related to the center's mission. The appointment is half time for a two-year period, during which time the university approves one full-time, temporary two-year replacement for that unit.

Another example is the University of Dayton (UD), which takes its motto to "Learn, Lead, and Serve" seriously and has instituted a variety of leadership development and support programs for faculty, administrators, and staff. In our College of Arts and Sciences, there is a New Chair Orientation Program that includes monthly lunch meetings throughout the chairperson's first year. There are eighteen departments within the college, so there are generally one or more new chairpersons. Two associate deans, using the "just-in-time" approach with a monthly planning guide, host these luncheons.

The University of Dayton program, Leadership UD, began five years ago and is designed to cultivate leadership capabilities and a leadership mindset among high potential UD employees nominated by vice-presidents and deans. Another UD program, the Chairs Collaborative, is an informal, supportive and collegial gathering of department chairpersons for the purpose of exchanging information and sharing best practices. The UD School of Business Administrations has a Center for Leadership and Executive Development that offers day-long continuing education seminars to the business community on such topics a conflict management, time management, strategic planning, and so on. Pending availability, these seminars are also available tuition-free to university staff. Finally, our university library's Learning-Teaching Center has a faculty development collection that includes many books and resources for academic administrators.

Models Within the Music Unit

Leadership opportunities exist at all levels. Developing leadership can begin within the unit, and, as I stated earlier, the music executive has a wonderful opportunity to mentor future leaders. For example, in the NASM Women's Roundtable sessions, mentoring is consistently noted as a critical factor in career development, and these mentors can be both male and female. The executive can also provide a shared or collaborative leadership structure where certain tasks are delegated to committee chairs or area coordinators. Some units may have the option of providing release time for an assistant chair position. The executive can encourage faculty to take advantage of leadership development opportunities available on and off campus. Special projects, such as faculty evaluation and curriculum development tasks, can be assigned to faculty with leadership interests and potential. Certainly, serving on an NASM Self-Study team can help one develop strategic planning skills.

In closing this portion of the presentation, I direct you to your handout (see Bibliography and Recommended Resources below), which includes a variety of recommended resources on the topics of management and academic leadership. As one book title suggests, let us help others get it "right from the start," and make it our mission to prepare men and women for their future music leadership roles. Now is the time to tend our gardens.

Endnotes

¹ Bernstein, Alison, and Jacklyn Cock, "A Troubling Picture of Gender Equity," *The Chronicle of Higher Education* 40 (15 June 1994): B 1.

² *The Chronicle of Higher Education* website: chronicle.com/stats/archive/doctorates.

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MEETING OF REGION FIVE: DEVELOPING AND MENTORING FACULTY ON THE TENURE TRACK

DEVELOPING AND MENTORING FACULTY ON THE TENURE TRACK

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A "Grimm" Fairy Tale

Let me begin by sharing a little-known variant of a familiar fairy tale. It recounts the story of an inexperienced person facing one of life's most difficult challenges—the journey down the treacherous path toward tenure. This is the terrifying tale of "Little Junior Faculty-Hood."

Once upon a time there was a dear little faculty member who was loved by everyone, but most of all by the Faculty Search Committee that hired her. She wore a little hood of pink velvet, which she recently received for completing her doctorate in music. So she was always called Little Junior Faculty-Hood.

One day the Faculty Search Committee said to her, "Come, Little Junior Faculty-Hood, here is a nice tenure-track job, a benefits package, and a laptop computer. Write some articles and papers, compose music, or prepare for solo performances. Walk nicely and quietly and do not stray off the Path of Tenure, or you will have little or nothing to present to your Tenure Committee Chairman at the end of your journey."

"I will take great care," said Little Junior Faculty-Hood to her Faculty Search Committee, and gave her hand on it. The Tenure Committee Chairman lived out in the wood, six years' journey from the village. Just as Little Junior Faculty-Hood entered the wood, the ravenous Upper Administrator met her. Little Junior Faculty-Hood did not know what a wicked creature he was, and was not at all afraid of him.

"Good-day, Little Junior Faculty-Hood," said he.

"Thank you kindly, Upper Administrator."

"Where are you going, Little Junior Faculty-Hood?"

"To my Tenure Committee Chairman's house."

"Where does your Tenure Committee Chairman live, Little Junior Faculty-Hood?"

"Six year's journey down the Path of Tenure through the wood." The Upper Administrator thought to himself, "What a tender young creature. What a nice plump mouthful. She will be better to eat than the old Tenure Committee Chairman. I must act craftily, so as to catch both."

Little Junior Faculty-Hood raised her eyes, and when she saw the sunbeams dancing off the Ivory Tower through the trees, and pretty flowers growing everywhere, she thought: "Suppose I take my time getting to the Tenure Committee Chairman's house. That would please her, too. It is so early in the day that I shall still get there in good time." And so she ran from the Path of Tenure into the wood to look for flowers. And whenever she had picked one, she fancied that she saw a still prettier one farther on, and ran after it, and so got deeper and deeper into the wood.

Meanwhile the Upper Administrator ran straight to the Tenure Committee Chairman's house and knocked at the door.

"Who is there?"

"Little Junior Faculty-Hood," replied the Upper Administrator.

"Lift the latch," called out the Tenure Committee Chairman, "I am too weak, and cannot get up."

The Upper Administrator lifted the latch, the door sprang open, and without saying a word he went straight to the Tenure Committee Chairman's bed, and devoured her. Then he laid himself in the bed, dressed himself in her cap, and drew the curtains.

Little Junior Faculty-Hood, however, had been running about picking flowers, and when she had gathered so many that she could carry no more, she placed them in her tenure dossier, and set out to see her Tenure Committee Chairman.

Arriving six years later, she was surprised to find the cottage door standing open, and when she went into the room, she had such a strange feeling that she said to herself, "Oh dear, how uneasy I feel today, and at other times I like being with Tenure Committee Chairman so much."

She called out, "Good morning," but received no answer. So she went to the bed and drew back the curtains. There lay her Tenure Committee Chairman with her cap pulled far over her face, and looking very strange.

"Oh, Tenure Committee Chairman," she said, "what big ears you have."

"The better to hear your petition for tenure, my child," was the reply.

"But, Tenure Committee Chairman, what big eyes you have," she said.

"The better to read your very slim dossier, my dear."

"But, Tenure Committee Chairman, what large hands you have."

"The better to sign your denial of tenure papers, my dear."

"Oh, but, Tenure Committee Chairman, what a terrible big mouth you have."

"The better to eat you with."

And scarcely had the Upper Administrator said this, than with one bound he was out of bed and swallowed up Little Junior Faculty-Hood.

When the Upper Administrator had appeased his appetite, he lay down again in the bed, fell asleep, and began to snore very loudly.

End of Story.

As with other fairy tales, this horrible story offers something instructive to those traversing the Path of Tenure. Little Junior Faculty-Hood clearly made several mistakes along the way:

1. She failed to heed the advice of the Faculty Search Committee to stick to the path.
2. She got sidetracked chasing flowers, thereby delaying her progress down the Path of Tenure.
3. She naively presented the Tenure Committee Chairman/Upper Administrator with an inadequate dossier filled with flowers instead of articles, papers, performances, or compositions.

Had Little Junior Faculty-Hood traveled this hazardous path differently, the hungry Upper Administrator may not have gobbled her up at the end of the journey. However, the poor young innocent was not entirely alone in sealing her "Grimm" fate. Little Junior Faculty-Hood was sent on her way with only vague instructions: "Write some articles and papers, compose music, or prepare for solo performances. Walk nicely and quietly and do not stray off the Path of Tenure." No one accompanied her through the frightful wood, though it took six years to make the entire journey. Essentially, everyone abandoned Little Junior Faculty-Hood and literally left her to the wolves.

One familiar character is missing from our story. In the original fairy tale, the Huntsman arrives after the Grandmother and Little Red Riding Hood have been devoured and surgically removes them from the wolf's belly. However, as we all well know, there is no rescuing a candidate for tenure and promotion once a negative decision has been made. Our rediscovered fairy tale begs for the introduction of another character—the heroic Mentor—to accompany our dear little faculty member along the arduous six-year path. We shall meet that figure in due time.

Cost of Failure

For now, let's leave this fantasy world behind and examine the challenges facing both candidates for tenure and their colleagues engaged in the review process. One could easily gain the impression from the widespread absence of pre-tenure development plans that universities have not measured the institutional cost of failure in this arena. A faculty member at a public institution with 201 to 400 majors who applies for tenure during the 2004-2005 academic year has cost his/her institution on average \$350,584 for the pre-tenure period (see table 1). An unsuccessful tenure application, therefore, represents an enormous loss on investment. Fiscal prudence alone should compel universities to invest in the formal development of faculty on tenure track.

Table 1. Estimated Cost of Pre-Tenure Faculty, 1999-2005

Search expenses	\$2,500
Salary (6 years) ^a	\$252,729
Benefits (35% of salary/6 years)	\$88,455
Moving expenses	\$2,500
Computer/printer (2 over 6 years)	\$4,500
Total	\$350,684

^aBased on information reported in *Higher Education Arts Data Services (HEADS) Music Data Summaries 1999-2000, 2000-2001, 2001-2002, 2002-2003, and 2003-2004*. The sixth-year average salary was determined by applying the rate of increase between 2002-2003 and 2003-2004 to 2003-2004 and 2004-2005.

Basic Principles of Pre-Tenure Development

Institutions engaged in cultivating pre-tenure faculty might espouse a number of basic principles leading to improved pre-tenure faculty development.

- Encourage faculty to envision the pre-tenure process as the beginning phase of a career-long development. Conversely, discourage junior faculty from engaging in activity only to “get through tenure.”
- Clearly state expectations. Fundamentally, denied tenure results from a disjunction between expectation and performance. Both parties share some responsibility for this breakdown but perhaps senior faculty and administrators bear the greater culpability.
- Formalize an institutional pre-tenure faculty development plan. Never rely on informal means of faculty development, which possess enormous potential for misinformation, outdated thinking, and sheer bad advice.
- Establish a strategic plan for pre-tenure development. Assist faculty members in developing a cogent profile as teachers, scholars, or performers and servants to the institution, community, and profession. Promote coordination between areas of professional activity, for example, creative activity that supports teaching, or service that grows out of research interests. Make certain that reviewers outside the music unit are able to formulate a profile of the individual—her beliefs, values, and interests—based on the composite of activities. Identify annual benchmarks. Determine as a music unit how much activity should take place in the areas of teaching, creativity/scholarship, and service and pinpoint when in the pre-tenure period that

activity should take place. Administrators and faculty review committees instinctively look for specific accomplishments at certain points during the pre-tenure period. Acknowledging a degree of differentiation among the subdisciplines of music, particularly between performance and scholarly areas, it should be possible to draft a generic outline for career development. Provide this information to junior faculty early in their appointments.

- Commit to assisting junior faculty in the successful development of their academic careers. To be successful, there must be widespread support of the pre-tenure development process. This dedication encourages helpful guidance and partly relieves the anxiety surrounding difficult evaluations.

Criteria

Tenure documents at all levels of review should be coordinated. Institutions should periodically reexamine personnel review procedures for consistency and clarity. Typically, the most detailed prescriptions exist at the disciplinary level. Music units, especially those coexisting in a college with science and humanities programs, should seize the opportunity to define in detail the conditions leading to a positive tenure decision in their discipline. Failure to exert professional judgment through the creation of comprehensive tenure criteria and the application of those criteria in performance evaluations exposes tenure candidates to the judgment of faculty members in other fields who know comparatively less about the music profession.

Confront the numbers game. Faculty members often argue that music's unique nature, particularly in performance areas, makes quantitative evaluation next to impossible, and there is an element of validity to this viewpoint. Nonetheless, personnel evaluations must be made within clearly prescribed parameters to avoid accusations of capricious judgment and the potential litigations that may result. Specify what level of achievement merits a satisfactory evaluation. For the traditional scholar, determine how many articles or conference presentations are required for tenure. Describe what an off-campus performance equals in terms of articles and conference presentations. Assist reviewers by explaining the relative values of performances at the local, regional, and national level. Should "vanity" and "commercial" recordings be weighted differently? Good quantitative criteria, while difficult to agree upon, make for less-contentious reviews.

Collaborate with senior faculty colleagues in crafting sound tenure policies that clearly spell out expected outcomes. Bear in mind the cardinal rule of personnel evaluation: reviewers can only apply criteria stated in official documents. Personnel committee preferences and expectations, such as the inclusion of composite student evaluation scores versus handwritten comments, must be stated in some formal document to be enforced.

Framework for Achievement

Establishing regular due dates for annual reviews and benchmark accomplishments allows pre-tenure faculty to refine the dossier and manage their career development trajectory. One model (appendix A) affords frequent points of contact between the administrative executive and junior faculty member through the year. Each annual cycle begins with a preliminary review of the dossier by the chair, providing an opportunity for formative comments and recommendations before the official submission. Pre-tenure faculty members receive additional feedback from the committee and chair after their reviews. This system admittedly places exceptional demands on administrative and faculty

time. However, frequent feedback and suggestions for improvement lead to a more completely developed junior colleague.

Dossier Format

Leave no part of the tenure application process unaddressed, including the form and content of the dossier. Disorganization and carelessness can create poor initial impressions and can unconsciously introduce an element of negativity into the minds of reviewers. Candidates for tenure should consult with personnel committees in advance of submission about required elements and solicit recommendations for improvements as the document evolves.

Better yet, the institution should develop a standard format for tenure dossiers outlining the overall structure, required elements, and possible supplemental documents used to build the case for tenure (appendix B). Resolve persistent problematic issues, such as the correct part of the dossier in which to report academic advising activities or private lessons given to community members.

Because of the cumulative nature of tenure files, institutions should resist major formatting changes once a template has been established. There is nothing more dispiriting to a pre-tenure faculty member than a wholesale reorganization of the dossier.

Progress Plan

Early in the faculty member's career, possibly even before the hiring process, establish a developmental trajectory for the entire pre-tenure period. Annual goal points assist in quantifying progress toward tenure and should be balanced with a qualitative perspective. How does one establish a national reputation as a scholar, achieve excellence in teaching, and pursue meaningful service? The institution, but most importantly the direct administrative supervisor, should provide regular formative feedback. It goes without saying that annual evaluations should respond candidly to the candidate's progress.

Formalize annual goal points for teaching, scholarly/creative, and service achievement (appendix C). Having predetermined landmarks provides those outside the direct mentoring process with an organized basis for review. All participants in the review process, at least within the music unit, should evaluate within these parameters. Work directly with faculty in the music unit and upper administrators in developing these plans.

Mentoring

Determine up front what role each participant in the faculty development process plays. Otherwise, some critical responsibility might slip through the cracks. Mentoring commonly touches upon multiple aspects of faculty life: teaching observations, discussions of instructional philosophy, feedback on the quantity and quality of professional activity, orientation to campus resources and governance, and sources of internal and external funding, among other topics.

Choose mentors who understand formal requirements for tenure and are willing to uphold them. Junior faculty members are measured against current criteria, which invariably differ from requirements for tenure encountered by senior faculty members. It might seem obvious, but faculty members who disagree with tenure criteria and personnel procedures should not be selected as mentors. Once identified, the mentor provides rich, insightful, consistent, and honest input to the junior faculty member. Match written personnel evaluations with helpful recommendations for improvement.

Faculty mentoring plans often involve some combination of the music executive, senior faculty within or outside the music unit, or a music faculty committee. Institutions arrive upon the most effective solution after considering many options, not the least of which is the time required to implement the plan. Many difficult decisions influence the formation of a mentor plan. None should distract from the ultimate goals of supporting and guiding the professional development of valued junior colleagues.

Resources

Dedicate resources toward the professional development of pre-tenure faculty. Since assistance might originate outside, as well as within the music unit, executives should assume a leading advocacy role on behalf of junior faculty. The quest for support should concentrate on the two most precious resources to a pre-tenure faculty member: funding and time.

Whenever possible, infuse money into activities that support teaching excellence and scholarly or creative activity. Draw priorities for resources controlled within the music unit, such as funding travel and equipment, that guarantee special allocations for junior colleagues. Examples include fully funded conference presentations or travel to and from a solo performance.

Research and performance preparation require extended periods of time, which are difficult to carve out of a busy teaching schedule. Administrators might construct workloads offering pre-tenure faculty course releases for scholarly or creative activity. This provision involves decisions within the music unit, with support from higher levels of administration. More ambitious releases, such as junior sabbaticals or pre-tenure fellowships, typically require a university-level initiative.

Cost of Success

A fully implemented six-year junior faculty development program costs less than one might imagine (table 2). Individualized mentoring by the administrative executive annually might include multiple one-on-one consultations, classroom visitations, and dossier reviews. Additional guidance could come via classroom visitations, individual consultations, and funding recommendations from a senior faculty mentor. Support for professional activity might come in the form of completely funded annual conference presentations and a one-semester junior sabbatical.

Table 2. Estimated Cost of Pre-Tenure Faculty Support, 1999-2005

Administrative executive mentoring time ^a (equivalent to 0.25 load hour over 6 years)	\$4,594
Senior faculty mentoring time ^b (equivalent to 0.5 load hour over 6 years)	\$8,138
Conference presentations (6 over 6 years; 100% support)	\$9,000
Junior sabbatical (1 semester; fulltime adjunct replacement)	\$15,000
Total	\$36,732

^aBased on information reported in *Higher Education Arts Data Services (HEADS) Music Data Summaries 1999-2000, 2000-2001, 2001-2002, 2002-2003, and 2003-2004*. The sixth-year average salary was determined by applying the rate of increase between 2002-2003 and 2003-2004 to 2003-2004 and 2004-2005.

^bIbid. Based on full-professor salaries.

The total investment in faculty development amounts to \$36,732, less than 10.5 percent of the cost of the pre-tenure period (see table 1).

Final Thoughts

There are countless hidden costs for a breakdown in the pre-tenure process. Foremost is the personal impact on the junior faculty member who leaves the institution without a job but bearing the stigma associated with an unsuccessful attempt to earn tenure. Senior faculty colleagues who participated in the search process might voice disappointment or anger over the time and effort invested in bringing the dismissed faculty member to campus. Students inevitably experience disruptions to the educational process. What is more, the music unit risks losing the vacated faculty line.

A carefully planned pre-tenure faculty development program allows a rewriting of the ending to our fairy tale. Little Junior Faculty-Hood begins her journey down the Path of Tenure with a clear, thoroughly conceived guide map in hand. Accompanying her in the revised tale is a huntsman-like companion, the Mentor, who will pace the journey, keep Little Junior Faculty-Hood on the narrow path, encourage her to accumulate examples of professional productivity instead of flowers, and shield her from the wicked Upper Administrator. Little Junior Faculty-Hood safely reaches the Tenure Committee Chairman, who reviews her tenure dossier with great satisfaction and welcomes the beloved faculty member to the ranks of the tenured.

At last, our fairy tale can end as they often do: "And they all lived happily ever after."

APPENDIX A: TEACHING EFFECTIVENESS PERSONNEL REVIEW TIMELINES

These dates are approximate and are subject to change.

Candidates are responsible for building a case for reappointment, tenure, and promotion.

Second-Year Reappointment

September 6	Dossier presented to department chair for preliminary comments and recommendations for improvement.
September 20	Submit completed dossier for independent reviews by department Personnel Committee and department chair.
September 31	Personnel Committee evaluation due to department chair.
October 3	Faculty member discusses departmental reviews with chair.
October 10	Completed department narratives forwarded to college

Third-Year and Beyond Reappointment

November 15	Dossier presented to department chair for preliminary comments and recommendations for improvement.
November 29	Submit completed dossier for independent reviews by department Personnel Committee and department chair.

January 19	Personnel Committee evaluation due to department chair.
January 23	Faculty member discusses departmental reviews with chair.
January 30	Completed department narratives forwarded to college.

Tenure and/or Promotion

Preparation of a tenure/promotion dossier typically requires six to nine months of compilation and editing work.

Previous spring	Declare intention to apply for promotion and/or tenure.
Early summer	Meet with department chair about application requirements, dossier format, external review letters.
November 1	Dossier presented to department chair for preliminary comments and recommendations for improvement.
November 15	Submit completed dossier for independent reviews by department Personnel Committee and department chair.
January 5	Personnel Committee evaluation due to department chair.
January 9	Faculty member discusses departmental reviews with chair.
January 16	Completed department narratives forwarded to college.

**APPENDIX B: SCHOLARLY AND CREATIVE ACHIEVEMENT
PERSONNEL DOSSIER CHECKLIST**

1. Consult the Department of Music *Criteria for Tenure and Promotion* and the College of Arts and Sciences *Guidelines for Academic Tenure and Promotion* and *University Handbook* for additional content and format requirements.
2. Data must be cumulative and presented in reverse chronological order, including the year, month, day, and location and must document all three areas of personnel evaluation.
3. All dossiers should clearly separate narrative from support materials, which should be placed in the appendices.
4. Tenured candidates for promotion document activities since last promotion.
5. Consider the aesthetics of your dossier (font selection, layout, etc.) and proofread obsessively.

PRELIMINARY MATERIALS

(R = Required; S = Suggested)

- ⑥ R Curriculum vitae
- ⑥ R Initial letter of appointment (tenure/promotion only)
- ⑥ R Special conditions of appointment spelled out in memoranda of understanding (MOUs). Scholarship occurs in the primary area of appointment unless stipulated in an MOU. (tenure/promotion only)

- ⑥ R All annual reappointment letters—all levels of review. (tenure/promotion only)

TEACHING EFFECTIVENESS

Instructional Responsibilities

- ⑥ R One-page statement of teaching philosophy
- ⑥ R Listing of courses taught at ISU, including independent studies, master's theses supervised, and internships/student teaching arranged and supervised
- ⑥ R Advising data and evaluation

Instructional Development and Materials

- ⑥ R Three- or four-course syllabia
- ⑥ S Description of teaching innovations (new or revised courses, new pedagogies, new teaching materials)
- ⑥ S Summary of teaching development activities
- ⑥ S Student involvement and accomplishments in research/creativity and teaching pedagogy
- ⑥ S Student involvement in professional development

Documentation of Quality of Teaching

- ⑥ R Blank copies of student evaluation forms
- ⑥ R Student evaluation summary scores for all courses
- ⑥ R All student comments (create composite comment sheets, whenever possible; clearly identify pertinent course)
- ⑥ S Letters from current and former students about teaching
- ⑥ S Peer teaching evaluations
- ⑥ S Input from Student Consultation Program

Funding and Awards

- ⑥ S Instructional grants and contracts (pending/funded/unfunded)
- ⑥ S Donations secured in support of teaching
- ⑥ S Teaching awards

SCHOLARLY AND CREATIVE ACHIEVEMENT

- ⑥ R One-page description of research/creative goals, including a clear description of activities relating to the primary area of appointment
- ⑥ R List of research/creative productions—publications, presentations, papers, performances, recordings, and compositions, among others (organized according to caliber of venue, i.e. international, national, regional, state, and local)
- ⑥ R Forthcoming works—performance under contract, articles or books under review, compositions or recordings in progress, etc.
- ⑥ S Research/creative grants and contracts (pending/funded/unfunded)

- ⑥ S Donations secured in support of research/creativity
- ⑥ S Professional development activities

Documentation of Quality of Research/Creativity

- ⑥ S Reviews
- ⑥ S Citations
- ⑥ S Letters from editors, concert organizers, etc.
- ⑥ S Compact discs and tapes

SERVICE ACHIEVEMENT

- ⑥ R One-page description of service goals
- ⑥ R Campus service activities (organized according to university, college, and department and elected vs. appointed)
- ⑥ S Recruitment activities within the department
- ⑥ S Administrative duties within the department
- ⑥ S Professional service activities
- ⑥ S Community service activities in the arts
- ⑥ S Service grants and contracts (pending/funded/unfunded)
- ⑥ S Donations secured in support of service

Documentation of Quality of Service

- ⑥ S Peer assessments
- ⑥ S Student assessments
- ⑥ S Letters
- ⑥ S Awards

**APPENDIX C: SERVICE ACHIEVEMENT
PRE-TENURE FACULTY DEVELOPMENT GOAL POINTS**

While each pre-tenure case is unique, there are common goal points for all faculty members while developing a case for tenure and promotion. The chairperson and personnel committee in the Department of Music will provide individualized guidance through the annual review process.

Minimal standard achievements in the areas of teaching, research/creative activity, and service are listed below for each pre-tenure annual reappointment review:

Year One

Teaching—Design new courses and/or establish studio policies, review curriculum in primary teaching area.

Research—Establish plan for research agenda, begin research, identify potential external funding support.

Creative Activity—Establish plan for creative agenda, seek and arrange future performances, identify potential external funding support.
Service—Appointed to first department committee.

Year Two

Teaching—Establish oneself as an effective teacher, as confirmed by peer reviews and student evaluations.
Research—Submit at least one article for review and at least one conference abstract.
Creative Activity—Give performances off campus.
Service—Increase service to the department.

Year Three

Teaching—Explore innovative pedagogies; expand course offerings.
Research—Have a minimum of two articles in print; apply for external funding in support of research.
Creative Activity—Establish regional reputation through performances; apply for external funding in support of performance projects.
Service—Seek service on campus outside the department.

Year Four

Teaching—Continue to refine teaching style and content.
Research—Bring current research projects to a conclusion, submit articles and paper abstracts for review.
Creative Activity—Seek further regional and national performance opportunities.
Service—Develop service profile on campus outside the department, in the profession, and within the community.

Year Five

Teaching—Continue to refine teaching style and content.
Research—Have a minimum of two additional articles in print; a minimum of one conference presentation.
Creative Activity—Establish national reputation through performances and/or recordings.
Service—Solidify service profile on campus outside the department, in the profession, and within the community.

Year Six

Teaching—Finalize statement of teaching philosophy; develop goals for post-tenure period.
Research—Complete required publication/presentation requirements; develop research goals for post-tenure period.
Creative Activity—Conclude final performances; develop creative activity goals for post-tenure period.

Service—Solidify service profile on campus outside the department, in the profession, and within the community; develop service goals for post-tenure period.

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MEETING OF REGION SIX: INCREASING DEMANDS, DISAPPEARING APPLICANTS: PROBLEMS WITH FACULTY SEARCHES IN MUSIC EDUCATION

INCREASING DEMANDS, DISAPPEARING APPLICANTS: PROBLEMS WITH FACULTY SEARCHES IN MUSIC EDUCATION

ROBERT A. CUTIETTA
University of Southern California

We have been asked to speculate on the reasons for the decreasing applicant pools in music education searches across the country. I would like to propose that we start with a multiple-choice test. The reason there are less applicants for music education faculty positions is that:

- A. Fewer students are getting doctorates.
- B. Existing music education faculty members are less willing to be mobile.
- C. More positions are advertised in music education.
- D. Higher public school salaries make college teaching less attractive.
- E. We are not advertising our faculty positions correctly.

Now one can probably think of more reasons, but I think these sum up some major possibilities. I want to focus on just one of these. But first, some history, followed by the implications of that history, and finally some suggestions for getting bigger and better applicant pools.

Before going further, I would be remiss if I did not thank Dick Colwell at this point. In my opinion Dick has *the* best mind in the entire field of music education, and his e-mail conversations with me on this topic greatly helped me clarify my thoughts. I am not sure he would agree with them, but he was certainly helpful in getting me to my conclusions.

The Golden Age of Music Education Research: 1970-1990

I received my doctorate in the early 1980s, having completed my undergraduate and master's degrees and public school teaching experience during the 1970s. So I am of the generation of Pat Campbell, John Kratus, Sandra Stauffer, Wendy Sims, and Bob Duke. We were the young Turks to the previous generation of Dick Colwell, Cliff Madsen, Terry Kuhn, Bennett Reimer, and David Boyle. During our schooling, we were the first generation of empirical researchers who had the benefit of established research journals as guides. When we were beginning our studies, *The Journal of Research in Music Education* (JRME) was not quite twenty years old and the *Bulletin of the Council for Research in Music Education* was still less than ten years old. For us, these publications were the Bible because we were interested in the scholarly side of research. We were excited to do research and scholarly work. We couldn't wait to begin our next study, article, or book.

By all indications, research in music education came into its own during this time. A look at what passed as "research" in the 1960 shows that the majority of work was more akin to what we would call "action research" or the research of practitioners. Research quality increased phenomenally

in the twenty years between 1970 and 1990. The first *Handbook on Research and Learning in Music Education*, published in 1992,¹ was a culmination of the scholarly progress made in these two decades, and it is truly impressive.

But starting in the 1990s, we saw a shift in the students who were coming into doctoral programs. These students were much more interested in advancing their musical and teaching skills through conducting courses; advanced pedagogy courses (such as advanced levels of Orff); and arranging and composition. Let me make it perfectly clear that these students were (and are) every bit as bright as previous students—so this is not a case of talking about the “good ol’ days”—but they clearly had a different set of interests and priorities than the earlier two “generations” of music education faculty. The result was a deemphasizing of the dissertation process. As you may know, Dick Colwell has read and continues to read every dissertation written in the field of music education. He, perhaps better than anyone, can attest that few dissertations of the 1990s have the scholarly rigor of dissertations of the decades before.

These students graduated and are successful. But unlike earlier times, many are conducting ensembles, teaching private lessons, or engaging in other music-related duties and not necessarily doing major publishing in the research journals of music education. Clearly they see themselves as having a different profile than ours.

I had an epiphany around 1997. I was at a convention where I had a paper accepted to a “Research Poster Session.” No one came except those of us who had posters. We were all of the same “generation”—the only exception was our doctoral students, all of whom we had encouraged (forced?) to be there. Since we were all standing by our own posters, there was no one to view them. So we eventually started taking turns leaving our own stations to see each other’s posters. The contrast between this room, with its uncomfortable deserted atmosphere, and the sounds of the hustle and bustle and music making outside at the rest of the convention made everyone realize something was amiss.

I made the decision on the spot that I would never again submit a paper to a poster session. The whole process had become a dinosaur, a way to get my university to pay for my trip, and it felt hypocritical to be there pretending that anyone beside the others in the room had any interest or respect for what we were doing. Clearly we had lost touch with our profession. Clearly we were making no impact on our field. Even our students had realized that something had changed.

What had changed was that music education students and younger faculty members were thinking of themselves first and foremost as musicians and teachers, not as scholars. They wanted to conduct ensembles, analyze scores, write and arrange music—not write philosophies or conduct t-tests and ANOVAS. They were switching degree programs from Ph.Ds in music education to Doctors of Musical Arts (DMAs) in conducting with minors in music education. They still cared about the field but wanted to make their contribution in a different way. Very rare was the student who had a burning desire to publish an article in *JRME* (except perhaps to please their advisor or get a step up on the job market).

The Implications of This Change

Am I advocating that research in music education as a scholarly pursuit is over or should be discredited? Absolutely not. Instead, I think we have to begin to acknowledge that music education is a multifaceted field that contains both professional and scholarly domains and that we need a balance of faculty to accommodate this.

Let us first examine teaching in the undergraduate degree in music education. The goal of undergraduate music education programs is to develop outstanding young musician/educators. For

their musical development, these students are taught by faculty members who were hired and judged based on their expertise and reputation in their chosen field; that is, performance. Should not these same students be taught in music education by faculty members whose first hiring criteria was expertise and reputation in their field; that is, public school teaching? Should not we seek out the truly outstanding music educators from the field and encourage them to join our faculty for our undergraduate teaching?

Next let us examine the master's degree. In music education, most master's programs are treated (but never publicly acknowledged) as the terminal degree for teachers, much like the master's is regarded as the terminal degree in performance. Rare, very rare, is the master's thesis in music education. While most degrees require some sort of written document, the true master's thesis, approved through a graduate school, is certainly the exception everywhere. In over twenty years of teaching in outstanding graduate programs at several universities, I have only seen one student write a true master's thesis. So here too, is the emphasis on research necessary? The primary goal of most of these programs is to produce more thoughtful, skilled public school teachers who can become leaders in their profession. Might a balance of research and practitioner faculty best accomplish this?

Next we move to the Doctor of Musical Arts (DMA) degree. Here is perhaps the perfect advanced degree for today's music education student. It involves a high degree of scholarship but still maintains the emphasis on the development of musical and teaching skills. It will prepare the student to succeed as a faculty member in most university music programs. But here the problem begins. This student will not match the music education job description and may not apply and, if hired, probably will struggle to get tenure.

Here is where we can truly make a strong statement. So often the DMA is regarded with scorn as a pseudo performance degree. The degree has high musical standards but lower academic standards. It has recently come under great scrutiny by NASM and others. Could we not create a truly unique degree in music education that combines the potential of what is available in the DMA? I know many schools offer the DMA in music education (including my own Thornton School), but almost everywhere they are constructed either as Ph.D. programs in all but name, or as Ph.D. "lights" instead of something truly unique. Here is an opportunity to define the DMA as a truly outstanding degree for the future of music education.

Lastly, we have the Ph.D.; by definition the terminal research degree in music education. This degree should remain for those students who are interested in the scholarly and research domains of music education. Since it is critical that we, as a profession, develop the great thinkers of our profession, we must continue to have Ph.D.s on the faculty. Yet, for the vast majority of teaching in our institutions, this type of background may not be the best-suited preparation for the job.

What Does This Mean to Recruiting Faculty?

First, I think we should start acknowledging the multifaceted nature of music education as both a professional and scholarly field, with the emphasis on the professional. This would greatly change how we recruit and tenure faculty.

In a professional model, we would have different types of faculty. Last year, in the Thornton School, we took our first step toward this by petitioning the university to allow us to use the rank of "clinical faculty" in our film scoring, music industry, and music education programs. Previously, this rank was reserved exclusively for our medical school. This new faculty status allows the hiring of faculty members to be based on their expertise and prominence in their field. In film scoring, we can hire the best film composers regardless of degrees. In music industry, we can hire leaders in the

industry regardless of their degrees. But where it makes a big difference is in music education, where we can now hire the best outstanding public school music teachers as full-time faculty.

In addition to their being hired is their ability to stay on our faculty. We have all seen situations where an outstanding music education faculty member does not make it through tenure because the candidate's time was entirely devoted to teaching and service. This would not happen in a different system. Clinical faculty in music education are evaluated on (1) their teaching; (2) their activity within their field; and (3) their service to the profession.

Naturally, a program that only had clinical faculty members would lack the thoughtful, scholarly, and research-based leadership that all departments should have. Therefore, it would be important to have a balance between clinical and research faculty. However, even in the research faculty, a balance should be striven for. Not all faculty need to be hired on their empirical research. We should look seriously at DMA graduates for music education positions. Further, music education faculty members who are musician/educators should be evaluated on their musical contributions to the school. Most institution's tenure documents already allow for this, but practically, they work against the music educator. For example, the choral music education faculty member may be assigned a choir in the institution. However, the best choirs are assigned to the director of choral activities and probably to his or her graduate students. In a situation such as this, it is not uncommon for graduate conducting students to be assigned better choirs than the music education faculty member. If the faculty member attempts to use that choir's performance for tenure purposes, it is almost certainly doomed to denial. Certainly the performance faculty will see that this faculty member's ensembles are not even as good as those of the graduate students.

Instead, we need to create a profile for music education faculty members that does not depend solely on "publish or perish" and gives them a level playing field with their performance colleagues. This is not easy. This individual has to be accepted both by the scholarly and by the musical communities within your school.

Lastly, we need to be sure to balance the clinical faculty with individuals who are scholar/educators. These Ph.D.s can provide the research and scholarly leadership that all fields need.

So, let's go back to the question I posed at the beginning. The reason there are less applicants for Music Education Faculty Positions is that:

- A. Existing music education faculty members are less willing to be mobile.
- B. More positions are advertised in music education.
- C. Higher public school salaries make college teaching less attractive.
- D. Fewer students are getting doctorates.
- E. We are not advertising our faculty positions correctly.

Clearly I think one answer is "E"—we are not advertising our faculty positions correctly. We are not advertising them correctly because we have not changed our thinking to redefine what we need in a music education faculty.

If we truly created positions that more reflected the profession, I trust we would be swamped with applications. Imagine the many outstanding applications you would receive from a clinical faculty advertisement in strings or a musician/educator in choral music. These are two of the hardest areas to recruit, yet this simple change could greatly increase the applicant pool.

It sounds simple enough, but I am sure you realize the internal politics involved in such a change. Interestingly, I suspect the strongest opposition to such a change would come from the music

education faculty members themselves. But you have to remember that today's leaders are all part of my generation, and we see things very differently.

So perhaps the music education faculty profile we saw emerging in 1970—of researchers/scholars who also teach—was simply a short-lived bubble that has now burst. Yet, we advertise as if it is the main profile we need.

Endnote

¹ Richard Colwell, ed., *Handbook on Research and Learning in Music Education* (New York: Schirmer Books, 1992).

RESPONSE TO ROBERT CUTIETTA AND JIM FORGER

RICHARD D. GREEN
Penn State University

My thanks to Robert Cutietta and James Forger¹ for their illuminating contributions. We have all heard the complaints about the status of the applicant pool in music education: the pool for positions we advertise is often very small, it is often quite shallow, and it sometimes yields few attractive candidates. I've heard some of our colleagues contend that these days the only way to hire good faculty in music education is to poach experienced faculty from other schools of music.

Let me begin my response by citing a few relevant figures. Each year, the pool of new Ph.D. graduates in music education is drawn from the fifty NASM schools that offer doctoral degrees in this field:

- thirty-one of these music schools offer exclusively the Ph.D. in music education (including degrees offered in "curriculum and instruction");
- eight schools offer only the DM or DMA in music education;
- four schools award both the Ph.D. and the DMA in music education;
- three schools offer both the Ph.D. and the D.Ed. in music education;
- and then four schools offer various combinations of the DMA, Ph.D., D.Ed, and Doctor of Music Education.

In short, to respond to Rob's suggestion concerning the practically oriented DM in music education, I will simply observe that among the fifty doctoral-degree-granting institution, twelve schools offer the DMA in music education.

Let us consider a few additional facts derived from HEADS and from the National Center for Education Statistics. The apparent problems with the applicant pools notwithstanding, the total number of doctoral degrees granted in music education each year rose by 22 percent from the academic year 1992-93 to 2002-03; the number grew from seventy-six degrees conferred nationwide in 1992-93 to ninety-three degrees conferred in 2002-03. (I am including among these figures the conferral of Ph.D.s, as well as the DMAs and Ed.D.s in music education—since these are self-reported doctoral degrees to the HEADS services.) By comparison, the number of Ph.D. degrees conferred in musicology declined by 9 percent during the same decade, and the number conferred in music theory increased by 25 percent (from twenty to twenty-five). The total number of doctoral degrees in music conferred in 1992-93 and in 2002-03 rose by just over 41 percent.

As a further comparison, I will observe that during the decade 1992-2002, the number of Ph.D.s granted in the broader field of education remained unchanged, at about 7,000 degrees per year. But, during this same decade, the number of doctoral degrees awarded annually in the visual and performing arts increased by over 26 percent. The most apparent conclusions to be drawn from these data are that the fastest growing doctoral area in music is the DMA degree (41 percent over a decade); the second fastest growing is music theory; and the third is music education (at 22 percent over a decade). So why do we have the impression that there is something wrong here?

Rob suggests five questions in his multiple-choice quiz concerning the reasons why there seem to be fewer applicants these days for music education positions. No doubt members of this audience

¹ [Editor's note] James Forger did not submit a paper to this collection.

could add several more possibilities. Here's one from me. Take a look at a typical job announcement for an entry-level position in music education. The qualifications for several positions that I've read this season sound something like this:

- Ph.D. or ABD in music education;
- minimum of three years' teaching experience in public schools;
- ability to teach graduate courses in primary research areas;
- ability to teach undergraduate vocal or instrumental conducting;
- ability to teach instrumental or vocal techniques;
- ability to teach instrumental or vocal methods;
- ability to teach graduate research methods;
- supervise graduate research;
- maintain an active and productive research agenda;
- supervise and mentor student teachers.

These responsibilities are occasionally augmented by requirements to teach class guitar, to teach Orff-Kodaly-Dalcroze methods, to conduct a choir or jazz band, to teach arranging, or even studio lessons.

Job announcements such as these are based on an assumption that may be inherently incongruous. For we might question whether it is prudent to require of an individual such a broad level of diversity, at least to any degree of professional competence. Can we expect a candidate who has been in the public school system for three to five years to develop a profile as a promising scholar in the short course of Ph.D. studies? Can we expect a person to teach such a broad variety of undergraduate courses and to remain active as a scholar? Can we expect a person to do all of these things and to earn tenure within six years?

Rob's conclusion that we are not advertising our faculty position correctly may very well be part of the problem. We do have to ask ourselves why the type of broad job announcement that I have described does not yield a larger number of applicants, particularly in the face of the slightly increased number of doctoral degrees awarded each year in music education.

Furthermore, it may be wise to consider dividing our music education faculty into clinical track faculty, who teach undergraduate courses, and graduate faculty, who are expected to remain productive as scholars. But, as Jim points out, we are not likely to increase the breadth of applicants in either the clinical or the tenure tracks without increasing the base salaries. Moreover, the division by clinical track versus tenure track, or undergraduate responsibilities versus graduate responsibilities, will not address the quality of the average applicant pool, at least not initially.

Rob speaks of the declining standards of research in music education, that is, that recent dissertations do not measure up to the quality of those written before the 1990s. I prefer not to utter an opinion on this sensitive topic. But let's ponder the possible causes of this problem, assuming it were true. Let me cite here what I call the syndrome of the "invisible necessity." The syndrome is most evident in some DMA programs. Students intensively study performance in their undergraduate and master's programs, but are told in the DMA studies that it is important for them to write a sophisticated DM thesis—it having been obvious that scholarship was one of the necessities of the degree, even though it had been invisible in their education up to that point.

Similarly, can we reasonable expect sophisticated research dissertations from our Ph.D. students in music education without equally sophisticated research preparation and experience during their master's programs? Some, perhaps even most, master's programs succeed in this; but some do not because they are intended as enrichment for public school teachers.

At last year's Region Six meeting, when it was suggested that we devote a session to the problems of faculty recruitment in music education, there was broad agreement that the issue was troublesome and that it should be studied. I'm sure my two colleagues here this afternoon would agree that this session alone will not solve anything, nor, for that matter, have we yet had time to comprehensively define the problem. At many of our universities, more than 50 percent of our undergraduate music majors are in music education. The problems we have briefly discussed this afternoon affect not only the discipline of music education at the doctoral level, they also affect our undergraduate music education students, and, ultimately, music study in public schools. I'm thankful that Region Six has tackled this issue and hope that we can persist in leading the way in the important work that lies ahead.

MEETING OF REGION SEVEN: ESTABLISHING AND MAINTAINING EXCHANGE PROGRAMS IN MUSIC WITH PUERTO RICO AND LATIN AMERICA

LATIN AMERICAN MUSIC IN THE UNITED STATES TODAY

PETER J. SCHOENBACH

State University of New York at Fredonia

Any examination of the relationship between music in Latin American and music in the United States should include an update of the current state of the study and performance of Latin American music in U.S. colleges and universities. Courses, or even units within courses, that focus on Latin America have not been offered for long by U.S. colleges and universities. Interest in them came about from several different directions at once. The earliest considerations date back to the period of "good neighbors" of the 1930s and 1940s, as we began to appreciate the strategic value of that region, and trade and exchange began to become less than simple exploitation. Such initiatives as the tour of the United States Youth Orchestra under the baton of Leopold Stokowski (in which my father participated) in 1940, and the book *Music of Latin America* (1945) by Nicolas Slonimsky¹ paved the way.

As an outgrowth of his pioneer work on American music, the teaching and publications of the great Gilbert Chase at Tulane University created the first generation of serious U.S.-trained scholars who, in turn, were to provide the underpinning for modern Latin American music studies in our country. These teacher/researchers include the Brazilian born Gerard Behague and the inimitable Robert Stevenson, whose research in early Latin American music established the standard for those dedicated to the field today. We are fortunate that both of these masters are still active in the field, and I will fill in details of their current activities later.²

The academic homes for these studies, both as courses and ensembles, vary somewhat according to the institutions, their view of the primary mission, and to some extent the region of the United States in which they are located. In this presentation, I will endeavor to outline these factors and to give a broad, albeit not exhaustive, treatment of Latin American music in the curriculum of U.S. colleges and universities today.

The most common and natural base of the discipline is through the field of ethnomusicology, a relatively new field in which historical musicology and anthropology join forces. The growing interest in world music was reinforced by NASM's adoption of the standard urging and even requiring students majoring in music to become familiar with other musics. In addition, university general education guidelines have come to include knowledge of non-European cultures, as is the case of my institution, SUNY Fredonia, and the whole State University of New York system. My own educational experience bears out the perspective that by the 1960s an increasing number of students were entering programs that emphasize such studies. I enrolled in the Institute of Latin American Studies at Columbia University on graduating from college in 1962. There we were presented with a broad array of courses in many disciplines so that we could come to understand the region's culture.

This concept of music/culture is at the heart of the ethnomusicological approach to understanding each of the many distinct groups that make up such a study of the region. A recent survey through the Society of Ethnomusicology revealed at least thirty institutions that offer Latin

American music on an ongoing basis. These range in size from doctoral programs associated with large research institutes such as those of the University of Texas-Austin, the home of Gerard Behague, and Indiana University-Bloomington on the one hand, to small liberal arts colleges and even a few community colleges, on the other. Often the faculty members involved are full-time professors in the school of music, usually in the musicology department. But important supplements in the larger programs are the applied teachers who direct ensembles in which the music is performed.

In addition to making the distinction between courses and ensembles in which students have different experiences in getting to know this repertoire, I would also point out that the music studied varies greatly. The bulk of current study focuses on what could be described as folk music, as contrasted with concert music, or popular music. In some institutions, such as San Diego State, at which Kevin Delgado is the senior Latin American ethnomusicologist, there was a marriage between music and dance, as seen in adjunct Heidi Feldman's work. She concentrated on Afro-Peruvian sources such as those seen in dance troupe *Peru Negro* that explores the repertoire through this performance ensemble.

There are not many texts available for use by the specialist, and at the moment the overwhelming choice is John Schechter's *Music in Latin American Culture: Regional Traditions*,³ which I employ in my undergraduate class for majors and non-majors. There are no prerequisites for my class, and I limit the number of majors, for whom the course fulfills both a major requirement in music history (the elective part), and a nonwestern culture requirement in our college core curriculum. Knowledge of Spanish and Portuguese is not necessary (although certainly desirable) and would be helpful for research on the required paper. The CD that accompanies the book covers each of the cultures we visit, but it certainly leaves the way open for additional listening both in and out of class, as well as occasional videos. Every semester I invite guests from the university, such as the outstanding guitarists in our program (who all study many Latin American composers), as well as such visitors as the interesting Brazilian composer percussionist Ney Rosauero, who was on campus this fall.

The study of Latin American concert music would seem to invite the use of Behague's excellent book, *Music of Latin America* (Prentice-Hall History of Music Series),⁴ but it is out of print, and somewhat out of date. It still could be placed on reserve for reference and supplemented with articles and other texts in Spanish for students who can read that language. Latin American music is also often included as a unit in world music courses, as is the case at my own institution. In that case, one could use such books as *Music of the World*, edited by Jeff Titon, a popular text with good listening examples, or the University of Illinois's emeritus Bruno Nettle and his *Excursions in World Music*.⁵ Behague teaches a survey at the undergraduate level at the University of Texas-Austin, moving from region to region (Brazil and Argentina; Mexico, Central America, and the Caribbean; etc.), with two-thirds of the semester devoted to folk, traditional, and pop and the other third to art music. The University of Texas has a number of ensembles open to all students in the university including mariachi, Brazilian Music Ensemble, and Afro-Caribbean. At the graduate level, Behague has

seminars on specific topics such as Latin American musicology/ethnomusicology (a comprehensive penetration of the major writings of both fields); Music and Ritual (in which many examples of music in ritual and religious context are dealt with), and special seminars on art-music composers and trends (for example, Musical Nationalism in the works of Chavez, Revueltas, Villa-Lobos, Ginastera and others; experimentalism in Latin American contemporary composition, etc.).⁶

He defines *Survey* "in terms of exemplification and illustration of the major folk song and dance genres, and of the major compositional currents at various periods of art-music history. *Musicological*

means an all-inclusive approach to the music-making phenomenon, that is, relating the music products to their contextual dimensions and socio-cultural meanings whenever possible and appropriate."⁷

In addition to the courses and ensembles, Behague edits the all-important *Latin American Music Review*, which since 1980 has taken its place as one of the world's foremost publications on the subject. Also affiliated with the Lozano Long Institute of Latin American Studies at the University of Texas is the Latin American Network Information Center, both of which provide support for the program in Latin American music.

Indiana University not only has the Latin American Music Center, directed by Carmen Tellez, it also offers courses in Latin American Popular Music with Ricardo Lorenz, a graduate seminar in Latin American Arts Music with Luis Fernando Lopes, and the Latin American Popular Music Ensemble that explores various genres with Lorenz and numerous guest directors.

Another major program in the United States is clearly that of Florida State University under the leadership of Dale Olsen, director of the Center of the Music of the Americas, who has done research on Chile where he was in the Peace Corps, playing principal flute with the Chilean Philharmonic Orchestra. He did research on a number of cultures including the Warao Indians of the Venezuelan lowlands. He is one of the editors of the *Garland Encyclopedia of World Music* of which Volume 2 is on Latin American Music, and can be used as a text on the subject, complete with CD.⁸

In preparing this study, I consulted with John Schechter, and in his opinion the top Latin American music programs also include the University of Colorado-Boulder, where Brenda Romero focuses on the music of Mexico and Northern New Mexico and Southern Colorado as it blends in with Native American music. This approach seems to be typical of the programs of the Southwest. The University of Arizona has a Mexican music expert in Richard Obregon, and Arizona State's Peter Garcia is an ethnomusicologist in the Chicana and Chicano Studies Department. Richard Haefer and Ted Soliz are ethnomusicologists there and offer steel drums and mariachi ensembles.

Other strong programs exist at the University of Illinois-Champaign-Urbana under Tom Turino, who did field work in Andean Peru; at Tulane University with Javier Leon, who covers a number of areas in Latin America; and at the University of Iowa with T. M. Scruggs, a Central American music specialist. The Catholic University of America has a Latin American Music Center for Graduate Studies headed by Grayson Flagstaff, with the services of senior scholars such as the afore-mentioned Stevenson, whose career was largely spent at UCLA, and Director Emerita Emma Garmendia.

The University of California at Los Angeles is a longtime leader in the development of ethnomusicology in the United States. Steve Loza is the senior scholar in Latin American music there and has contributed strongly as a teacher and through his two books, *Barrio Rhythm: Mexican American Music in Los Angeles* and *Tito Puente and the Making of Latin America*, both with the University of Illinois Press.⁹ After this survey of academic programs, it should also be pointed out that there are a number of performing organizations dedicated to the music of the Southern Hemisphere, three of which are based in New York City: The Americas Vocal Ensemble directed by Nelly Vuksic, Max Lipschitz's North-South Consonance, Woodwind Quintet of the Americas. Also the Cuarteto Latinoamericano is in residence at Catholic University in Washington, D.C.. These organizations are dedicated to the propagation of the music of our southern neighbors. The Pan-American Union has for many years sponsored festivals in Washington, first under the leadership of Guillermo Espinosa, and it continues to present an annual festival of the music of the Americas, as does the University of Miami.

As you can see, the still-developing panorama I have outlined is encouraging. In view of the growth of the Hispanic population of the United States, increased trade and communication with the

region, and training of ethnomusicologists with expertise in the field, we see the need for support of these activities.

We hope that experts will continue to be produced by the strong graduate programs and that places will be found for them on music faculties, either in musicology, and/or in conjunction with Latin American institutes where the institution's mission permits it.

Endnotes

¹ Nicolas Slonimsky, *Music of Latin America* (New York: Da Capo Press, 1972).

² As this article goes to press, I was informed of the death of Gerard Behague from lung cancer. I should like to dedicate this update on the state of Latin American music in the United States to this great friend, colleague, and scholar.

³ John Schechter, *Music in Latin American Culture: Regional Traditions* (New York: Shirmer Books, 1999).

⁴ Gerard Behague, *Music of Latin America*, Prentice-Hall History of Music Series (Englewood Heights, New Jersey: Prentice-Hall, 1979); and Bruno Nettl, *Excursions in World Music* (Upper Saddle River, New Jersey: Prentice-Hall, 1997).

⁵ Jeff Todd Titon, *Worlds of Music* (New York, Shirmer Books, 2002); and Nettl, note 4 above.

⁶ E-mail to the author on November 15, 2004.

⁷ Ibid.

⁸ Dale A. Olsen and Daniel Sheehy, co-editors, *Garland Encyclopedia of Music*, Vol. 2 (New York: Routledge, 2000).

⁹ Steve Loza, *Barrio Rhythm: Mexican American Music in Los Angeles* (Urbana: University of Illinois, 1993); and Steve Loza, *Tito Puente and the Making of Latin America* (Urbana: University of Illinois, 1999).

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

THE MANCHESTER GRAND HYATT HOTEL
SAN DIEGO, CALIFORNIA

First General Session
Sunday, November 21, 2004

President Karen Wolff called the Eightieth Anniversary Meeting to order at 3:15 p.m. and welcomed those assembled. She introduced Craig Johnson of Otterbein College who led the membership in singing, and James Rauscher of Amarillo College who accompanied the National Anthem and the Thanksgiving Hymn arranged by Roy Johnson.

President Wolff then introduced distinguished guests, who included honorary members Joyce Bolden, Robert Fink, Robert Thayer, and Robert Werner. She also recognized David Tomatz and William Hipp, past Presidents of NASM. Other guests introduced included Robby Gunstream from the College Music Society and Gary Ingle from Music Teachers National Association. Those members retiring from positions were asked to stand for applause as were those attending the NASM Annual Meeting for the first time. Finally, President Wolff introduced those seated on the podium, as follows:

Daniel Sher, Vice President
David Woods, Treasurer
Jo Ann Domb, Secretary
Don Gibson, Chair, Commission on Accreditation
Jon Piersol, Associate Chair, Commission on Accreditation
Ulrike Brinksmeier, Chair, Committee on Ethics
Sister Catherine Hendel, B.V.M., Chair, Nominating Committee
Eric Unruh, Chair, Commission on Community/Junior College Accreditation
Michael Yaffe, Chair, Commission on Non-Degree Granting Accreditation
Rineke Smilde, European member, Working Group for Music Study, Mobility,
And Accountability Project
Craig Johnson, Song Leader
Samuel Hope, Executive Director

President Wolff announced that three members would receive Honorary Membership for their long and distinguished service to NASM: Lynn Asper, Don Gibson, and David Tomatz. President Wolff then called on the Chairs from the three accrediting Commissions for their reports. Michael Yaffe, Eric Unruh, and Don Gibson reported on the actions of their respective Commissions during the past week and announced that the full report of Commission actions would be available online. (The reports of the Commissions appear separately in these *Proceedings*.) Representatives of newly accredited institutions were asked to stand: Wilmington Music School, Bucks County Community College, Snow College, Cedarville University, and Clarion University of Pennsylvania. Those granted Associate Membership were Claflin University, Colorado Christian University, Dickinson State University, and North Greenville College.

President Wolff introduced Rineke Smilde to bring greetings from the European Association of Conservatories. She stated that the AEC greatly values its relationship with NASM, and changed its future meeting times so that members from each organization could attend the other's meeting. She expressed the hope

that continued work together will lead to a better world. She expressed appreciation for the Music Study, Mobility, and Accountability Project in which AEC and NASM had participated. She and David Tomatz, both members of the Working Group for the Project, then presented the completed work to President Wolff and the NASM membership in the form of an extensive web site.

Treasurer David Woods was recognized and gave the Treasurer's Report for 2003-2004. He reported that the financial status of NASM is excellent with total net assets in the amount of \$2,869,746. A motion by Mr. Woods to accept the Treasurer's Report was seconded by Edwin Williams. The motion was passed. Mr. Woods thanked the membership for the opportunity to serve two terms as Treasurer of the organization.

Ulrike Brinksmeier was recognized to give the Report of the Committee on Ethics. Ms. Brinksmeier stated that no formal complaints had been brought before the Committee on Ethics during the 2003-2004 academic year. She reminded the NASM representatives of their responsibilities to make their faculties and staff aware of all provisions of NASM's Code of Ethics. (Her complete remarks appear separately in these *Proceedings*.)

President Wolff called on Executive Director Samuel Hope who made several logistical announcements and introduced the NASM staff. Those present in San Diego were Catharine Clarke, Administrative Assistant to the Executive Director; Cameron Hooson, Accreditation Coordinator; Nadine Flint, Financial Associate; Chira Kirkland, Meeting Specialist; and Karen Moynahan, Associate Director. Next, Mr. Hope thanked and introduced representatives of organizations providing events for the membership: Ron Probst with Wenger Corporation providing Sunday morning's Continental Breakfast, Sally Coveleskie with Steinway & Sons providing the Sunday evening reception, and James Scott, President, and Don Gibson, Executive Director, of Pi Kappa Lambda providing Monday morning's Continental Breakfast. Mr. Hope then requested that all members fill out the form indicating ideas for future meetings, and encouraged the members to attend the Open Hearings.

Next, Mr. Hope directed Members' attention to the proposed NASM *Handbook* changes. He noted that there had been two comment periods, and the Board of Directors had recommended these changes to the Membership. A motion by Ben King and seconded by Mary Ellen Poole to approve the proposed *Handbook* changes was passed.

Sister Catherine Hendel, B.V.M., was called upon to introduce the candidates for offices in the Association. Candidates for the positions of Treasurer; Commission on Non-Degree-Granting Accreditation Member; Commission on Community/Junior College Accreditation Member; Commission on Accreditation Chair, Associate Chair, and Members; Nominating Committee Members; and Committee on Ethics Member were asked to stand as they were introduced. Sr. Catherine announced that the Board of Directors had elected three NASM members to the Nominating Committee: John Deal, Chair, Toni-Marie Montgomery, and Kay Hoke. Noting that voting would take place the following day and that representatives must be present to vote, Sr. Catherine issued a final call for write-in nominations, which would take twenty-nine signatures to be placed on the ballot.

President Wolff began her report with a comment about the bright colors brought by the women who have entered the organization. She quoted from the 190 BC *Book of Wisdom*, "Consort not with women, lest be taken in by their snares." She stated that we would have no snares, that we are one organization. She spoke of our common roots with Europe, but of the diverse population in America now. By 2025, only half the population will be white. Vernacular music is the curriculum of this country: jazz, music theatre, etc. Technology has become a musical instrument. Our job is to give students many choices and help them to make good choices. Our students must develop a broad range of repertoire. NASM has respect for differences and must help the field maintain creativeness. With three formats for reporting, each institution has the opportunity to choose what is best for them as each focuses on analysis. All reporting is based on the same information whether using the Standard, Portfolio, or Strategic Analysis format. The NASM office staff is ready to give assistance. Giving our students more choices is the future. We must develop persuasive skills as well as skill as performers, teachers, and scholars. We must keep alive the magical relationship between master and student and let no one tell us that music study is irrelevant. (Her complete text appears separately in the *Proceedings*.)

The session was recessed at 4:15 p.m.

**Second General Session
Monday, November 22, 2004**

President Wolff called the session to order at 11:15 a.m. She introduced guests at the Annual Meeting, including the following officers of music fraternities: from Delta Omicron, Jonny H. Ramsey; from Mu Phi Epsilon, Frances Irwin; from Phi Mu Alpha Sinfonia, Richard Crosby; and from Sigma Alpha Iota, Ginny Johnson.

Samuel Hope was called to the podium to give the Executive Director's Report. He again requested members to submit the questionnaires indicating ideas for future meetings, mentioned social events, and reminded members of methods for checkout in light of 1350 rooms being vacated on Tuesday morning. He called attention to his written report to be found in the Annual Meeting packet. In his oral report, he stated that over the past 80 years, NASM has grown larger and stronger and that in 2003-2004, \$1.4 billion dollars were spent in music schools across the country. He spoke of the magic signified by all the work in music—work that has transformed people. NASM has worked for 80 years to develop and use standards that reflect consensus of the membership. We must recognize and value the autonomy and freedom of American higher education that we are privileged to enjoy, as well as the private-sector accreditation system. (The complete written and oral reports of the Executive Director appear separately in the *Proceedings*.)

President Wolff recognized Sister Catherine Hendel, Chair of the Nominating Committee, who once again introduced candidates for national office and conducted the election. Ballots were distributed to member institutional representatives and collected for counting by members of the Nominating Committee and the NASM staff. She expressed thanks to her "e-colleagues" (Judith Delzell, C. Brad Foley, Marie Miller, and Diane Roscetti) for their work on the Committee.

Finally, President Wolff introduced the guest speaker, Sir John Tusa; Managing Director of London's Barbican Centre, who has written several books such as *On Creativity*, *Art Matters*, and *A World in Your Ear*. He described himself as a musical amateur who never missed a concert for which he had season tickets during all his years as a journalist. He described the Barbican Centre in the heart of London with a 2,000 seat concert hall, two theatres, two art galleries, three cinemas, and three restaurants with a revenue of 40 million dollars, 1/3 from box office receipts and 2/3 from the city of London. He gave an entertaining yet thought-provoking talk about keeping the past in the present and the future. Today's attraction to the immediate is very strong. Students find it difficult to deal with the past and seek easily accessible, but often not credible information on the web. Authority means nothing and hierarchy is a bad word. We will lose if we turn our backs on the past. Continual evolution works better than rejection of all that has come before. Increasing choices, but always stretching back to deep roots, is important. He gave several examples of contemporary composers who are or are not linked to the past. He challenged performers to use the past to interpret the present. He challenged the membership to answer the question of how closely related each of our institutions is to its past. Deep roots produce a greater likelihood for success.

President Wolff expressed her appreciation to Sir John for his timely remarks. The session was recessed at 12:25 p.m.

**Third General Session
Tuesday, November 23, 2004**

President Wolff called the session to order at 9:15 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 NASM meetings. They also included program titles, presenters at afternoon regional sessions and numbers in attendance. Regional chairs or representatives reporting included: Region 1, Robert Cutietta; Region 2, James Brague; Region 3, John Miller; Region 4, Cathy Albergo; Region 5, Linda Ferguson; Region 6, Terry Ewell; Region 7, John Deal; Region 8, Mary Dave Blackman; and Region 9, A.C. 'Buddy' Himes.

President Wolff expressed personal thanks to those leaving NASM offices: Don Gibson, Chair, Commission on Accreditation; Jon Piersol, Associate Chair, Commission on Accreditation; Richard Brooks, Commission on Non-Degree-Granting Accreditation; Charles Boyer, Commission on Accreditation; Mark Wait, Commission on Accreditation; Ulrike Brinksmeier, Chair, Committee on Ethics; Sister Catherine Hendel, B.V.M., Chair, Nominating Committee; Judith Delzell, Brad Foley, Marie Miller, and Diane Roscetti, members of the Nominating Committee; Robert Cutietta, Chair, Region 1; James Murphy, Chair, Region 2; John Deal, Chair, Region 7; "Buddy" Himes, Chair, Region 9; and David Woods, Treasurer of the Association.

The newly elected NASM officers for 2005 were announced as follows:

Treasurer	Mellasenah Morris, Ohio State University
Commission on Non-Degree-Granting Accreditation	Robert Capanna, Settlement Music School
Commission on Community/Junior College Accreditation	William Meckley, Schenectady County Community College
Commission on Accreditation Chair	James Scott, University of North Texas
Associate Chair	Charlotte Collins, Shenandoah University
Baccalaureate Category	John Miller, North Dakota State University
Master's Category	Cynthia Uitermarkt, Moody Bible Institute
Doctorate Category	Edward Kvet, Loyola University
At-Large Category	Ronald Ross, Louisiana State University
Nominating Committee	Wayne Bailey, Arizona State University
Board-Elected Chair	Steven Block, University of New Mexico
Board-Elected Members	Paul Hunt, Kansas State University
	John Deal, University of North Carolina-Greensboro
	Toni-Marie Montgomery, Northwestern University
	Kay Hoke, Brevard College

It was announced that copies of *The Creative Campus*, Report of the 104th American Assembly on March 11-13, 2004, discussed in Robert Freeman's "New Dimension" session, was available at the door.

There being no new business, President Wolff declared the Third Plenary Session of the Eightieth Annual Meeting of NASM adjourned at 9:35 a.m.

Respectfully submitted,
Jo Ann Domb
Secretary

REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

NASM celebrates its eightieth anniversary during 2004-2005. 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 completed the final year of reviews using the accreditation review procedures established in August 1998. NASM reviews and amends its procedures every five years. The revised procedures include more options for self-study and encourage the use of materials, statistics, and other information normally maintained by institutions. Each option provides a different way of achieving the same accreditation purpose. The 2003 *Procedures for Institutional Membership* provide greater flexibility and efficiency and facilitate the use of technology. The goal is to focus self-study, to the greatest extent possible, on local analysis, projection, and planning.

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.

In September 2004, NASM initiated a multiyear comprehensive review of its standards and guidelines for accredited institutional membership. The first phase of this review focuses on standards for graduate studies in music. In November 2004, the association is also looking at standards for the professional undergraduate degree in music education.

National 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 for its work 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 to pursue each of these goals and, from time to time, it addresses one of them in a particular way as ideas and conditions develop. 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 a different perspective,

there remains a general commitment to maintaining a strong accreditation system in the United States, and to monitoring and encouraging productive accreditation developments in the world as a whole.

The federal Higher Education Act is now being reauthorized, and NASM has joined others in working for a positive result. Our particular focus is the accreditation section of that legislation. As is often the case, legislators and agency officials are trying to create a crisis as a rationale for more federal control. Themes in the crisis message are costs, transfer of credit, and accountability as public disclosure. 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. All accreditors and the higher education community as a whole appear to have a significant challenge. NASM joined with many other higher education organizations to oppose HR4283. This bill will not move to legislative consideration; however, ideas in it will return in other legislative proposals. There is much to do to preserve the freedom of our accreditation and higher education systems.

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.

As we say every year, 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 also to explain the functions behind them. For example, NASM's recommended curricular percentages are not arbitrary. Instead, they represent the best judgment of the profession as a whole about the time on task required to achieve the competencies necessary for practice in the particular specialization. The same is true for standards about facilities and all other matters. Everything is related to student learning and artistic development.

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

Arts and Arts Education Policy

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, the 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 non-itemizers 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 that negotiates performing rights licenses with ASCAP, BMI, and SESAC on behalf of higher education. Negotiations for renewal of these licenses are complete with the exception of SESAC. 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 in both higher education and the creative community. The committee is led by the American Council on Education. 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 the preparation and delivery of content for the annual meeting. A large number of individuals work each year to produce outstanding sessions. In 2004, major time periods are devoted to limitations of tenure; the institutionalization of American music studies; critical issues in music education; nurturing music education students and graduates; recruitment and admissions for new music executives; current issues in recruitment and admissions; the impact of Internet 2; the changing face of career development, outreach, and service learning; a roundtable for small music units; the pedagogy of sacred music in the twenty-first century; and new dimensions—(1) developing a positive future for music education; (2) curricular questions for a new century; and (3) health, schools, curricula, services.

In addition, a briefing will be held on the completion of the Music Study, Mobility, and Accountability project. Premeeting sessions include a seminar for experienced music executives; a workshop on new NASM self-study formats; 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. 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. NASM President Karen Wolff and Vice President Dan Sher are the music trustees of the council. CAAA sponsors the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS), which reviews arts-focused schools at the K–12 level. This undertaking connects K–12 and higher education efforts. Three schools have been reviewed under the new ACCPAS procedures: Old Town School of Folk Music, South Carolina Governors School for the Arts and Humanities, and Wilmington Music School. All three have music programs. Michael Yaffe, chair of the NASM Commission on Non-Degree-Granting Accreditation, is the chair of ACCPAS.

Robert Blocker, past chair of ACCPAS, is a consultant, along with Kathy Tosolini of the Boston Public Schools. Mark Wait is the music appointee to ACCPAS.

CAAA is engaged with the European League of Institutes of the Arts (ELIA) and, through NASM, with 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 continues to produce 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 engaged in a project sponsored by the Fund for Improvement of Postsecondary Education (FIPSE-US) and the European Union. 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 almost complete. The result is a Web site (<http://msma.arts-accredit.org>) that will enhance abilities to promote student and faculty exchange and greater understanding of specific goals for professional education in U.S. and European institutions. A briefing about the results of this project will be conducted at the 2004 NASM annual meeting.

The Higher Education Arts Data Services (HEADS) project was placed online early in 2004. The basic operational features of the new electronic version are expected to be the platform for additional capabilities and services. These will be added as time and financial resources permit. NASM's Web site—<http://nasm.arts-accredit.org>—is rich with information. The revised Web site, launched in November 2003, is easier for potential students and their parents to use. It provides members with greater online access to NASM information and publications. The staff will continue to refine the Web site in order to create an ever-improving resource for members.

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 corps of volunteers is joined by a dedicated and capable staff. Karen P. Moynahan, Chira Kirkland, Nadine Flint, Willa Shaffer, Jan Timpano, Kimberly Maggi, Jenny Kuhlmann, Cameron Hooson, Catharine Clarke, and Joyce Raines continue to enhance NASM's reputation for effective administration of its responsibilities. The staff deeply appreciates the support, cooperation, and assistance of NASM members.

The primary purpose of the National Office is to operate the association under rules and policies established by the membership, the Board, and the 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 telling you 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.

Respectfully submitted,
Samuel Hope
Executive Director

ORAL REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

Over the eighty years of NASM's existence, the association has become larger, stronger, and richer in service and sheer magnitude of spirit. NASM's work keeps growing. Its members keep building up music in hundreds of ways throughout this nation and the world.

Let me put some numbers before you. In 2003-2004, the total operating budget of all NASM member institutions was approximately 1.4 billion dollars. The total renovations budget for the 188 institutions so engaged was around 41 million, and the total new construction budget for 28 institutions was some 252 million.

Though interesting, these numbers tell virtually nothing about what is actually being accomplished. They tell us little about the fundamental work of music that occupies students, faculties, and administrators hour by hour. They tell us little about the meaning of what is being done. They cannot express the power of something as simple as a C major chord, whether played by the Cleveland Orchestra, sung by an elementary school choir, or struck quietly on a magnificent piano. There is little magic in these numbers themselves, but there is magic behind how these numbers came to be what they are. There is magic in what they signify.

This seemingly supernatural power over natural forces and conditions comes not from incantations but from over eight decades of work by our predecessors and ourselves. What can we say about this work that shows it the respect that it deserves? Perhaps we can start with attitude. Many years ago, the English critic John Ruskin described the difference between working because of what one gets for it and working because of what one becomes by it. In my experience, the people of NASM have always worked because of what they became through their efforts, not because of what their efforts gave them in terms of money and prestige. And thus, NASM has done the same thing. It has labored incessantly because of what it became when it focused on the work of music, and not on what it got in glory and power. It became influential because it constantly filled its work with the most substance and meaning it could find. Year by year, it plowed every resource it could gather into serving music by serving its members and anyone who asked for help. Its member institutions also plowed every resource into serving music. Each day, decade by decade this daily work continued. The composite result is magic and the ever-increasing capacity to make the magic that is music continuously.

As we proceed, we dare not forget three basic truths. First, the work of music includes the many specializations familiar to us all: composition, performance, scholarship, teaching, and so forth. But the work of music includes much more. It includes both connecting the work of these specializations and creating the best possible conditions for musical endeavor. For executives, the need to create the best conditions requires no further explanation. You know that this work both includes and extends beyond your own institution.

The second truth is that the best possible contextual conditions for musical endeavor are usually obtained by some sort of group effort. Money alone is not enough. All the institutions represented here support each other in many nonfinancial ways. Our work individually and collectively supports the work of others in music. This fact leads to an inevitable conclusion that musical citizenship is important. For eighty years, NASM has been a place where schools and their leaders practiced their musical citizenship, where they undertook particular responsibilities for the good of the whole field.

The third truth is there are many sources of strength in fields and organizations, but two of the most important are the capacity to see and understand potential vulnerabilities; and the capability, the

will, and the patience to bypass, deflect, or confront evolving conditions before they become serious problems. Little is more dangerous than an unrecognized concentration of risk.

Let us apply these three truths to two issues: the NASM standards review and the future of freedom in American higher education. Over the next four years, there will be a comprehensive review of the standards that reflect the consensus of the NASM membership.

With regard to our three truths, the NASM standards reflect the work of music, including the specializations, the operational and contextual necessities, and the relationship between the two. The standards are developed and set through participation. The exercise of musical citizenship produces the standards. And functionally, the standards protect as much as they guide and define. Remember that the standards are not just for highly educated musicians; they are also for those whose decisions can affect our work who have no musical education and sometimes no interest in or understanding of music study. Many times each year, the NASM standards protect individuals and institutions against developing concentrations of risk. As we revise our texts, we must keep all these functions in mind.

Freedom is a precious thing. We Americans take for granted how much of it we enjoy. But freedom has a practical utility as well. When we have it, most of our time can be focused on the work we do in our specializations and for our content. The ability to focus without constant interruption or interference enables productivity. Productivity enables constant growth in breadth and depth and supports conditions that nurture excellence. Most of us would agree that the great achievements of higher education in the United States are due in significant part to the freedom and autonomy higher education has enjoyed.

But a community preserves freedom to the extent that each member is concerned about preserving freedom for every other member. This principle produces one reason why the NASM standards establish a framework of essential thresholds within which institutions exercise their freedom to create their own programs. But this principle extends far beyond the operational philosophies of this association. Caring about other people's freedom has been reflected in many legal and other operational structures associated with education. So, what risks may be concentrating with respect to this principle?

Reauthorization of the federal Higher Education Act will be starting again as the new Congress convenes in January. Briefly stated, the private-sector accreditation system and its statutory relationship with the federal government is one of the foundation policies supporting the freedom of higher education in the United States. If the freedom of accreditation organizations is diminished through this relationship, the freedom of institutions and programs will be diminished. We have seen proposals that would authorize federal involvement in educational decisions in ways never before permitted by law, that would create more bureaucratic interference and reduce freedom. These proposals, if enacted, would be corrosively destructive to productivity.

As we and others in higher education work to address such challenges, let us hear historian Edward Gibbon:

In the end, more than freedom, they wanted security. They wanted a comfortable life, and they lost it all—security, comfort, and freedom. When the Athenians finally wanted not to give to society but for society to give to them,

If we wish to preserve our institutional freedom, our curricular freedom, our evaluation freedom to the extent we have them today, we are going to have to shoulder our responsibilities to work together harder than ever.

We can learn from our past:

- by continuing to work remembering the truth that music is bigger than ourselves or our institutions;
- by balancing stewardship and leadership;
- by using our creativity to preserve and advance civilization;
- by continuing to support each other in the causes of freedom and excellence; and
- by continuing to see the wisdom to do what is right and good.

We can move into the future with confidence. The magic in music and the magic in great manifestations of the human spirit associated with music remain both our inspiration and our responsibility. Let us serve and lead so that we and our colleagues and students may go forward carrying the honor of our great calling to nurture and build music in this time.

REPORTS OF THE REGIONS

Meeting of Region One

The annual meeting of Region One convened on Sunday, November 21, 2004, at 8:15 A.M. Region One held both a business meeting and a session that explored using Internet 2 for performance opportunities between schools.

In the business meeting, elections were held and the following were elected:

Chair: Robert Wetzel, University of Utah
Vice Chair: Jack Foote, California State University, Sacramento
Secretary: Greg Fant, New Mexico State University.

The balance of the meeting was spent welcoming new administrators from Region One and discussing topics of import to the members.

Respectfully submitted,
Robert Cutietta
University of Southern California

Meeting of Region Two

The Region Two business meeting was called to order on Sunday, November 21, 2004, at 8:15 A.M. by Chair James Murphy, University of Idaho, with fourteen members in attendance. All attending executives were introduced and new executives were welcomed.

Announcements regarding upcoming events included the 2005 meeting in Boston and the 2006 meeting in Chicago.

The open hearings this year should be of special interest because of the sweeping changes that are being suggested in the following areas:

NASM standards for undergraduate music education programs
NASM standards for graduate degrees
Curricula combining studies in music and business

All were urged to attend and comment.

Items to go back to the board were discussed:

- Is there a reciprocal agreement amongst the schools in the Midwest concerning teacher certification? It was suggested that we work or form a committee for this discussion.
- Should our curriculum be focused on the three big ensembles?
- Should there be curricula for something beyond, i.e. class piano, guitar, social instruments?

- Music is expensive. How good are we at educating our institutions to understand the cost of music compared to other disciplines?
- John Paul at Marylhurst has a relatively new music therapy program. It would be good to have him hold a discussion of what is involved in music therapy as a vocation and what students wanting to matriculate to such a program should have in their portfolios to be successful in such a program.
- The value of training audiences. The value of teaching the audience was discussed. It is just as important for the business major and for students with other majors to value music as it is for the music major. How can we better meet this need through general education (GE) offerings and creative teaching? GE credit for ensemble participation was discussed.
- NASM needs to address the growing interest of nontraditional students coming back to school to get degrees.

Nominations were taken and elections were held. The results follow:

Chair: Ramona Holmes, Seattle Pacific University
 Vice Chair: John Paul, Marylhurst University
 Secretary: James Cook, Boise State University

Dick Evans made a motion to thank the outgoing officers, to which all agreed. The meeting was adjourned at 8:50 A.M.

On Monday, November 22, at 4:00 P.M. Julie Combs and James Brague presented several scenarios and solutions regarding protecting our precious students. A spirited discussion of questions and ideas ensued. After the discussion we contacted ABC about a reality show pilot.

Respectfully submitted,
 Jim Brague
 Brigham Young University—Idaho

Meeting of Region Three

The business meeting of Region Three took place in the Randle Room from 8:15 until 8:45 A.M, with thirty-four institutions represented.

Chair John Miller called the meeting to order, introduced Vice Chair Michael Wilder and Secretary Melvin Platt, and introduced music executives new to the region—Christopher Bonds from Wayne State College; Janet Brown from Augustana College; Ian Coleman from William Jewell College; Connie Mayfield from Kansas City (KS) Community College; Ken Singleton from the University of Northern Colorado; Kenneth Williams from Dickinson State University (a newly accredited institution); and Anda Zirnitis from Culver-Stockton College. Calvin Hofer represented Mesa State College, a prospective member.

The region recognized (through enthusiastic and sustained applause) the many significant accomplishments of Corliss Johnson from South Dakota State University who will retire at the end of the year.

Michael Wilder and Melvin Platt presented reports on discussions at the Board of Directors' meetings.

The membership expressed appreciation for the Region Three email list, started this past year. Discussion items from the list fell into two categories: (1) informational items concerning the annual meeting, applied lesson fee amounts, and faculty load calculation formulas, and (2) suggested topics for future NASM sessions including the often uneasy articulation between NCATE and NASM, and methods of dealing with musicianship deficiencies in matriculating students. Topics suggested at the meeting itself included the precarious state of music education in general; entrepreneurial ideas for music units (such as charging fees for facilities); and innovative and/or radical curricular changes in music education programs.

The program meeting, moderated by the chair, took place between 2:15 and 3:45 P.M. on Monday, November 22, in the Manchester (B) Room, with over seventy attendees. "Tools and Techniques for Assessing Student Achievement," was offered by Janet Palumbo (from Educational Testing Service) and Nancy Cobb Lippens (from Dallas Baptist University). The session concluded with an energetic question-and-answer session.

Respectfully submitted,
John Miller
North Dakota State University

Meeting of Region Five

Chair Linda Ferguson convened the meeting of Region Five on Sunday, November 21, 2004, in the Manchester-A room at the Grand Hyatt. The agenda included the introductions of new and returning institutional representatives, the chair's report, and a discussion of programming ideas for future NASM meetings.

The meeting was well attended with five new representatives and thirty-one returning members. After all those attending introduced themselves, the minutes from the last meeting, held on November 23, 2003, were read by the secretary, Donna Cox, and approved as submitted. During the chair's report, Linda Ferguson encouraged members to attend the Region Five sponsored session on Monday, November 22, 2004, at 2:15 P.M. The session, "Developing and Mentoring Faculty on Tenure Track," is a direct result of the ideas generated during last year's meeting. She also discussed the elections that are to take place next year. Vice Chair Donald Grant (Northern Michigan) and Richard Kennell (Bowling Green) are serving on the nominating committee. We will need a slate of two nominees for each of the region's leadership positions.

Discussion of potential program topics brought out the following ideas:

- The challenge of getting people to do the hour-long, sponsored sessions at no cost to the association was discussed. There was a suggestion that perhaps the larger programs might have expertise that would be particularly helpful to smaller units (such as preparation for graduate school). All representatives were encouraged to consider providing how they might be able to assist in this area. Willing/interested parties should let Linda Ferguson know.

- Developing Asian/US institutional connections.
- Copyright laws related to music—having this topic regularly presented would be very beneficial, considering the turnover.
- Learning Living communities—how to develop the whole student.

Ideas from last meeting that remain of interest:

- Scholar/faculty performer exchanges among colleges and universities within Region Five
- Technology issues
- Continuing the discussion of common ideas and concerns online

The meeting was adjourned at 8:45 A.M.

Respectfully submitted,
Donna M. Cox
University of Dayton

Meeting of Region Six

Chair Arthur Ostrander convened the meeting of Region Six on Sunday, November 21, 2004, at 8:15 A.M. The members in attendance introduced themselves. Thirty-eight executives attended:

Arthur Ostrander noted that the secretary position is open, and Terry Ewell will cover the duties. Next year, Region Six will elect members for three positions: chair, vice chair, and secretary. The positions last for three years.

The chair reminded members to attend the Region Six meeting at 4 P.M. on Monday, November 22, 2004.

Terry Ewell summarized the minutes of the November 23, 2003, Region Six meeting in Seattle.

Chair Ostrander asked for programmatic ideas for next year's Region Six meeting. Ideas from the last meeting were presented and others added. Here is the list in order of topics receiving the most votes:

Challenges in recruiting and retaining minority students: 13
Accommodations for music majors diagnosed with disabilities: 11
Design and development of hard copy and electronic music major portfolios: 9
Recording studio curriculum and the job market: 7
Jazz pedagogy program: 0

The chair asked members either to volunteer for a presentation or to forward names of people who could give a presentation on recruiting and retaining minority students.

Chair Ostrander gave highlights of items discussed at the Board of Directors meeting, particularly on two topics: (1) The HEADS report will be exclusively on line. It will be available around December 1, 2004. This may work best using Internet Explorer. (2) Systematic reviews for all degrees. Attendees were encouraged to attend the open hearings on Monday morning: music education programs, graduate degrees, and curricula with music and business.

The meeting adjourned at 8:34 A.M.

Respectfully submitted
Terry B. Ewell
Towson University

Meeting of Region Seven

The business meeting for Region Seven was called to order at 8:15 A.M. on Sunday, 21 November, 2004, by Chair John Deal. Fifty-four persons were present. The chair asked the fourteen executives new to Region Seven to introduce themselves, after which the remaining attendees did the same.

Elections for Region Seven offices were held. Dennis Zeisler of Old Dominion University was elected chair, Angela Morgan of August State University was elected vice chair, and James Gardner of George Mason University was elected secretary.

Attendees were reminded of the open hearings on graduate and music education standards, as well as their presence on the NASM website. Prior to adjournment, attendees suggested possible topics for the 2005 region meeting.

The program meeting for Region Seven started at 2:15 P.M. on Monday, 22 November, 2004. Peter Schoenbach of SUNY-Fredonia and Maria del Carmen Gil, chancellor of the Puerto Rico Conservatory of Music (the newest institutional member of Region Seven) presented an interesting and informative session on establishing and maintaining exchange programs with Latin America and Puerto Rico.

Respectfully submitted,
John J. Deal
University of North Carolina at Greensboro

Meeting of Region Eight

Region Eight met in business session in the Windsor Room at 8:15 A.M. on Sunday, November 21. Mary Dave Blackman, chair of Region Eight, presided at the meeting.

Elections were held for officers with the following results:

Chair, Jimmy James, Jackson State University
Vice Chair: Brian Runnels, Murray State University
Secretary: Mitzi Groom, Western Kentucky University

All were elected by acclamation.

Music executives new to NASM or to Region Eight were introduced and welcomed.

Several items of interest from the NASM Board of Directors' meeting were presented. These included information regarding the draft documents on the revision of standards for graduate programs, music education programs, and music business programs. Members were encouraged to review those documents and to attend the open hearings addressing those topics. The HEADS reports are being submitted entirely online this year. Requests for HEADS data may also be submitted online. Pre-college programs offered through NASM member institutions can be considered for accreditation. Members were encouraged to consider this if they offer such programs. A session on mobility of music study will held during this annual meeting. The URL for efforts in this area is www.MSMA.artsaccredit.org. Information about the background and efforts of the new director of the National Education Association was shared.

The remainder of the session was given to general discussion of questions from the membership and from the chair.

The meeting adjourned at 8:45 A.M.

Region Eight hosted a session in the Randle Room at 4:00 P.M. on Monday, November 22. Brian Runnels from Murray State University gave a presentation on the history and practice of using streaming audio and video as well as commercially available streaming audio from Classical.com and Naxos Music Library. Conversion to digital format of analog recordings such as those on LP and tape was discussed as well.

Respectfully submitted,
Mary Dave Blackman
East Tennessee State University

Meeting of Region Nine

The business meeting of Region Nine was called to order at 8:15 A.M. on Sunday, November 21, 2004. Approximately fifty executives attended.

Officers and state representatives from Region Nine were introduced. Following this, executives new to Region Nine as well as retiring executives were introduced, welcomed, and recognized.

The primary item of business was related to the election of new officers for Region Nine for the 2005-2008 term. Elected to office were:

Chair: Arthur Shearin, Harding University
Vice Chair: Nancy Cochran, Southern Methodist University
Secretary: Richard Gipson, Texas Christian University

Other topics that were presented included:

- Items of concern from the NASM Board meeting
- Reports from state representatives
- Concerns from Region Nine members, and
- Suggestions for topics for the 2005 meeting.

The meeting adjourned at 8:45 A.M.

Region Nine presented a panel discussion, "Myths, Realities, and Secrets of Academic Administration" on Monday, November 22, 2004. This consisted of a panel of experienced peers who presented case studies and experiential research dealing with issues related to evaluation, tenure, middle management, conflict resolution, faculty morale, budgets, and faculty searches.

Approximately seventy executives attended. Judging from their response, the presentation appeared to resonate with them. A question and answer session followed the presentation.

Respectfully submitted,
A. C. "Buddy" Himes
University of Louisiana at Lafayette

REPORT OF THE COMMITTEE ON ETHICS

ULRIKE BRINKSMEIER, CHAIR

No formal complaints were brought before the Committee on Ethics during the 2003-2004 academic year.

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 2003-2004* and subsequent editions. 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: Report of the Committee on Ethics

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 1st 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 1st because such decisions can have severe consequences on students, programs, and other faculty members, especially in the next academic year.

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.

ACTIONS OF THE ACCREDITING COMMISSIONS

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 2004 NASM is pleased to welcome the following new institutions to Associate Membership this year:

Clafin University
Colorado Christian University
Dickinson State University
North Greenville College

The Association welcomes the following new institutions to Membership this year:

Cedarville University
Wilmington Music School

REPORT OF THE COMMISSION ON NON-DEGREE GRANTING ACCREDITATION

MICHAEL YAFFE, CHAIR
November 2004

A progress report was accepted from one (1) institution recently granted Associate Membership.

After positive action by the Commission on Non-Degree-Granting Accreditation, the following institution was granted Membership:

Wilmington Music School

After positive action by the Commission on Non-Degree-Granting Accreditation, the following institution was continued in good standing:

Academy of Vocal Arts

Action was deferred on one (1) institution applying for renewal of Membership.

A progress report was acknowledged from one (1) institution recently continued in good standing.

One (1) institution was granted a postponement for re-evaluation.

Supplemental Annual Reports from five (5) institutions were reviewed.

**REPORT OF THE COMMISSION ON COMMUNITY/JUNIOR COLLEGE
ACCREDITATION**

ERIC UNRUH, CHAIR

November 2004

After positive action by the Commission on Community/Junior College Accreditation, the following institutions were granted Membership:

**Bucks County Community College
Snow College**

After positive action by the Commission on Community/Junior College Accreditation, the following institution was continued in good standing:

Sinclair Community College

A progress report was accepted from one (1) institution recently granted continued in good standing.

One (1) program was granted Final Approval for Listing.

REPORT OF THE COMMISSION ON ACCREDITATION

DON GIBSON, CHAIR

JON PIERSOL, ASSOCIATE CHAIR

November 2004

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

**Claflin University
Colorado Christian University
Dickinson State University
North Greenville College**

Progress reports were accepted from two (2) institutions recently granted Associate Membership.

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

**Cedarville University
Clarion University of Pennsylvania**

Action was deferred on four (4) institutions applying for Membership.

Progress reports were accepted from two (2) institutions recently granted Membership.

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

Angelo State University
Bemidji State University
Bradley University
Carthage College
Clarke College
Illinois State University
Judson College
Lee University
Mississippi State University
Rollins College
SUNY, New Paltz

Tabor College
Texas Christian University
University of Alabama
University of Alabama,
Birmingham
University of Colorado, Denver
University of Dayton
University of New Hampshire
Valdosta State University
Whitworth College

Action was deferred on thirty-two (32) institutions applying for renewal of Membership.

Progress reports were accepted from eleven (11) institutions and acknowledged from two (2) institutions recently continued in good standing.

Four (4) applications for Substantive Change were reviewed.

A progress report was accepted from one (1) institution recently reviewed for Substantive Change.

Thirty-nine (39) programs were granted Plan Approval.

Action was deferred on thirty (30) programs submitted for Plan Approval.

Nineteen (19) programs were granted Final Approval for Listing.

Action was deferred on eight (8) programs submitted for Final Approval for Listing.

One (1) institution was granted a postponement for re-evaluation.

One (1) institution was notified regarding failure to pay monies outstanding.

Supplemental Annual Reports from ten (10) institutions were reviewed.

2004

NASM OFFICERS, BOARD, COMMISSIONS, COMMITTEES, AND STAFF

President

** Karen L. Wolff (2006)
University of Michigan

Vice President

** Daniel P. Sher (2006)
University of Colorado, Boulder

Treasurer

** David G. Woods (2004)
University of Connecticut

Secretary

** Jo Ann Domb (2005)
University of Indianapolis

Executive Director

** Samuel Hope

Past President

* William Hipp (2006)
University of Miami

Commission on Non-Degree-Granting Accreditation

* Michael Yaffe, *Chair* (2005)
The Hartt School
Richard J. Brooks [*pro tempore*] (2004)
Nassau Community College
Margaret Quackenbush (2006)
David Hochstein Memorial Music School

Commission on Community/Junior College Accreditation

* Eric W. Unruh, *Chair* (2005)
Casper College
Neil E. Hansen (2006)
Northwest College
William A. Meckley (2004)
Schenectady County Community College

Commission on Accreditation

** Don Gibson, *Chair* (2004)
Ohio State University
** Jon R. Piersol, *Associate Chair* (2004)
Florida State University
Wayne Bailey (2004)
Arizona State University

Commission on Accreditation (*continued*)

Charles G. Boyer (2004)
Adams State College
Charlotte A. Collins (2005)
Shenandoah University
Julia C. Combs (2005)
University of Wyoming
Cynthia R. Curtis (2005)
Belmont University
Dan Dressen (2006)
Saint Olaf College
Linda B. Duckett (2006)
Minnesota State University, Mankato
Kenneth Fuchs (2006)
University of Oklahoma
Sue Haug (2006)
Iowa State University
Catherine Jarjisian (2005)
Baldwin-Wallace College
Patricia Taylor Lee (2004)
San Francisco State University
Ronald D. Ross (2004)
Louisiana State University
John William Schaffer (2005)
University of Wisconsin, Madison
James C. Scott (2006)
University of North Texas
Kristin Thelander (2005)
University of Iowa
Mark Wait (2004)
Vanderbilt University

Public Members of the Commissions and Board of Directors

* Melinda A. Campbell
Duxbury, Massachusetts
* Clayton C. Miller
Indianapolis, Indiana
* Connie Morrill-Hair
Chambersburg, Pennsylvania

Regional Chairs

- Region 1:** * Robert A. Cutietta (2004^)
University of Southern California
Arizona, California, Hawaii, Nevada, New Mexico, Utah
- Region 2:** * James L. Murphy (2004^)
University of Idaho
Alaska, Idaho, Montana, Oregon, Washington
- Region 3:** * John Miller (2006)
North Dakota State University (2006)
Colorado, Kansas, Missouri, Nebraska, North Dakota, South Dakota, Wyoming
- Region 4:** * Cathy Albergo (2005)
William Rainey Harper College
Illinois, Iowa, Minnesota, Wisconsin
- Region 5:** * Linda C. Ferguson (2005)
Valparaiso University
Indiana, Michigan, Ohio
- Region 6:** * Arthur E. Ostrander (2005)
Ithaca College
Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, West Virginia
- Region 7:** * John J. Deal (2004)
University of North Carolina at Greensboro
Florida, Georgia, North Carolina, Puerto Rico, South Carolina, Virginia
- Region 8:** * Mary Dave Blackman (2004)
East Tennessee State University
Alabama, Kentucky, Mississippi, Tennessee
- Region 9:** * A.C. 'Buddy' Himes (2004)
University of Louisiana at Lafayette
Arkansas, Louisiana, Oklahoma, Texas

Nominating Committee

- Sister Catherine Hendel, B.V.M., *Chair* (2004)
Clarke College
- Judith K. Delzell (2004)
Miami University
- C. Brad Foley (2004)
University of Oregon
- Marie C. Miller (2004)
Emporia State University
- Diane Roscetti (2004)
California State University, Northridge

National Office Staff

- ** Samuel Hope, *Executive Director*
- Karen P. Moynahan, *Associate Director*
- Chira Kirkland, *Meeting Specialist*
- Nadine Flint, *Financial Associate*
- Willa Shaffer, *Projects Associate*
- Jan Timpano, *Constituent Services Representative*
- Kimberly Maggi, *Research Associate*
- Jenny Kuhlmann, *Data Specialist*
- Cameron Hooson, *Accreditation Coordinator*
- Catharine Clarke, *Administrative Assistant to the Executive Director*
- Joyce Raines, *Part-Time Assistant*

COMMITTEES

Committee on Ethics

- Ulrike Brinksmeier, *Chair* (2004)
College of Mount Saint Joseph
- William L. Ballenger (2005)
Texas Tech University
- Ben R. King (2006)
Houghton College