

PROCEEDINGS
The 81st Annual Meeting
2005

NATIONAL ASSOCIATION OF
SCHOOLS OF MUSIC

11250 Roger Bacon Drive, Suite 21

Reston, Virginia 20190

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CONTENTS

Preface	vii
Management Issues: College Admission, Financial Aid, and Scholarships	
General Overview of Need-Based Financial Aid	
<i>Sara Beth Holman</i>	1
The Community and the Academy: The Sphinx Program and Its Potential for Schools of Music	
The Community and the Academy: The Sphinx Organization and Its Potential for Schools of Music	
<i>Aaron Dworkin and Afa Sadykhly</i>	3
Leadership: Developing Public Engagement with Art Music—What Are the Issues?	
Leadership: Developing Public Engagement with Art Music—What Are the Issues?	
<i>H. David Caffey</i>	13
Dorati’s Leaf	
<i>Murry Sidlin</i>	18
Management Issues: Communication Inside the Academy—How to Talk to Non-Musicians about What You Do	
Communicating about Music in the Academy	
<i>Robert Glidden</i>	25
Response to “Communicating about Music in the Academy,” by Robert Glidden	
<i>Edward Kocher</i>	33
Response to “Communicating about Music in the Academy,” by Robert Glidden	
<i>Lorraine Wilson</i>	36
Leadership: Communication and Advocacy outside the Academy	
Leadership: Communication and Advocacy outside the Academy	
<i>Taylor Harding</i>	39
Management Issues: Faculty at Work—Loads	
Issues for the Private Institution	
<i>Rodney J. Loeffler</i>	45
Adjunct Faculty Members—Where Do They Fit In?	
<i>William Kuhn</i>	55
Sacred Music: The Status and Future of Organ Programs	
Sacred Music: The Status and Future of Organ Programs	
<i>David Boe</i>	59

Response to “Sacred Music: The Status and Future of Organ Programs,” by David Boe <i>Alfred de Jaager</i>	68
Lifelong Learning for Musicians	
Lifelong Learning for Musicians: Introduction to the Session <i>David Ashley White</i>	71
Lifelong Learning for Musicians <i>Rineke Smilde</i>	73
Response to “Lifelong Learning for Musicians,” by Rineke Smilde <i>David E. Myers</i>	82
Leadership: Facing the Challenges in Creating a Positive Future for Art Music	
The Failing Stewards of Art and Culture <i>Mark Bauerlein</i>	87
Response to “The Failing Stewards of Art and Culture,” by Mark Bauerlein <i>Colin Murdoch</i>	95
Response to “The Failing Stewards of Art and Culture,” by Mark Bauerlein <i>Robert Sirota</i>	98
New Dimensions: Avant-Garde Thinking in Educational Technology	
Toys or Tools? Instructional Technology in Music Courses as a Catalyst for Learning and Creativity <i>Mark Clague</i>	101
Meeting of Region Two. Music Therapy: Preparing Our Students for a Helping Profession	
Music Therapy: Challenges in a State-of-the-Art Curriculum <i>Suzanne B. Hanser</i>	109
Meeting of Region Five: Teaching Advocacy for Music Educators	
Teaching Advocacy For Music Educators <i>Janet Brown, William K. Guegold, and Linda C. Ferguson</i>	111
Meeting of Region Eight. Improving Learning and Reducing Costs: New Models for Distance Learning and Online Courses	
Improving Learning and Reducing Costs: New Models for Distance Learning and Online Courses <i>Robert L. Elliott and Sheryl Lynch-Parker</i>	119

The Plenary Sessions

Minutes of the Plenary Sessions
Jo Ann Domb 125

Report of the President
Karen L. Wolff..... 129

Report of the Executive Director
Samuel Hope 132

Oral Report of the Executive Director
Samuel Hope 137

Reports of the Regions..... 139

Report of the Committee on Ethics
William Ballenger 141

Actions of the Accrediting Commissions 143

NASM Officers, Board, Commissions, Committees, and Staff for 2005 147

PREFACE

The Eighty-First Annual Meeting of the National Association of Schools of Music was held November 19-22, 2005, at the Westin Copley Place Hotel in Boston, Massachusetts. This volume is a partial record of various papers delivered at that meeting, as well as the official record of reports given and business transacted at the three plenary sessions.

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

MANAGEMENT ISSUES: COLLEGE ADMISSION, FINANCIAL AID, AND SCHOLARSHIPS

GENERAL OVERVIEW OF NEED-BASED FINANCIAL AID

SARA BETH HOLMAN
Lawrence University

The goal of need-based financial aid is:

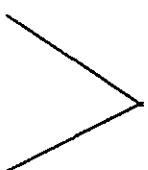
- to assist students in paying for college, and
- to provide opportunity and access to higher education.

The student's family has primary responsibility for financing postsecondary education—financial aid is simply a bridge.

The Free Application for Federal Student Aid (FAFSA) utilizes a formula established by Congress to determine how much a family is expected to contribute to the student's education. This is known as the Expected Family Contribution, or EFC. In order to calculate an EFC, federal needs analysis is performed with the data reported on the FAFSA. The fundamental principles behind needs analysis are:

- To the extent they are able, parents have primary responsibility to pay for their dependent children's education.
- Students also have a responsibility to contribute to their own educational costs.
- Families should be evaluated in their present financial condition.
- A family's ability to pay for educational costs must be evaluated in an equitable and consistent manner, recognizing that special circumstances can and do affect a family's ability to pay.

The FAFSA looks at a number of components in determining a family's ability to contribute to a student's educational expenses. The primary components are:

- Adjusted Gross Income
 - Taxes Paid
 - Untaxed Income
 - Income Exclusions
 - Assets
 - Number in Household
 - Number in College
 - Age of Older Parent
- 
- Parent
and
Student

In addition to federal needs analysis, institutions may use an institutional needs analysis to determine eligibility for institutional aid. Each institution makes its own determination on if and how it uses institutional needs analysis. A common form used for institutional needs analysis is the CSS Profile, although many schools have developed their own forms for this purpose.

Another critical component in the financial aid process is determining the budget, or Cost of Attendance (COA). The following example is representative of what most schools consider in their standard COA:

	Tuition and Fees
+	Room and Board
+	Transportation
+	Books & Supplies
+	<u>Miscellaneous Living Expenses</u>
=	Cost of Attendance

Other expenses that can be considered on a case-by-case basis are disability-related expenses, childcare expenses, loan fees, or a computer. Institutions can increase the cost of attendance (but are not required to) for the purchase of an instrument needed for the student's program of study.

How Is Financial Need Determined?

Need is determined by subtracting the EFC from the COA.

	Cost of Attendance
-	<u>EFC (can be federal or institutional)</u>
=	Financial Need

A student's financial need can be met with scholarships, grants, loans, work, or a combination of these award components. The composition of the package (i.e, the proportion met with gift aid versus loan and work) and/or the amount of need met may be based on the availability of funds, the student's grade level, the desirability (ranking) of the student, or a number of other factors.

If a student has financial need and receives a scholarship, that scholarship becomes part of the financial aid that meets the student's need (for example, a student's financial need is \$18,000. She receives a music scholarship for \$10,000; her remaining need is \$8,000.) There is often a misconception among families that a scholarship will reduce the student's EFC. Though this may happen for students who do not apply for need-based financial aid or who have very low need, it is more likely that the scholarship will become part of the financial aid package that helps meet the student's need. The same applies to outside scholarships that a student receives. In some case, outside scholarships may fill a gap, reduce a loan, reduce work, reduce institutional gift aid, reduce tuition remission, or a combination of these. Each institution makes its own determination as to how outside scholarships fit into a financial In keeping with federal regulations, the financial aid office must be informed of any aid awarded to a student from other departments or from outside sources.

THE COMMUNITY AND THE ACADEMY: THE SPHINX ORGANIZATION AND ITS POTENTIAL FOR SCHOOLS OF MUSIC

THE COMMUNITY AND THE ACADEMY: THE SPHINX ORGANIZATION AND ITS POTENTIAL FOR SCHOOLS OF MUSIC

AARON DWORKIN AND AFA SADYKHLY
Sphinx Organization

First, we want to thank Robert Shay, together with the National Association of Schools of Music, for inviting us to be here with you today. By scheduling a session that is dedicated to furthering the conversation on diversity, NASM demonstrates its understanding—and through NASM, its members' understanding—of the importance of diversity and its impact on our field.

We wanted to begin by providing you with a brief overview of the Sphinx Organization and our various programs through a short video. As you watch, you will notice that one of our programs, mentioned under Artist Development, is the Sphinx Music Assistance Fund. This is the primary programmatic vehicle through which we partner with schools of music. Currently, our partners include the Juilliard School, Manhattan School, Mannes College of Music, the University of Michigan, Indiana University, Oberlin Conservatory, the University of Colorado, Texas Christian, and the Walnut Hill School. After the video, Afa will go into more detail about the history and current structure of our Music Assistance Fund.

However, since we will not only share with you the work that we do, but also provide some ideas for overcoming the challenges of achieving diversity, we must have some context in which to present those ideas; a context of where we are now—how far we must travel to achieve “success,” can we even define what success looks like? I like to call the series of graphs that I am about to share the “state of the field.”

Orchestras: A Prime Indicator of the Overall Field

As you can see in figure 1, although there is a smaller representation of Asians in relation to the overall population in orchestras, it is not the dramatic under-representation that you see for blacks and Latinos. I believe that this helps us at Sphinx to narrow our focus to achieve diversity with a greater weight on blacks and Latinos, since they comprise the largest segments of the population that are not represented in orchestras. Unfortunately, looking at the orchestra membership is not enough to give us the best picture of where we are. We must also look at the other people who make up the orchestral organization, as they have a direct impact on the diversity of the environment that surrounds the orchestra—from the audience to the programming to the orchestra membership themselves (see figures 2 and 3 and table 1).

Figure 1. Minority representation in orchestras and in the national population.



Figure 2. Minority representation in doctoral programs and in the national population.

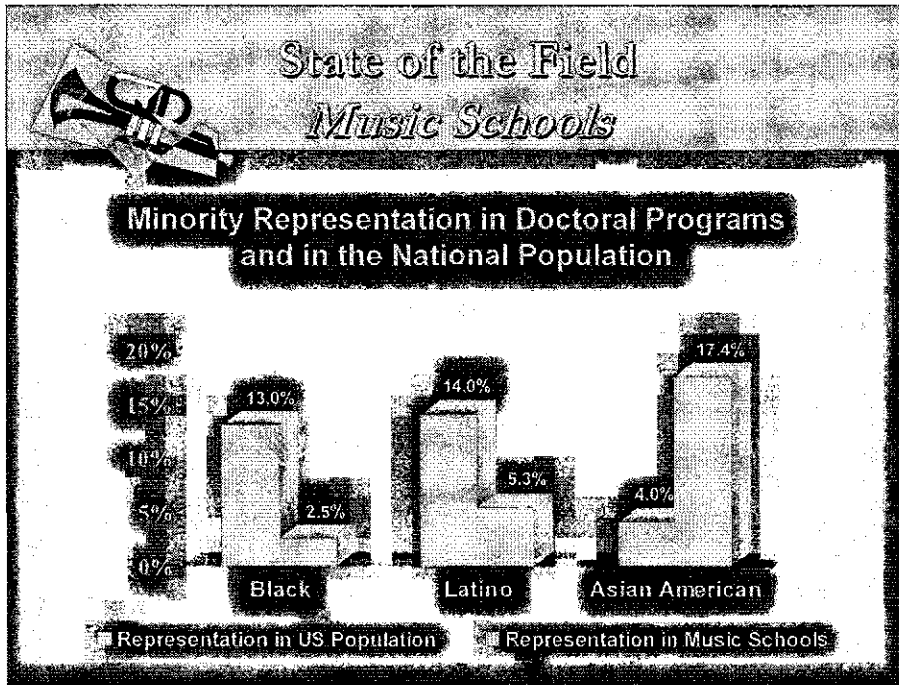


Figure 3. Minority representation in music school faculty and in the national population.

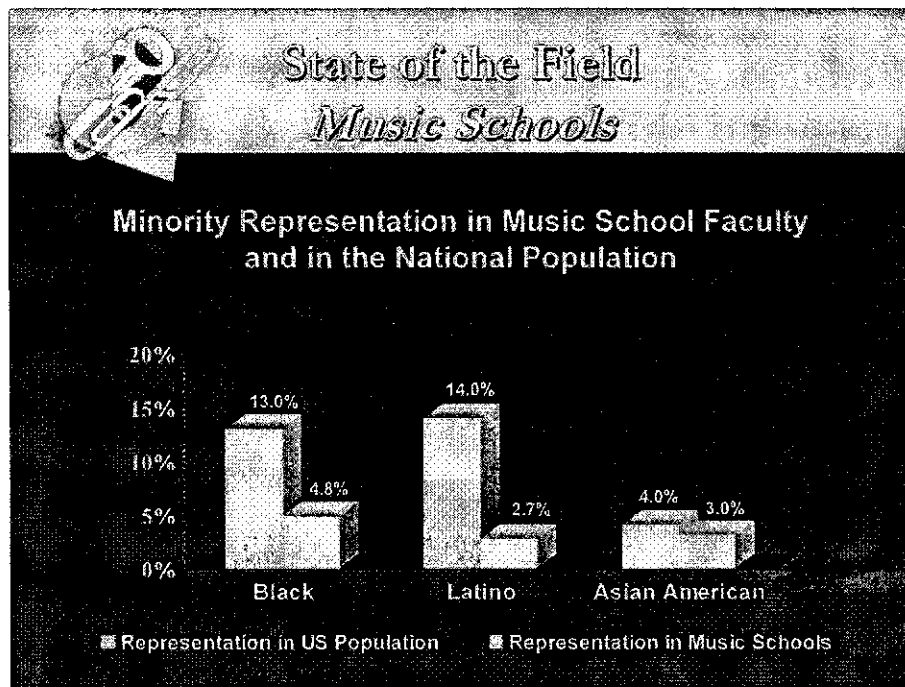


Table 1. Minorities in American Orchestras (percentages)

<i>Positions</i>	<i>Blacks</i>	<i>Hispanics</i>	<i>Whites</i>	<i>Others</i>
Regular	1.6	1.5	93.3	3.6
Music directors/conductors	2.3	1.8	87.3	8.6
Executive directors	0.4	0.8	96.8	2.0
Artistic administrators	0.0	0.0	100.0	0.0
Education and community relations directors	3.7	2.2	91.1	3.0

Finally, let's look at where we are with programming (see table 2). The American Symphony Orchestra League (ASOL) tracks several main repertoire categories. When we look at the overall top ten composers scheduled last year, there are (expectedly) no minorities. Even if we look at the subcategory of the top ten most frequently performed U.S. or Canadian composers, there are no minorities. The ASOL study is based on a total of over thirty-four hundred performances of compositions. Given that blacks and Latinos combined account for well over 20 percent of the overall population (and an even higher percentage in most of the cities in which major orchestras are based), if we met a statistical representation, about 700 compositions would be by a black or Latino composer. Needless to say, we are far from that mark. As a matter of fact, if just 1 percent of performances were by minority composers, there would be a total of thirty-four performances, and so far we have been unable to attain even that "milestone," if I can refer to it as such.

Table 2. Orchestra programming (percentages)

	<i>Minorities</i>	<i>Whites</i>
Overall top ten composers	0.0	100.0
Top ten most frequently performed U.S./Canadian composers	0.0	100.0
Programming milestone	1.0	99.0

Source: American Symphony Orchestra League

Music Schools

Table 3. Minorities in Music Schools (percentages)

	<i>Blacks</i>	<i>Hispanics</i>	<i>Asians</i>	<i>Whites</i>
Students				
Total undergraduate	6.6	4.9	4.8	83.7
B.A. professional	6.7	5.2	3.4	84.7
Master's specific	3.8	3.9	8.9	83.4
Total doctoral	2.5	5.3	17.4	74.8
Faculty				
Total faculty	4.8	2.7	3.0	89.5
Assistant professor	6.1	2.8	5.3	85.8
Associate professor	4.6	2.9	2.1	90.4
Full professor	3.5	1.9	1.6	93.0

Source: National Association of Schools of Music

Unfortunately, we have been unable to locate any data on music by black or Latino composers performed at music schools nor representation of black or Latino composers within required courses on music history. From both Afa's and my experiences as violinists with master's degrees from a top-ten

music school, along with the anecdotal feedback from our peers, it appears to us that diversity in this curricular area, especially the performance area, is slim at best.

So now, with this sense of the current environment of classical music, I hope you have an appropriate context in which to understand the necessity for the Sphinx Organization. We will now go to the overview.

The Music Assistance Fund

The New York Philharmonic established the Music Assistance Fund (MAF) in 1965 to help minority musicians in their professional development. The program incorporated cash scholarships as well as a minority orchestral fellowship component, which facilitated orchestral training and performance opportunities for minority musicians aspiring to a professional orchestral career.

In 1994, the American Symphony Orchestra League took over the administration of the fund. At that point, more than fifteen hundred musicians had received MAF scholarship support. Among them were such distinguished artists as Wynton Marsalis, Ralph Curry (of the Cleveland Orchestra); Jerome Ashby (of the New York Philharmonic); and Owen Young (of the Boston Symphony). The latter three also participated in the orchestral fellowship component.

As the result of a series of factors, the program reached a point of stagnation and stopped developing. In 2001, the Sphinx Organization joined forces with ASOL to execute and oversee the program. That same year, as a result of this partnership, the International Conference of Symphony and Opera Musicians (ICSOM) joined the efforts by providing an additional five thousand dollars toward scholarships for our senior semi-finalists.

In 2002, Sphinx joined forces with several of the top music institutions across the country to launch the college-conservatory division to the program. Through this, we partner with schools of music nationwide to help provide access to high-quality music education for minority students.

Within this structure, our partnering schools pledge to provide direct scholarships to Sphinx alumni if admitted by their audition committees. When our qualified alumni or current semifinalists decide to apply to one of our partnering institutions, they are required to perform a regular audition, undergo a standard application process, and take any applicable placement exams. If they are admitted to the institution and have therefore met the artistic merit requirement of the audition committee, they become entitled to the MAF scholarship.

Current institutions that act as Sphinx's MAF partners are:

- Juilliard School
- Manhattan School of Music
- Mannes College of Music
- University of Michigan
- Indiana University
- Oberlin Conservatory
- University of Colorado School of Music
- Texas Christian University Department of Music
- Walnut Hill School (representing the pre-college component of the program)

Achievements

Previously, the MAF program was only able to provide a limited number of cash scholarships per year. Today, each of the eighteen Sphinx semi-finalists receives \$12,000 in cash scholarships each year. In addition, at present, through the college/conservatory division of the program, we also have six alumni as matriculated students at Juilliard, the University of Michigan, and Walnut Hill School. These partnering institutions are providing a total of \$530,000 in direct scholarships committed toward the education of these young musicians. Since 2002, a total of nine alumni have benefited from this aspect of the program.

Success Stories

Sphinx alumni have demonstrated notable accomplishments over the years, and here are just a few highlights:

- Specifically, among our college MAF recipients, Jason Amos (2003 Junior Best Tone Award winner) earned the principal viola position at the University of Michigan's top Symphony Orchestra as freshmen, holding this position for three consecutive years. In earning this honor, he competed with upperclassmen and graduate students who auditioned for the same position. Our multi-year alumna and Laureate Shelby Latin, who is a current student at Indiana University (one of our partnering schools) has recently been appointed as one of the violinists in the acclaimed Sphinx Quartet.
- Among overall alumni achievements over the past several years, 2001 Senior First Place Laureate Ilmar Gavilan earned a teaching position at Juilliard Preparatory Music Institute.
- Within this past year, before graduating from college, three of our alumni won positions in the Oregon and Puerto Rico Symphonies and a principal position in Grand Rapids Symphony. This is particularly encouraging at the time when an average age of our alumni is still only twenty-three.
- Our top laureates have performed as soloists with the New York Philharmonic, Cleveland and Philadelphia Orchestras, Atlanta Symphony, Boston Pops, and many others.
- Finally, in December 2004, the Sphinx Chamber Orchestra, comprised of our top alumni of the Sphinx competition, gave a Carnegie debut, to rave reviews from the *New York Times*. Alann Kozinn of the *Times* stated that the "performances were first rate in every way" and that "this student ensemble produced a more beautiful, precise and carefully shaped sound than some fully professional orchestras that come through Carnegie Hall in the course of the year."¹

I hope that this summary helps give a general context within which we have been able to partner with schools to work together on making diversity a key priority in our field.

Achieving Greater Diversity

So, now that you know the context of our field along with knowledge of the work that the Sphinx Organization is already doing, that brings us to the key question of "What can you do to help

bring about greater diversity in your respective institutions?” Sphinx cannot achieve its goals alone. The challenge of addressing diversity in classical music is not a simple problem and, therefore, does not bring forth an easy solution. The only way that we will succeed in this mission is to have a comprehensive effort that involves organizations like ours, professional orchestras, youth symphonies, community schools of music, and teachers but, most importantly, you, who represent the music colleges and conservatories of our country. You are the ones who are training and preparing the next generation of musicians, college educators, and the future teachers of our youth. You are at the front line of this battle. Afa and I want to be able to have time to address specific questions, so we will tackle just a few key areas here in our presentation and try to present a couple of broad suggestions that can be applicable across a variety of institutions and their communities. The key areas we would like to address today are priority, the student body, faculty/staff, and curriculum.

First, what do we mean by priority? Very simply, whether you are the president, dean, chair, faculty member, or staff member, you must take the steps necessary to implement diversity as a priority for your institution. With the varied constituencies of administration, faculty, staff, students, and outside parties such as funders, I feel confident in stating that no music school can or will be successful in long-term diversity initiatives unless it has first successfully made diversity a priority within all of these constituencies. Although you may experience brief achievements, unless there is institutional ownership amongst these various groups, when the inevitable personnel transitions take place, valued programs and initiatives can be sidelined and steps forward can become steps never taken. This process can be time-consuming, but it is critical before moving to the next stage of specific initiatives that address core diversity challenges.

The second area I would like to discuss is the student body. As you can see from the statistics I earlier mentioned, black and Latino representation in schools of music student bodies is dramatically low. So, what can I propose to help address this problem? I do not want to get into all of the various recruitment techniques you can utilize because, first, it would take its own session just to do that, but also because I believe that many of your admissions officers are working to try to implement innovative practices. However, we would be more than happy to address some of those during our question and answer period.

Instead, I feel I must mention one key area here and that is *relationship*. If you are targeting black or Latino music students, you must have a relationship with them and their community. For each of you this will be defined in a different way: you may need to draw from the local urban center or from a more national network within the minority community. Obvious things to do include partnering with Sphinx and other community based programs, youth symphonies, and community schools of music, but you will need to be much more innovative in your approach if you are going to be successful. This is necessary for two reasons, first because in the schools where minority representation is the highest, access to high-quality music instruction is the lowest; and second, because a connection, a familiarity, a relationship must be built between the student’s family and the institution to which they send their child. Various things to consider in this area include developing an aggressive community engagement program that is exactly that—not “outreaching,” which implies a one-way relationship but “engaging,” which implies a two-way partnership. Needless to say, churches and community groups are key constituencies with which to develop such an initiative. In addition to developing long-term ties with potential students through community concerts and recitals plus tickets or supported transportation to come to campus to see school concerts; this kind of engagement will also further the educational experience for *your* students by training them to be teaching artists and responsive to these diverse communities.

If this type of initiative is to be properly implemented, however, it will take resources and it will take time, which brings up my first point again: if diversity is not a priority, your community

engagement program could well become a small sidelined initiative with limited impact and insufficient resources to effect a measurable difference in your student development and/or overall recruitment diversity.

The third area is faculty/staff. In terms of faculty recruitment, you must be aggressive and you must paint an inviting picture. As we know from the doctoral candidate pool, we are unfortunately talking about a very limited number of applicants, even at the master's level. As you compete with your peer institutions around the country for the best and the brightest, you must take into account the fact that we are now in the time when "extraordinary measures" must be taken to overcome the injustices of the past. How are you posting your available positions? Are you being innovative with the publications you advertise in? What networks are you associated with to help get word out? What community relationships have you established that give you credibility and exposure to your targeted applicant pool? Is a doctoral degree required or does a master's suffice for the position? As you look at your current pool, considering that diversity is now a priority within your institution, how do applicants' cultural and racial backgrounds impact their overall standing for consideration, or does it at all?

With the current pool of doctoral students who graduated last year at nineteen black and fifty-seven Latino, you will need to be on the cutting edge, not just on issues like compensation and position but also on sharing what the environment at your institution will be like. One of the most important things you can do is create an environment that is visibly more inviting for minorities. Here I want to share an analogy of my experiences interacting with orchestras on an individual musician level as an African-American violinist and on a more macro perspective through my role as founder and president of Sphinx and working to assist its orchestras' diversity efforts.

I must tell you that orchestras on the whole are uninviting, intimidating, unfriendly, scary places, and that does not even begin to describe going before an audition committee. Their visible appearance to outside parties is as all-white, conservative institutions filled with condescending people over the age of forty wearing concert dresses, tuxes, and tails playing for even more conservative audiences filled with even more condescending people over the age of fifty wearing suits. Think about how classical musicians and their audiences are stereotypically portrayed in movies and the media. Many of you know that several years ago, California passed Proposition 209, which was lauded by Governor Wilson as an opportunity to create the nation's first color-blind society by rolling back affirmative action policies at California's universities. In the first year alone, the number of *applicants* at the University of California's Medical Schools (keep in mind, this is not the number of actual admissions, this is the number of applications they received) plummeted by 22 percent for African-Americans and Latinos.

The number of admissions at Berkeley's Law School dropped by 80 percent for black students and 50 percent for Hispanics. These numbers are also reflected in other states that eliminated affirmative action programs—medical school applications in Louisiana, Mississippi, and Texas all dropped by 22 percent. The perception in just one year that these institutions were no longer welcoming of diversity by being "color-blind" had that kind of devastating impact on the students who otherwise might have considered applying to or actually attending these fine schools. Imagine what the legacy of decades of exclusion both of racial minorities and women and then screened "color-blind" auditions have had on the impressions of potential minority members of orchestras. So, I would suggest again, creating an academic environment that is visibly inviting of diversity will be critical to your attempts to achieve diversity not only amongst faculty and staff but, of course, students as well.

I also want to mention that staff can be critical to the retention of minority students. This is a much easier area in which to increase the diversity within the community of your institution, and key staff can make the difference not only in retention—as they often develop strong bonds with

students—but also in reaching out during the recruitment process. In my own experiences, I know of one key assistant to a dean who was the “anchor” for almost all of the African-American students at the school. When a problem arose dealing with a sense of unfairness or isolation or access to resources, students often went to her first before approaching a teacher or dean.

In many instances, this is because the staff person may be the only person of color around within the institution, but it is also because staff can often be more approachable for students than can deans or even private teachers, especially if your teacher does not share your cultural and/or racial background.

Curriculum. Within curriculum, we’d like to highlight several components as ways through which to consider incorporating diversity as a concept:

1. Performance

- **Orchestra:** consider incorporating repertoire by black and Latino composers as part of the regularly studied and performed material. If helpful, use Sphinx as a resource for references on rental materials, and so on. Consider programming not only Mozart or Ravel, but also perhaps their minority counterparts, such as Joseph Boulogne St. Georges and Ulysses Kay.
- **Chamber Music:** consider encouraging both undergraduate and graduate ensembles to incorporate study and performance of music by minority composers. There are volumes of works from classical to modern, including works by Meude Monpas (early Mozart) to Piazzolla, William Grant Still, and Coleridge-Taylor Perkinson. I can think of a few ideas such as holding a studio or school-wide competition for the best performance of a work by a minority composer.
- **Studio Class/Presentations:** consider encouraging your individual students to study and become aware of works by minority composers not only through performance but also through public class/studio presentations on individual projects that they would be advised to pursue. Suggested topics might include: “Contributions by black composers and performers during the late classical era,” perhaps focusing on George Polgreen Bridgetower and his connection to Beethoven’s Kreutzer Sonata. Organize a special project where students will focus on researching contemporary minority performers, both orchestral and solo. Have everyone in your studio perform a work by a minority composer at least during one of their degree or optional recitals.

2. Music History

- **Invite musicologists** whose expertise is in contributions by minority composers to be guest speakers. Contact Sphinx or CBMR (Chicago’s Center for Black Music Research) for suggestions on lecture topics and new projects.
- **Core Curriculum Requirements:** we feel that there will be no systemic change in terms of seeing a true difference in the level of students’ awareness of contributions of minority composers in the field until those composers are studied as part of required material, not just in a specially offered course, such as ethnomusicology. There are notable minority composers for each time period, throughout European as well as American music history, and we do believe

that integration of this information into standard course required for all undergraduate students would be the only effective way to make a significant difference.

Needless to say, in the brief time we have had here today, we have had to oversimplify these actions that you can take to move forward in the stages to achieve diversity. We at Sphinx are a resource that you can tap for additional information during this process and we look forward to getting into greater detail during the question and answer session. One aspect to keep in mind is that we are in the process of expanding our programs at Sphinx and are currently actively looking for potential partners for additional competitions, including a piano, winds and brass, composition, and voice competition, each of which will require a primary host institutional partner.

In closing, I just wanted to add that as we begin to take these steps, recognize that results may not be immediately forthcoming. We have to move incrementally, gaining knowledge, experience, and wisdom from every step we take. I encourage you to begin that process and utilize the appropriate resources and partners along the way. You do not need to travel this road alone.

Finally, I would like to pull from the words of the English photographer, Cecil Beaton who said, "Be daring, be different, be impractical; be anything that will assert integrity of purpose and imaginative vision against the play-it-safers, the creatures of the commonplace, the slaves of the ordinary." Thank you very much for your time and we look forward to our continuing discussion on this important topic.

Endnote

¹Alann Kozinn, "Minority Student in a Celebration of the Classics" *New York Times*, 10 December 2004.

LEADERSHIP: DEVELOPING PUBLIC ENGAGEMENT WITH ART MUSIC— WHAT ARE THE ISSUES?

LEADERSHIP: DEVELOPING PUBLIC ENGAGEMENT WITH ART MUSIC— WHAT ARE THE ISSUES?

H. David Caffey
University of Northern Colorado

Sam Hope, in his background paper entitled “Creating a Positive Future for Art Music,”¹ lists well over fifty challenges and problems facing the future of art music. I must admit that the first time I read the paper, I was quite depressed by about page fifteen. However, he does offer some excellent suggestions for addressing our musical future together in the section entitled “Considerations Regarding Next Steps and Ways Forward.” In one of the considerations, Sam Hope states that we must

develop greater understanding among all members of the *art music* community of the necessity for initiating and simultaneously supporting a variety of positive efforts. This means remembering the need to sustain certain efforts over the long-term even as we address issues, forces, and concerns in the short-term. There is an urgent need to give greater consideration to the probability that different messages and approaches are needed for different groups and markets. In other words, we need to face the high probability that there is no single silver bullet, no single solution, no single approach or project that will make things better.²

One of our biggest challenges in the art music community is maintaining, or perhaps rebuilding, the audience for live performance. It seems to me that we continue to have plenty of new outstanding talent entering the field. Indeed, at the University of Northern Colorado School of Music, we have the largest-ever class of entering students and the combined enrollment numbers are larger now than at any other time in our history. Judging by the many student performances I have heard in the last three months, the quality is not suffering. I understand that this is also true at the schools where I previously worked. The quantity and quality of students majoring in music are up at many of our schools. The real question is who is going to come to hear them perform after they complete their studies at our institutions?

A number of external and internal challenges and problems are at play. How do we address them? It’s difficult to know where to begin. However, if we can each identify some of the issues and begin to address them with creative solutions, we will have a better chance as a profession to make headway in addressing the difficult future for the music we value. It will require each of us to address the future in some tangible, positive way.

Music Programs in Primary and Secondary Schools

I am choosing to address just a few issues today that I think have a bearing on the future of live music in the concert venue. Certainly a serious issue that impacts our current and future audience is the “loss of and changes to music education programs in primary and secondary schools.”³ As Sam Hope points out in his paper,

this problem represents both external and internal forces. . . . Even though large numbers of individuals are involved in some sort of curriculum-based musical experience, and a good many are engaged at artistic levels that are high for their age, the vast majority is not involved in the kinds of learning and doing that seem to lead to a lifelong interest in one or more genres of *art music*.”⁴

When I attended public elementary school, there was a full-time music teacher at our school. My experience throughout the first six years of school included at least three hours a week of music study, during which the teacher introduced us to singing, musical notation, folk dancing, and recordings of music. I participated in a before-school chorus for fifth and sixth graders. Our music teacher was an excellent pianist and I still remember vividly how I was struck by her ability to play. Band was introduced in the sixth grade, and I played an instrument in rehearsals three days a week. Obviously, it was a very rich musical environment—at least by today’s standards.

My daughter teaches in an elementary school today and what she describes as the norm in her school district is somewhat different than what I experienced. I should mention that her district is considered by many to be one of the best in her region. Other than early band experiences available to students at her school, there is very little musical instruction or music making. What little there is consists of periodic visits by a music teacher who moves between several elementary schools. Meanwhile, there is band for fourth, fifth, and sixth grade students. On the surface, it does not seem so bad since there is a band program. The problem is that unless you are fortunate enough to be in the band, there is very little connection to anything musical unless your teacher is musical and musical elements such as singing and listening to recordings are added to the daily class activities. The teacher without musical background is, of course, likely to avoid musical activities. It is inconsistent, to say the least.

This situation is exacerbated by the fact that university students in degree plans leading to a job as an elementary teacher typically are taking a minimum of classes that address the arts. In one of the schools where I previously taught, future elementary teachers are required to take one ten-week course in elementary music methods. At another university, two ten-week classes were required that covered not just music, but theatre, art, and dance, as well. How is a student to be prepared to approach anything in music with five weeks of preparation? Of course, if there is a music specialist at the school, the generalist does not face such a pressing need to deal with music. But it appears that the presence of a full-time specialist has become rare.

Furthermore, all of us at state universities are faced with a shrinking number of units allowed for degrees. California and Colorado university systems are pushing hard to limit degrees to 120 semester units. Teachers need a lot of preparation to be effective. If you must cut a degree plan down to 120 semester units from 130+ units, what do you cut? Probably not courses in general education, since those are mandated by the state. This, of course, has an adverse affect upon *all* of our professional degrees.

As a result, fewer children are having regular meaningful musical experiences in the elementary school years (at least during the school day). This has adversely affected the likelihood that many of our young people will be exposed to music in a way that will lead them to become serious music lovers or concert attendees.

What Should We Do?

What should we be doing about this situation?

- As music professionals we need to be more vocal in our support for regular on-site music specialists in the elementary schools. Some communities have been successful in this effort.
- We need to lobby our local university administrations, our state credentialing bodies, our Boards of Trustees, and our legislators to tell them that music education degrees are professional degrees that require more than the minimum number of units if students are to be

adequately prepared. If an engineering student can be allowed to take 130 semester units for a bachelor's degree, then so should a music education major.

- Students who are preparing to be elementary school teachers need more preparation in the area of music. We need to begin, continue, and/or escalate our conversations with our campus colleagues on this subject.

We should also advocate for ongoing concert attendance for school-age children. In many of our communities, at least one organization sponsors concerts for or in the public schools. In Los Angeles, for example, the Los Angeles Philharmonic Education Program brings thousands of school children to the Music Center each year to hear various performances, including performances by the Los Angeles Philharmonic. In Greeley, Colorado, the local symphony orchestra has a significant outreach effort: small ensembles from the orchestra go to local schools and present concerts that include explanation and discussion about the music being performed. Young Audiences is a nationally recognized nonprofit organization that pursues this kind of activity in many cities across the country. These are outstanding programs. However, I do not think it is enough to have a special performance once or twice a year. What is needed is a series of performances that would lead students to understand that going to musical performances is a normal occurrence in life. Such a series could include performances by local school bands, groups from the local symphony orchestra, various kinds of groups from a nearby college, and individual professionals. This is the kind of activity that the Musician's Trust Fund of the American Federation of Musicians (AFM) should be funding (and, in fact, is funding in some communities). We as music educators should be advocating and supporting this idea in our communities.

Many of us are being pushed by our upper administrations to add service-learning classes and projects to our curriculum. What I am advocating here could be a tremendous service-learning opportunity. To be sure, the music being presented in these concerts needs to be of consistently good quality or it will not reach these students. Also, I would suggest that the type of music should cover a wide range of styles and not just what we might call "art music." This could be an opportunity to dispel the elitist image that classical music and, to some extent, jazz are often saddled with.

Technology and Its Applications

Another issue that will continue to affect the desirability of attending live performances relates to technology and its application to music recording and playback. Today, it is not difficult to create a perfect recording of a performance with the use of sophisticated digital recording systems that allow for easy error correction, tuning, and more. Further, most of us now have excellent playback systems that produce sound potentially equal to the sound available in our best concert halls. Couple this sound-quality availability with the availability of digital recordings made by the world's greatest musicians, and it is possible to see why someone might just stay at home to listen to music. Why would I go to hear the Greeley Philharmonic perform Mahler when I can watch a DVD of the New York Philharmonic on my digital system that puts out amazing sound and picture? I think we know why we would go to the live performance, but how does the nonprofessional view this? Add to the mix the fact that many people today who live in a suburban environment are looking for "a night-in instead of a night-out" after a hard day or week of work and commuting.

How do we get these people to our concerts? Concert presenters will need to create something that is creative, imaginative, and unique. And we will need to be more mindful of the fact that people today are more visually oriented than ever. We need to address that. My wife, who is not a musician, recently asked me at a concert of all of our jazz ensembles why the performers were all dressed in black. To her it seemed boring. Why not get some visual color on stage to go along with the aural color? It's a good question. How can we make our concerts more interesting to see? Some concert venues offer large screen projections of

concerts with different camera angles and close-ups of the performers, including different views of the conductor. It seems obvious that this would be much more interesting to the concertgoer.

I recently attended a concert in which the Denver Brass combined with a Denver jazz group known as The Hot Tomatoes to create a unique concert event. Both groups played music from their own repertoire, and they combined for several numbers that were arranged specifically for the combination of the two ensembles. They also took turns playing versions of the same pieces in the usual style of their respective genre. For example, the Denver Brass played a traditional rendition of movements from the Nutcracker Suite, which was followed by the Hot Tomatoes playing the Duke Ellington versions. There was also a dance floor in front of the stage for dancers to join in on a few selections by the jazz group. It was a unique concert event that was sold out and well received.

A former colleague of mine in Oregon created a series of concerts several years ago in which he combined his symphonic band with concert choir, narrators, and multimedia, specifically multiple projected photos. Yes, it was a bit like a circus, but it was a tremendous musical presentation that had added elements that engaged and, in fact, drew in a large audience.

So, again, we need to be creative and imaginative if we are going to attract the audience to our concert halls. The public has many choices available today for where they can spend their leisure time; we will have to be competitive. The pre-film, pre-TV, pre-digital-age approach to presenting concerts will have limited appeal to many of the people we are trying to attract to concerts of art music.

Sam Hope points out that another issue that will require attention is the perception "that *art music* is ... the province of the wealthy and educated who patronize, and/or subsidize, and/or control various cultural bureaucracies associated with it."⁵ Who can afford to go to concerts today? Who has available time to go to concerts? I often hear concerns expressed that the audiences at concerts of classical music and jazz are substantially made up of older concertgoers. This past summer I presented a seminar on jazz education at the Wigan Jazz Festival in England, where one of the audience members asked, "Where are the young people in jazz? Why aren't the young players and musicians in our area here to partake in these seminars and the evening concerts? Where is the future audience?" I assured the group that there were many outstanding young jazz performers out there and that, indeed, they would hear some of them that very night. Why aren't young people in the audience? How much did the individuals in the audience that morning pay for the right to attend all of the Jazz Festival events? It's an economic issue. The main reason we see older audiences is because older people are more likely to have available leisure time and expendable income. Many of the people attending my seminar in England and the weeklong jazz festival were retired people who love jazz. They were willing to pay hundreds of dollars to participate in the events. Students and young adults are less likely to have time or money available to regularly attend expensive concerts. As usual, it's a socioeconomic issue. If you have money, you are more likely to attend concerts, although there is certainly no guarantee that it will happen.

To change the perception of our music as being elitist, it will need to be affordable. Does this mean more sponsors are needed? Do the sponsors get even more perquisites, thus building upon the elitist image? Possibly. But perhaps there are ways to downplay the image of entitlement that sometimes follows such philanthropy. Some symphony orchestras have at times offered free, or significantly less expensive, concerts that would allow people to attend who would not otherwise go to a concert. Concerts can be offered around the community in venues other than the usual concert hall for a more varied clientele. At California State Polytechnic University, Pomona, the College of Letters, Arts, and Social Sciences partners with the Los Angeles Philharmonic to present an annual concert in Pomona, which is about thirty-five miles east of downtown Los Angeles. The city of Pomona and the university subsidize the ticket prices, thus making the concert affordable for many people living in an area where buying a symphony concert ticket would be prohibitive. The concert is always sold out and it is a tremendous musical success. I think the university and city should be pushing for a series of these concerts featuring other outstanding ensembles, of which there are many in the Los Angeles area. They could easily build upon the success of this annual event, which could result in many well-attended concerts of art music each year.

Each of us can play a role in maintaining or, depending upon how you view the current situation, creating a culture that values live performance of serious music. All of our efforts together will lead to success in that endeavor.

Endnotes

¹ Samuel Hope, "Creating a Positive Future for Art Music," Background paper prepared as a resource for the 2005 NASM Annual Meeting.

² Ibid., 22.

³ Ibid., 5.

⁴ Ibid., 10.

⁵ Ibid., 8.

DORATI'S LEAF

MURRY SIDLIN

Catholic University of America

I am privileged to have the opportunity to share with you my observations about the multitude of issues that appeared as the background paper, "Creating a Positive Future for Art Music."¹ My personal view is that the issues illuminated were presented in a most comprehensive and well-articulated manner. Though I do not agree with some of the assumptions and the curious and inconclusive diagnoses and X-rays that accompany them, the paper brings into focus a variety of elements that, in fact, do form a quasi-hostile environment that threatens the deformation of many institutions dedicated to art music.

For me, the most compelling topic of all those addressed and the one at the forefront of all this uncertainty is, indeed, that of audience engagement—whose job it is and what needs to be done that we are not now doing. By *we*, I especially mean we who are here, not just the artistic directors, executive, and PR departments of professional orchestras, opera companies, choirs, chamber ensembles, and any and all professional music makers who provide art music in a community or region. Not some of us but *all* of us. Not only those at the top of the professional ladder, but on all rungs. It is our collective privilege and responsibility. Lincoln would have said about our strife that, "We hold the power and bear the responsibility."

Frankly, I have never seen the arts in a worse, more tentative, and fragile state at any time of my life than at this very moment. But neither have I ever been more optimistic about a collaborative commitment to solutions than I am at this very moment.

We Must "Erudite" to Beat the Band

But how do we get at and recognize solutions? Recently, I read in *The New Yorker* an inspired critique and profile of the new John Adams Opera, "Dr. Atomic," and the vision and personal poetry of its director, the brilliant Peter Sellars. The critic, Alex Ross, writes insightfully that Sellars "was speaking through thickets of erudition toward exact epiphanies."² And I hope that so it will be with us and our topic—not only today, but as consistently as seems to be taking place, wading into diverse perspectives, perhaps into ancillary orbits, but hopeful of such epiphanies. To put it more succinctly, we must "erudite" to beat the band.

What I do not see written in all the articles addressing this topic is that we in the schools of music have the opportunity to effect dramatic change that could have beneficial and lasting repercussions for the next century and beyond. Are we just along for the ride, abdicating the fulfillment of our destiny to navigators of the professional world, students of *Thelma and Louise*?

If we love the music, really love the music, then, too, we will actively respond to those challenges. And the most pressing challenge of all is, indeed, this issue of engaging audiences. In fact, if we can engage audiences, a good many of the problems of the major arts organizations will be on their way to being healed, despite being faced with idiosyncratic community economics. I am persuaded by my own experience that a potentially very large audience awaits our invitation. When will we say, "Come along," instead of "Go ahead," leaving audiences on their own? And the schools of music can become the central force in the development of new techniques for audience attraction and engagement in the world of art music.

I know that some of you are saying, "I'll have whatever he's taking!" I will return to this point a little later in my remarks—after the medication has fully kicked in.

To understand the phenomena of audience attraction and engagement, one must get to the root, or lack thereof, of the issue. Some years ago, the distinguished conductor of the National Symphony, a

cultural observer, naturalized American citizen, and my boss for several years, Antal Dorati, presented me with a cultural, sociological observation. He made a tantalizing observation about American culture in contrast to European cultural history. He said that in Europe, all culture is forever solidified because of the great strength of its thorough root system, upon which grew the proverbial trunk, limbs, branches, blossoms, and leaves. In the United States, he pointed out, we skipped all that seed-and-root stuff and went right to the leaves—not connected, misconnected, disconnected leaves. And when one or more of them died, other leaves somehow sprang up, just as bright and fragile as the first batch. Perhaps more than at any other time in American cultural history, this is exactly where we find ourselves, where culture is more the whim of society than a stable force in society, as it is in Europe. Here it blows up and down, hot or cold, in and out, idiosyncratically in each community, stabilized only temporarily, often rescued by the passion of individuals and not the commitment of the community at large. When the British conductor Sir Thomas Beecham conducted extensively in America in the 1940s and 1950s, he observed that Americans are asking 100 percent of the people to support something that only 4 to 5 percent want. That percentage has not grown appreciably, and yet the begging for investment is the same.

Here is just one of numerous staggering examples found throughout the U.S. music world: Where would the San Diego Symphony be at this juncture without the monumental infusion of economic stability by one donor? Evidently, there are no roots.

Bart Giamatti on Attracting Audiences to the Concert Hall

Here is another example: Let's examine for a moment a prominent U.S. orchestra, which we'll call "Orchestra X," whose deficit has accumulated over several years to reach 40 percent of its annual budget. Orchestra X plays—as do many other orchestras in this financial condition—beautifully. The quality cannot be questioned. Because the orchestra members play beautifully, brilliantly, excitingly, they will tell you that they've done everything right. Yet the audiences are way down. You and I know this is common, not atypical.

What can Orchestra X do? What should they do? What must they do? What have they not done? One important thing they have not done is to ask the empty seats, whose silence is very loud. They have not asked the empty seats, but the empty seats are indeed speaking.

May I interject at this point two observations of related significance? One is by that most amazing musician who could not count, Albert Einstein, who observed what he called the state of lunacy. Lunacy, he said, is doing the same thing over and over again in exactly the same way, but expecting a different result. Orchestra X will tell you that their members' efforts have not been repetitious, that they've progressed, become better, and are revered by music critics and cheered by those in attendance. From this point of view, that is not at all stagnation nor repetition. But because of the sameness of their presentation, no matter how substantive the performances, Einstein would argue that there has been only repetition, albeit with some minor positive variations. However, I think the hordes of empty seats would obviously agree with Einstein.

Another astute social observer was the former president of Yale and Commissioner of Baseball, Bart Giamatti, who made a breathtakingly simple and poignant observation when he reminded me that, originally, people went to the concert hall because they could not hear high quality performances of art music at home, even though there was often a lot of amateur music making in the house (no phonograph, no radio in those days).

Giamatti continued that to reverse the current trend, all we have to do today is put back into the concert hall what people cannot have at home. But what in the world can that be? At home today you can see and hear virtually any opera, virtually any symphonic work, historic chamber music performances, historic performances of the great violinists, pianists, and singers—the most remarkable variety of musical opportunities imaginable. So, how do we respond to Giamatti and his insight? What should go into the concert hall that we cannot get at home?

U.S. Schools of Music as Innovators and Natural Leaders in Audience Attraction and Engagement

To be properly guided by Einstein, Dorati, and Giamatti, let's briefly recall the past. It seems to me that about a hundred years ago, when many of our most august schools of music were blossoming, these schools were primarily preparing the next generation of performers, taught by the then-current generation of distinguished performers. The standards were set. To become a professional participant in that artistic society, the requirements were made clear by those current practitioners. Certainly from those days, the schools have rather broadened their perspective of what a musician must know and how a musician can serve. But in many ways, the remnants of this formula remain in place today. It appears to me that the applied music divisions of most schools still construct themselves as a quasi model of the professional world; that is, teaching students only how to qualify for the professional life as it currently exists.

But what if we broke the cycle? What if we redirected the trend? What if we reversed the roles, in that the schools of music were not the recipients of the laws, rules, and standards of admission to the musical profession? What if, instead, the schools of music became and offered a new model to the professional world? Most professional performing institutions, of course, are not motivated to create new models for audience engagement. After all, they do not have any latitude for failure, they cannot explore and experiment as they should, and therefore they may not be able to develop a lexicon of solutions that could reverse the trend from dwindling audiences to increasing audiences through a commitment to vibrant audience engagement.

And what if it were the schools of music that imaginatively and willingly became, by design, the hotbed of that necessary and neglected exploration and experimentation? And what if the schools of music became committed to innovate as well as to replicate? And what if our experimentation proved to be fruitful and hopeful and audiences were indeed attracted to new and imaginative musical "events," to use Leonard Slatkin's word, as opposed to only traditional concerts. And I use the term *traditional* not with disdain, but with concern for the new generations who should have access to the same quantity and same high quality of performance that changed our lives. These "events" could and should still center around traditional repertoire that students must learn. The difference would be in the format of the concert, a variety of ways to explore the context of this music designed to attract an audience and engage them. Imagine—within our recitals, chamber music, orchestral music, and all other dimensions of performance within the schools—if we decided to *invite* the audience instead of merely *notifying* the audience, to offer a nontraditional opportunity, a beckoning to the reluctant audience, the estranged audience, an audience that will spend the entertainment dollar but is not now routinely attracted to what we do.

As we are now moving into more specific suggestions for audience engagement, I want to assure you that I am not among those who feel we need to give away toaster ovens, nor should we ever apologize for the music by advertising in a mode that infers we are something other than what we are, or that we provide something other than what we actually do.

What I am suggesting is that within the schools of music we have a tremendous luxury: We can progress as innovators, and in so doing, we will both succeed and fail as a result of the natural experimental process without the enormous penalties that may be incurred by the professional institutions. The costly elements required of the professional institutions are already integral to our operations, our normal educational procedures, normal to what is already inside our walls, on our schedules, readily available at little or no additional cost. We have at our disposal the additional rehearsal time that we need, much of the technology we may need to expand concert format; access to actors, if necessary; a wide variety of instrumentalists, singers, composers, conductors, and musicologists on whom to draw, and from whom to be unpredictably and brilliantly inspired. And with the success of this experimentation, our students will be prepared and assembled to be the most willing advocates of the new and varied concert formats in the professional concert world. We need never compromise what we perform, but we can expand the concept of how we present the music.

Let me be clear about this: Within the walls of our current schools of music and within the current schools of thought, what we do now works wonderfully as far as it goes. Our students are on fire, and they perform and compose and envision music with fierce passion; they captivate with their infectious behavior; and they develop strong artistic personalities with which to interpret or cocreate existing music. We judge them ready and able, and we send them on—performers, composers, scholars, teachers, theorists, a diverse collection of musical minds and hearts. Were our professional world as generous and nurturing as we need it to be, this would be enough. But the times, they have changed, have they not? And the reality that has been encroaching upon us for many years is now attacking and may soon claim a very high toll. And yet I have never been more optimistic!

You see, our success can also be the success of the professional organizations if they embrace at least some elements of what we will have learned and measured through audience attendance and reaction. It will become clear to you that none of this is a compromise of the music. Instead, these are added dimensions to invite a reluctant audience to reclaim their seats.

Let me tell you how I came to know and understand that this potential firmly exists: In 1995, the John S. and James L. Knight Foundation of Miami invited the Oregon Symphony, where I was resident conductor, to apply for healthy financial support to explore varied concert formats and presentations. Ultimately, they awarded me \$1.3 million to create all sorts of creative adventures and to underwrite box office losses, should there be any while we explored and experimented, should our creations not cohere at first, nor immediately captivate.

Our concerts began to attract new audiences immediately, of a wide range of ages. Our focus groups told us that we had attracted not a new age group of concertgoers but people who primarily attended opera, dance, and theatre—but not the symphony orchestra. These people identified themselves as those who clamored for the visual, for the theatrical. Ensuing focus groups clearly gave us the same message. This audience that we were attracting preferred something theatrical, and once I began exploring and experimenting with theatrical elements incorporated into the traditional musical format, they filled our houses very quickly. Though at first we presented only three to four of these specialized concerts, which were called “Nerve Endings,” each year, the houses were full, and more was written about these events than about any other specific concert or concert series throughout the forty-two week season given by the Oregon Symphony. Clearly, we were onto something. These concerts have filled houses in Portland, Oregon; San Diego; Wichita; Rochester; and at the Aspen Music Festival. This, I think, is what Giamatti had in mind when he instructed us to put back in the concert hall what people can’t get at home.

The Knight Foundation and the Concert/Drama

What did we create? The most successful concert format became known as the “concert/drama,” in which we presented great works of art in context of their history, sociology, and whatever other dimensions would, in my estimation, engage the audience. I now call these concert/dramas “Illuminations” rather than “Nerve Endings,” and I continue to be invited to perform them regularly because they engage audiences.

For example, instead of performing only the Shostakovich Fifth, the concert was entitled, “Russian David, Soviet Goliath,” with actors, video, and a script I adapted from Shostakovich’s own writings in *Testimony*. Shostakovich on one side of the stage and Stalin on the opposite side of the stage spoke directly to the audience about each other and all the conditions and unimaginable governmental oversights which exposed the true meaning of the Fifth Symphony. This was followed by a full performance of the Fifth Symphony—with a better informed, more curious, and engaged audience!

There was also “The Sociology of October Tenth, 1935,” new perspectives on that lovable trio, George, Bess, and Porgy; “Do the Tango and Get Arrested”; “From Lenny to Maestro”; “Who Killed Mozart?” and “Defiant Requiem: Verdi at Terezin.” I will need to come back to that one.

There were twenty-three of these specific concert/dramas, seats filled, audiences strongly engaged. But remember, the Knight Foundation had given us this funding in anticipation of initial failure, and

without these resources, we at the Oregon Symphony could not have proceeded. We had that cushion, that essential luxury.

Variety of Concert Formats

The conception of concert in context is only one broadened perspective of the musical event. Imagine what it might be like to develop kaleidoscopic musical events, a concept rooted in the nineteenth century and resuscitated for current concert presentation: a concert that presents soloists, chamber ensembles, chamber orchestra, and full orchestra on the same program, perhaps playing a contemporary work twice. The same concept would apply easily to choral programs, which would feature a baroque work with orchestra, an *a capella* portion of the concert followed by a major choral-orchestral work. Certainly, these ideas, whether in embryo or full realization, are not necessarily new to schools of music but can even be developed to bring more variety to the concert than we have already built in. As we know, varied and attractive formats such as these are not now found in the professional musical world.

Or how about a small concert series based around one composer's works entitled, "The Unknown - _____," be it "The Unknown Tchaikowsky," "The Unknown Schubert," "The Unknown Mendelssohn," the "Unknown" anyone? It's time to hear again and rethink some of the so-called "lesser lights" of their works in contrast with the beloved repertoire, making the "X" factors of genius even clearer.

The experimentation I am talking about is not directed toward contemporary music but traditional music in context. This brings up one contention I have with the background paper: Part V, regarding limited repertory. It's not the limitation of repertoire that is the problem, it's that traditional repertoire is easily accessible at home and in the home setting would lack the integral insightful preparatory, expository, and engaging dimensions to which Giamatti referred. Generally, when we use the word "experimentation," it connotes contemporary repertoire when, in fact, all the concerts that we presented at the Oregon Symphony had at their core traditional and well-known concert repertoire.

Preparing Students for the New Realities of the Music Professions

This brings us to the question of what additional responsibility falls to us as leaders in the education and development of musicians were we to adapt some or more of these suggestions. Through experimentation, through contextual illuminations, and variety of formats, our students will still produce their Shostakovich Fifth, their Tchaikowsky Sixth, their Beethoven Ninth, and all the others with the elements that will have a greater impact on audience attraction and engagement—and offer to the desperate professional organizations tried and tested and successful materials with which to proceed and achieve greater success.

The background paper appropriately asks if we are preparing our young people for new roles within new dimensions of the music professions. Now, it is true that no one taught Jeffrey Siegel how to create and present his very successful "Keyboard Conversations." No one taught Therese Schroeder-Sheker how to create an entirely new way of using the harp, as a music thanatologist. However it happened, they were inspired to proceed with their embryonic assumptions, and they emerged. Now that they and many others like them exist, can we not offer them as models for a new entrepreneurial world that can be created by unique musical thinking inspired in and by our academies?

Inherent in this entire discussion is, of course, the possibility, if not probability, of rejection by the professional world of new procedures, no matter how successful we can claim them to be. Who knows better than Michael Tilson Thomas? Michael speaks about the radiance of the New World Symphony, its sunny disposition, and presents proof-positive that collective, imaginative energy inspired by great music can work. Audiences are attracted, playing is at an enviable level, and the diversity of concert events attracts and sustains a large audience. At the end of each season, he is picked clean by the higher echelon of national music makers. So, off they go, these inspired young people, fortified with uncanny experience,

courage, ideas, and dancing hearts, to take their place in professional organizations. Then comes the moment of truth when his graduates find themselves in stark, traditional orchestras, and their ideas and imaginations are not only unappreciated but often totally rejected. How sad that Michael has done everything right and is offering the American musical world young professionals developed and ready, armed with full exposure to the future. But he is inadvertently sending them forward to the past. When they get there, these young musicians clamor to get back to the future.

Technology in the Concert Hall

Speaking of the future, let's talk for a moment about reigniting the concert hall as a physical property. Perhaps some day the newest concert halls or the renovated concert halls will add technological opportunities for audience engagement.

One opportunity relates to an old "truth" about music on television with which we are all familiar: *the eye leads the ear*. Imagine a screen in front of your seat similar to those found on the Boeing 777 and other aircraft, which enables you to control your own viewing choices. This screen would broadcast six or seven associated, complementary channels from which the audience member could choose, as desired. For those who wanted to follow the score but whose score-reading abilities were not fluent, a screen appears with major musical lines color highlighted. Another channel might display close-ups or angles on selected principal players. Those who would like to read the program notes (always impossible to read in the concert hall due to insufficient lighting) would find them available as well. Another channel—for those who like to follow the solo lines—could focus on the major musicians during their solo passages and might include such options as split-screen fugue entrances. Concert notes in more depth could be another choice, as would a view of the conductor from the front. The opportunities are infinite and could change with each production according to the demands of the music.

Technology could also make it possible to order a concert CD while the concert is in progress—to be waiting for you in the lobby on your way out. I could easily see half of the seating area equipped with this technology, or even the entire hall, as at the Metropolitan Opera. There, the titles are available on the back of each seat, activated only if the audience member chooses to do so.

What follows logically is again this question: In fact, does the audience exist? Were we to invent many new varieties and formats of concerts, were we to implement new concert procedures through dramatic elements—using video or other technologies, or actors, and more onstage communication with the audience via the conductor or musicians—or were we to redesign the physical concert hall, were we to do all this, is the audience there to attract? I offer you a resounding "yes." And here is one specific piece of evidence.

"Defiant Requiem" and *Reader's Digest*

The concert/drama that I created, "Defiant Requiem," told the inspiring story of 150 prisoners at the Nazi concentration camp at Terezin who were organized by a fellow prisoner to learn by rote and give sixteen performances of the Verdi *Requiem* in 1943 and 1944. To the audience who saw "Defiant Requiem" in Portland; Washington, D.C.; Rochester; or twice over the PBS network, the Verdi *Requiem* will always have added dimensions of human dignity, historic remembrance, spiritual inspiration, and it will serve as a reminder of those who, despite imprisonment under unspeakable Nazi oppression and degradation, demonstrated the power of art to sustain the human spirit and confront evil in its most despicable state.

When I was creating "Defiant Requiem" for the Oregon Symphony and PBS, I was contacted by *Reader's Digest*, not exactly the most sought-after journal for classical music information. A writer who frequently contributed to the magazine became captivated by the story of the Jews in a concentration camp reaching out to a great musical work inspired by the Catholic liturgy and was wondering why all this had

happened, and ultimately wrote a moving article. The article came out in April of 2003, five months before “Defiant Requiem” went on the air over PBS. The article appeared in the issues here in North America (including Canada), as well as Mexico, Australia/New Zealand, Sweden, Hong Kong, and South Africa. The editors told me that the article was, therefore, available to 100 million people worldwide, 46 million of them in North America alone. Obviously, we don’t know how many people read the article, but I would be thrilled if only 5 percent of that 46 million had read the story. (We have reason to believe it was many more.)

Put that statistic aside very briefly while I tell you that the orchestral world and its leading individuals in the United States beg and compete to be recognized in the incestuous *Symphony* magazine published for the profession: circulation fifteen thousand. May I repeat: 100 million—15 thousand. The point of this story is simple. If the world’s most populous magazine will make room for one of the truly great works of art in all civilization and how it was used on behalf of mankind during the Nazi era, this indicates that interest can be cultivated, and that the burden is on us to find events and historic, sociological connections about our great works and let our audience in on them. Is every work that we play going to attract *Reader’s Digest* or populous journals like *People* magazine, *Atlantic Monthly*, *Psychology Today*, or *The New York Times*? Of course not. But great interest is there *if we make it interesting*, if we find a way to allow the genesis of our great compositions to envelop the senses and spirit of the potential listener. I am convinced the audience is there waiting to be properly invited! And I believe it will be up to the schools of music to print the invitation.

To assist us in this quest, we may need a new organization. Why don’t we name it “NASM,” an acronym for “New Approaches, Same Music”?

Thank you!

Endnotes

¹ Samuel Hope, “Creating a Positive Future for Art Music,” Prepared as a resource for the 2005 NASM Annual Meeting.

² Alex Ross, “Countdown,” *The New Yorker* (October 3, 2005): 60-71.

MANAGEMENT ISSUES: COMMUNICATION INSIDE THE ACADEMY – HOW TO TALK TO NONMUSICIANS ABOUT WHAT YOU DO

COMMUNICATING ABOUT MUSIC IN THE ACADEMY

ROBERT GLIDDEN
Ohio University

In some colleges and universities, music has a real foothold—it enjoys a high profile and is respected, appreciated, even cherished by the professoriate and by the administration as a jewel in the crown of the institution. In other institutions, the situation is quite the opposite. Music is suspect as an endeavor that is too costly and of too little consequence, especially in these times of economic stringency. The low esteem in which the discipline is held on these campuses tends to make both students and faculty feel inferior, and they themselves question whether their musical pursuits are worthy in the academy. In this situation, even the most positive and optimistic personalities can become discouraged. Music in most colleges and universities falls somewhere between these two extremes, but of course we would all like to enjoy the jewel-in-the-crown status. How do we get there?

There are two answers to how we reach jewel status among our colleagues: excellence and communication. A truly excellent music program—one that balances a high level of performance with good scholarship and good teaching that is highly visible on the campus and in the community—will be appreciated and supported because even a dean or provost or president who does not know or care much about music will come to understand that others *do* value the music program.

The problem is, of course, that unless you as a music administrator inherit an excellent program, one that already enjoys high esteem within the institution, you cannot achieve excellence without support from your administration. And you probably cannot gain that support unless you can effectively communicate about music—about its value to people in general, about its value to students in particular, about its value within an institution, about what is required to achieve excellence in an academic music program, and, indeed, to the extent possible, about what constitutes excellence in music performance itself. I do not presume to have any secrets or magic formulas about how to approach these communication challenges, but I have given a lot of thought to it over the years and I hope we might stimulate some new ideas in your minds if we approach them systematically, one by one. I will address, in order, music as a value in people's lives, music's value for students, the value of music for an institution, the preparation of music professionals, music in general education, and finally, some thoughts about defining musical excellence for administrators who have no experience of their own to guide them.

First, a word about communication: communication is obviously a two-way street, so a big part of our challenge in communicating about music in the academy is convincing the other side of the street to be attentive. We could certainly spend this entire session on communication methods, on developing and taking advantage of opportunities for communication, or on how to analyze the experience or attitude of the person or persons with whom we wish to communicate. We will not do all of that in the interest of spending our time on content, but suffice it to say that if you are to be effective, it is critical that you understand how much your dean or provost or president knows or cares about music. Does he or she value music in his own life, or value it as a discipline in the college or university? You know that no deans or central administrators will ever tell you that they do not care about your discipline, but if they truly care they can demonstrate their interest in any number of ways. Do they ever attend concerts (and have you ever invited them personally and specifically)? Do they go out of their way to ask you questions about your program or about music, or do they seem to try to avoid any such discussion? Do they give any evidence that they have artistic sensibilities or that they care about music as a valid intellectual activity? Or are they

only interested in the entertainment value of music for public events? Has there been any signal that they take pride in the achievements of your music faculty and students? Has there been any indication that they would *like* to provide greater financial support for music, even if they cannot do so immediately?

On the matter of financial support, I think it not safe to assume that your administration does not care about music just because you have not been favored in budget allocations in the past. Perhaps they have just not been presented with a good rationale for better funding, or perhaps they have not seen a systematic plan for how quality could be enhanced over a three- or five-year period. You need to know not only what your administrators think about music as a discipline in your institution, but also how they make decisions about allocations and what they value in terms of administrative arguments. I have personally had the motto that, "In God we trust; otherwise we want data!" but of course there are exceptions to that. I can sometimes be persuaded by "soft" arguments, but usually I am more convinced by comparative data like those you can provide with the help of a special report from the Higher Education Arts Data Services (HEADS), for example. And I am much more easily persuaded to be generous if I believe there will be some accountability, some commitment to measuring improvement or success.

The point here is to know the person with whom you are trying to communicate and take the time to develop cogent arguments that demonstrate your own powers of organization, your analysis of what will be required for better results, and how you will know whether you have succeeded. Most important of all, you must develop trust among your administrators that you know what you are doing and that you can and will take full advantage of the opportunity if they invest in you and the music unit. Central administrators cannot know in detail the needs of every discipline on the campus and consequently they cannot make comparisons about where the needs are greatest, so they often have to make decisions according to their trust and confidence in people. Furthermore, when resources are limited (as they always are), most presidents and provosts will make certain that they are investing in institutional strengths. Few will shortchange the best units on their campus, and in my view the administrator who "levels" an institution by taking from strong programs to fund weak ones does not understand the difference between mediocrity and excellence.

Music as a Value in People's Lives

I promised that we would focus on content rather than technique, so let's take on the most difficult challenge first. What is it about music itself that we want to convey to our administrators? Why do people value music, why it is important in their lives, and thus, why does it deserve a place among the other traditional disciplines in the academy? I remember reading, forty years ago, the report of the Yale Symposium on Music Education of 1963, in which it was posited that the literature of music should be taught in schools on a par with the literature of the language. We never question that learning the literature of our language is of great value and that it has a rightful place in the curriculum of schools and colleges. Probably none of us has ever questioned that, but the Yale Symposium statement caused me to wonder why it should be any more important to know the literature of the language than the literature of music. The answer, of course, is that music is a nonverbal language in a verbal world (or at least the world of formal education is a verbal one). So perhaps the challenge of communicating the value of music in people's lives is first addressed by explaining what we mean by a nonverbal language. Does music indeed qualify as a "language"? Yes, of course it does! It communicates ideas, it stimulates thought, it conveys meaning—it is just a language that is much more abstract and less specific in meaning than the more familiar verbal language. But that does not make it less valuable in people's lives; in fact, it may make it all the more important. Many administrators will not have thought of music in these terms, and if you do not explain it to them, who will?

If you are interested in reading or thinking more about this, I refer you to an excellent paper by Professor Emeritus Bennett Reimer of Northwestern University, written for the Housewright Symposium on the Future of Music Education held at Florida State University in the fall of 1999. I had the privilege of responding to Professor Reimer's paper on that occasion.¹

I will add just a couple of points here that I believe may be helpful if you have the opportunity to engage in a conversation with one of your administrators about the value of music in people's lives. First, I believe that music is the most powerful combination of intellect and emotion that we know. If we think of intellect and emotion as opposite poles on a continuum of objective to subjective, even our strongest emotions are not devoid of rationality, and our purest intellectual endeavors are not entirely objective and devoid of emotion. Music's abstractness is an advantage here, it being the most abstract of the arts. While it may be true that some kinds of music can be experienced as predominantly intellectual and others as predominantly emotional, it is impossible to separate intellect from emotion in music of substance. In fact, I think it may be possible that some of the satisfaction we derive from a substantive musical experience is the fulfillment of our need to combine intellect and emotion.

Another point that may be convincing to an administrator who has not thought much about the meaning of music in people's lives is the observation that music is virtually a *requirement* for expressing our most intense feelings of joy, or our most intense emotions of sadness or grief. Music as an expression of intense feelings supersedes verbal expression, perhaps partly because in those moments of grief or of great joy we may not *wish* to express ourselves verbally, and/or perhaps because most of us are not capable of satisfactorily expressing those intense feelings verbally. Again, music's power here may be because of its unique ability to combine intellect and emotion, and its ability to convey profound meaning without being too specific. All of those factors make music important in people's lives and worthy of serious study in the academy.

Music's Value for Students

Some college/university administrators may be more interested in a discipline's educational value than its intrinsic value; that is, they may have more interest in the *process* of learning than in the content of what is learned. If such a person understands the nature of serious music study, he/she may understand that it has value strictly because of the mental discipline it develops and requires. Although some people think that a person is either musical or not, that musical talent is inherent, and that talent itself carries the day in the development of a musician, you who have dedicated your lives to the teaching of music also know that, in fact, mental discipline is a critical factor in developing the highest level of musicianship. I'm quite sure we all would agree that there is value in the study of music for the development of mental discipline alone. On one level, like mathematics, the beauty in the structures and organization of music brings great satisfaction to those who focus on form and function. But in addition, there is the realization that performing musicians are always applying their knowledge of theoretical and stylistic features of the art *as* they develop their technical skills to a higher and higher level. The application of theory to practice in music is a constant and never-ending process. The mental discipline of focusing on expressing oneself through the music, while relying on technical skills that have been painstakingly developed over time and, at the same time, applying nuances from our understanding of stylistic practices through the ages, is not a task for the lame of mind!

This brings up the subject of understanding the difference between knowing *about* music versus *knowing* music. Some academics will have respect for the practice and teaching of musical scholarship but fail to appreciate the teaching of musical performance in the academy. Those of you who know about the historical separation of music scholarship and music performance in European institutions will appreciate that the founding principal of this organization, NASM, was the melding of performance study with scholarship in the academy—both in conservatories and in colleges and universities. If one wished to be argumentative and probably cause an adverse reaction among some even in this room, one could say that it

is possible to know a great deal *about* music without really knowing music! At the highest level, of course, we know that is not right, but it is possible to study a great number of facts about music and musicians without ever understanding how music works or how it feels or how it conveys meaning. Again, because music is a nonverbal language, *knowing* it depends on it being a part of you—it depends on your commitment to *making* music and to developing musical sensitivity and appreciating the nuances of musical style, whatever the type of music. Thus, in convincing college/university administrators about the value of music study, and particularly the cost of performance instruction, we must know how to communicate the essence of musical study, that is, the difference between knowing music and just knowing about music.

The Value of Music for an Institution

Selling the value of music for an institution is not terribly difficult in one sense. Most administrators can appreciate the way that music events open the campus to the community. And they appreciate it when the music department or school brings hundreds of high-schoolers (prospective students) to the campus for concerts or festivals. And in most cases they will appreciate the cultural value that music concerts and recitals bring to a campus. Whether an administrator understands or appreciates the level of culture that serious concerts bring is another matter. I have known of a few frightening instances where college music departments were criticized by the president for performing Bach or Beethoven “when what the public wants to hear is Bacharach or the Beatles.” (Pardon me for dating myself with those examples.) Fortunately I think such instances are rare these days, but perhaps you have experienced something of the sort. What do you do in such a case? I guess I really don’t know, except that you must gently try to explain the difference between art and popular culture. Popular culture teaches itself (or at least it always has), and people pay for formal education to gain what they would be less likely to learn on their own. That is an important distinction between art and popular culture in the academy.

I think it critical that music executives somehow entice administrators to attend concerts. *Shame* them into attendance if you have to! Remind them of how much it means to your students when the president or the provost or the dean is in attendance. Send personal invitations; call the office to ask if the administrator knows about the event. Send a notice at the beginning of the term, or several months in advance, of special events that you would really like the administrator to attend.

I have two personal anecdotes to relate. The first occurred when I was dean at Florida State University in the 1980s. A new chancellor of the state university system was appointed and she made a visit to our campus, during which time she questioned me about why we would have such a large music school, where I thought all these musicians were going to work, and so on. Needless to say, I was not pleased with the chancellor’s attitude about music study, but it taught me a lesson. When another new chancellor was appointed a few years later, I made it a point to invite him to the campus for a special event. It so happened that Robert Shaw was conducting the Berlioz Requiem, so of course it was a huge event in a lot of ways. I asked the chancellor, a good friend now who would not be insulted if I were to describe him as a nonartistic type, to be my personal guest because he would not have many opportunities either to see Robert Shaw conduct or to hear the Berlioz Requiem. He accepted my invitation, was mightily impressed with the quality of the performance and probably even more impressed with the scale of it all. The result was that he became a fan of the music program and a great supporter of both the program and me personally. Furthermore, it was great fun for me to educate him about Berlioz, about the Requiem, about Robert Shaw, and so on.

The other incident occurred just last year while I was president at Ohio University. The year 2004 was the university’s bicentennial and I had commissioned one of our faculty composers, Mark Phillips, to write a piece for the Founders’ Day Concert in February of that year. I certainly did not dictate what kind of piece Mark should write, but I did ask that he consider combining acoustic and electronic media—something at which he is very good—and that it would be wonderful if he could in some abstract way

reflect on two hundred years of university history. He created a masterpiece, in my opinion—a production of major proportions that was choreographed by a professor in our School of Dance, that included interludes of video material with musical background, that indeed conveyed the story of a university over two hundred years of its history, that even gave special emphasis to creativity in the sciences and the arts, and that was musically substantive and interesting yet accessible to a general audience. The point of my telling this story is that all of our senior administrative folks were in attendance. I did not make it a requirement, you understand, but they understood that this was an important event in the commemoration of the university's bicentennial and so they committed to being there. In short, they were surprised and thrilled and awed by the production. Many of them had come expecting to be bored, but they left with an appreciation of many things: the creative genius of the composer and choreographer, the special abilities of the students and faculty who performed, and the sense that they had witnessed a very special occasion, not because of the university's bicentennial but because they were uplifted and stimulated by the art. I could not have been more thrilled. And of course it made me recognize that if I had figured out a way to require those administrative colleagues to attend concerts earlier in my tenure, they might all have been ardent supporters of the School of Music. Now I ask myself, why didn't I commission more works from our own faculty while I had the authority and the funds to do so?

The Preparation of Music Professionals

It probably does not need to be said that many college and university administrators do not fully understand what is required to prepare musicians for the profession, whether as performers, or as teachers or composers or historians, or whatever. Unless they have had musical experience themselves, they find it difficult to understand why some level of performance skill is necessary for all musicians and that, for the most part, those skills must be taught one-on-one. And often central administrators do not understand the critical need for scholarships because they do not recognize that ensembles, to be a good experience for students, must be balanced and they are not aware of the intense competition among institutions for talented music students. The real communication challenge here is that music programs that purport to prepare professionals are expensive and thus the executive must always be ready to explain why. You have all been through that, and frankly, you'll never escape it. Here again, NASM's HEADS Special Reports can help because you can point out that it is not just *your* music unit that is expensive to operate effectively.

I would suggest that most music deans and directors and department chairs could make better use of the HEADS reports, and of the NASM Standards, than they do. I would not suggest just handing copies of those documents to your administrators, but it would be a worthy idea to prepare a paper or presentation now and then that provides some examples and answers questions about the cost of professional music programs. As I have said before, data can be convincing. Please understand, however, that many presidents and provosts are suspicious of accrediting organizations, so you must be careful about how you refer to NASM in such discussions. In my experience, NASM has never been one of the accrediting offenders who behave with the "guild mentality" that so many presidents and provosts associate with specialized accreditation, but we *are* an accreditor and thus are viewed with suspicion by some administrators. In describing NASM's standards, it is important to point out that they have been established over the years by representatives of member institutions, not by some government bureaucracy that thinks it knows best. The NASM standards are our best collective judgment as to what is required to serve students well in their preparation for a music career.

Allow me to insert another personal anecdote here, one that relates to arguing for funds. It is always important in trying to communicate that you speak the language and use examples that your listener understands. When I was at Florida State University, music enjoyed a high profile within the institution, but nevertheless I always had to battle for scholarship funds. I made my point often by pointing out that my job was tougher than Bobby Bowden's because there are many fewer outstanding oboists than quarterbacks,

and yet he had full scholarships to offer every player. That brought chuckles, of course, because how could anyone dare to compare any other program with football at FSU? But the comparison did get attention!

Music in General Education

NASM has proposed for many years that a conscientious approach to educating the entire student body about music is an important responsibility of a college or university music unit. I am not as familiar with the higher education music scene as I was fifteen years ago, but I would venture a guess that we still do not take this responsibility as seriously as we should. Our courses often have the reputation of being “soft” academically, resulting in a lack of respect from central administrators. Now, to be sure, if you do not have a general education requirement for music or the arts in your institution, the argument is usually with the faculty senate or the faculty curriculum committee, not the administration. And you would probably agree that, difficult as it can be to argue music’s case with the administration, it is much more difficult to confront the faculty politics and turf protection inherent in discussions about university curricula. Nevertheless, it is a fight worth waging, however long it takes. There are few more worthy causes than the cultural enlightenment—the *musical* enlightenment—of today’s college students, and we’re not doing a very good job of it at present.

But let’s assume that you *do* have a music requirement in your institution’s general education or liberal studies program. How much attention have you given to how those courses are taught, to who teaches them, and to how effective they are? Frankly, as I have said, many administrators look on general education courses in the arts as something less than rigorous academically, and when that’s the case they do not take them very seriously. If we want to wage better arguments about how important it is for college students to learn about music, we had better be certain that we are teaching something about how music works, not just a lot of facts and dates. The challenge, of course, is that so many students come to such courses with no musical background, or at least not enough music reading skill for the course to be taught in the same manner as music history or literature or theory for majors. But there are abundant ways for people to learn how music works without developing music-reading skills—focusing on acute listening; focusing on the musical elements and how they affect the intensity, unity, or complexity of a piece; focusing on such artistic fundamentals as contrast and repetition or tension and release. I should not be lecturing about this particular pet peeve of mine, but I do believe that administrators who are interested in outcomes (as more and more are these days) would be impressed with music literature courses for nonmajors that teach how music works rather than a few centuries of chronology.

Defining Musical Excellence

I have saved the most important argument for last. If you are trying to communicate the needs of your music program to a dean or provost or president who has little musical experience and who may even feel somewhat sensitive about his/her lack of knowledge about the subject, it is imperative that you be able to define in layman’s terms what constitutes excellence in a college or conservatory music program. How do you do that? Where do you begin?

I suppose you cannot define excellence in an educational program in music without defining excellence in music itself, or at least in musical performance. Once again we are dealing with the complexity of trying to describe or explain a nonverbal art in verbal terms, and that is always a challenge. But if your administration is sincerely interested in helping your program, they will want to know what is required for improvement, and I don’t think you can explain what is required for improvement without referring to what constitutes excellence in the art itself. You may be fortunate to have administrators who are musically knowledgeable and who have had gratifying musical experiences as performers or listeners, but, if not, you have to try to describe in layman’s terms, and as precisely as words will allow, such things as what you listen for in a musical performance or how a performer communicates through music. Explain

the kind of nuance that makes music expressive, and describe the control and technical expertise that is required to make the music sound effortless. Most of all, you may have to explain how important it is for music students to reach a reasonably high level of competence as performers even if their career objective is not the concert stage. Let me be clear that when I refer to a reasonably high level of performance, I am not referring to a professional level of technical skill, but rather, to a level of sensitivity in expressing oneself musically. Andante is fast enough if it sings!

A discussion about musical sensitivity is not an easy one to have and chances are that you may never have the opportunity for such a conversation with your provost or president, but if you do have the opportunity you need to be ready. College and university administrators are usually curious people. They want to know how to improve their institution, and many, even musical novices, will be intellectually curious enough to be interested in what makes musicians tick. I do not know a great deal about chemistry or economics, but I love to talk with professors in those disciplines about their particular passion in their field. As a university administrator, it always thrilled me to observe a professor demonstrate his excitement about a particular line of research, for example, and I would say to you that in communicating with your administration it is important that you show your passion for your art while at the same time being verbally articulate about it.

Even if you do not have the opportunity to talk seriously about music or music making and music scholarship, surely you will have the opportunity to lay out plans for the enhancement of your program. My observation is that too many musicians (or leaders in any discipline, for that matter) take too much for granted when arguing the case for their program. You cannot assume that administrators will understand or appreciate the importance of ensemble study in a music school, for example, and if they do not understand that, they probably will not appreciate your need for scholarship dollars to balance the instruments and voices in your program. You cannot assume that administrators will understand the need for a proper acoustical environment in rehearsal halls unless they have sat through a rehearsal where one cannot hear anything. And certainly many administrators will not appreciate the amount of time it takes to study music seriously—faculty time as well as student time. The point is, in order to make an effective case for your needs, you must be able to take a step back and present an appropriate rationale in musical and educational terms, and in basic terms that you or I might too often take for granted.

Conclusion

I will conclude by summarizing. The following are some of the best pieces of advice I can offer on how to communicate about music in the academy:

- Communication is a two-way street. Know as much as you can about the person with whom you are trying to communicate—how much that person knows and cares about music as an art and as a discipline in the academy.
- Know also as much as you can about how your dean or provost or president makes administrative and resource allocation decisions. Where does music fit within institutional priorities? Is excellence a goal of the institution, no matter the discipline? What kind of arguments might prevail?
- Understand that many administrators will make resource investments in *people* as much as in disciplines. Develop trust—that you will use funds wisely and that you will not only produce but will also measure results.
- Use data to the extent that you have them, and quantify them to the extent that it makes sense: cost comparisons with other music schools; how you serve the greater community (e.g., the number of

people who attend concerts in a year); and how you provide opportunities for students (e.g., the number of students who perform in a year and the number who are nonmajors).

- Be systematic and analytical about how you can enhance quality in the music school or department. Be willing to prioritize (which may mean sacrificing something to achieve something else) and, again, be willing to measure results or at least define how you will know when you are successful.
- Think carefully about how to communicate about music to nonmusicians: why people value musical experiences; how music conveys meaning; why its abstractness can be advantageous; why its nonverbal expression is especially important in today's fast-paced, often chaotic world.
- Think about how to articulate the point that music is an intellectual activity that demands mental discipline, and why that in itself is a value in educating students whose attention span has grown shorter over the years.
- Think about music as an essential element in a liberal education, and be prepared to describe how your program contributes to that.
- And finally, do not be shy about displaying your own passion for your discipline. Enthusiasm can be contagious!

Thank you, and happy communicating!

Endnote

¹Bennett Reimer: "Why Do Humans Value Music?" and Robert Glidden, "Response," in *Vision 2020: The Housewright Symposium on the Future of Music Education*, ed. Clifford K. Madsen (Reston, Virginia: MENC, 2000), 23-54.
<http://www.menc.org/publication/vision2020/reimer.html>; <http://www.menc.org/publication/vision2020/glidden.html>

RESPONSE TO “COMMUNICATING ABOUT MUSIC IN THE ACADEMY”

EDWARD KOCHER
Duquesne University

President Emeritus Glidden states that we would all like to enjoy the “jewel-in-the-crown” status. He asks how we get there? He recommends excellence and communication. My response addresses Dr. Glidden's summary, which provides some of his best pieces of advice on how to communicate about music in the academy:

- *Communication is a two-way street. Know as much as you can about the person with whom you are trying to communicate—how much he/she knows and cares about music as an art and as a discipline in the academy.¹*

After a few months of observation, it became apparent that our new president is committed to academic excellence, being responsive to the university board, and to athletics and religion. In response, we have mobilized our faculty artists and student performing organizations toward increased public visibility and community engagement. Here are some examples:

Campus visibility

For the presidential inauguration, we commissioned three faculty composers to write a fanfare, processional, and recessional. Several years later, the processional is enjoying wide exposure as a published composition for band. At an out-of-town alumni reception, our president was pleased to learn that his name and that of our university appear on the cover of a musical composition that is being widely performed by high school all-state bands.

Board support and local media

We have cultivated the support of several key university board members who value the arts. Through the generosity of a board member, we have invested in a comprehensive marketing plan to promote *Brahms on the Bluff*, our faculty chamber music series that is presenting the entire chamber music repertoire of Johannes Brahms over a three-year period. The local classical music station and newspapers have embraced the series and are helping to increase visibility and perceptions of high quality at our university.

Campus ministry and local religious organizations

We have built a cooperative relationship with the campus ministry that has helped us to create a stirring advent celebration—“O Come All Ye Faithful”—that is our university’s holiday gift to the region. The event takes place in St. Paul’s Cathedral. The president’s religious commitment helps to motivate us with this fine initiative.

Alumni support

We have strengthened our musical contribution to university athletic events and alumni gatherings. For a summer blues alumni concert, we commissioned a blues song that includes the president’s name. We have sponsored faculty artists to perform at alumni meetings in New York City; Washington, D.C.; Los Angeles; and San Juan, Puerto Rico.

- *Know also as much as you can about how your dean or provost or president makes administrative and resource allocation decisions. Where does music fit within institutional priorities? Is excellence a goal of the institution, no matter the discipline? What kind of arguments might prevail?*

Academic excellence is our highest institutional priority. Music units typically attract excellent academic students. Our admissions staff provides data that show our president that our music program enrolls many of the university's academically best prepared students.

- *Understand that many administrators will make resource investments in people as much as in disciplines. Develop trust—that you will use funds wisely and that you will not only produce but will also measure results.*

Over a period of several years, we have enhanced our financial credibility by improving our financial contribution to the university's bottom line. With the help of the budget office, we have eliminated areas of high cost and small revenue. We have trimmed spending and improved fund raising. We have created several entrepreneurial initiatives that are bringing profit to the university.

- *Use data to the extent that you have them, and quantify them to the extent that it makes sense: cost comparisons with other music schools; how you serve the greater community (e.g., the number of people who attend concerts in a year); how you provide opportunities for students (e.g., the number of students who perform in a year and the number who are nonmajors).*

We use the HEADS data for benchmarking. We choose a realistic group of benchmark schools. We reference the salary levels to national cost-of-living data.

- *Be systematic and analytical about how you can enhance quality in the music school or department. Be willing to prioritize (which may mean sacrificing something to achieve something else) and, again, be willing to measure results or at least define how you will know when you are successful.*

We prioritize based on our written long-term plan that was developed through consensus. The university has a written long-term plan. The music plan and university plan are well coordinated. They flow from the university mission. We conduct a formative assessment of our plans annually.

- *Think carefully about how to communicate about music to nonmusicians: why people value musical experiences; how music conveys meaning; why its abstractness can be advantageous; why its nonverbal expression is especially important in today's fast-paced, often chaotic world.*

Three of our most generous donors are nonmusicians. They love music, and they thoroughly enjoy being associated with the life and energy of the university. One of the greatest joys of my decanal work is personally to host our key donors at many of our musical events. I consider these events as opportunities to teach music. One of my most rewarding teaching experiences is teaching music appreciation to nonmajors. That experience helps me with our nonmusician friends of music. I try to be as down-to-earth and helpful as possible.

- *Think about how to articulate the point that music is an intellectual activity that demands mental discipline, and why that in itself is a value in educating students whose attention span has grown shorter over the years.*

Our university supports an active schedule of social activities. In order to be visible, I maintain an active performance schedule on campus, making appearances at masses, receptions, birthday and holiday parties, commencements, and in recitals and concerts. My university colleagues ask how is it possible to maintain performance ability? My response is that I practice every day. They appreciate and respect the mental and physical discipline that being an active musician requires.

- *Think about music as an essential element in a liberal education, and be prepared to describe how your program contributes to that.*

We have upgraded our offerings to nonmajors. We are improving our ties with the college of liberal arts and adult learning division.

- *And finally, do not be shy about displaying your own passion for your discipline. Enthusiasm can be contagious!*

Beyond the rigorous academic performance schedule, we aggressively seek opportunities to have our musicians perform across the campus and in the community. To that end, we have developed a budget to provide modest stipends for students to perform at events for admissions, alumni, development, athletics, the library, campus ministry, and other venues. We have a career services office in the School of Music that brokers the “gigs.” Our students rank among our most attractive and compelling representatives, their enthusiasm is contagious!

Endnote

¹ The italicized paragraphs are excerpted from “Communicating about Music in the Academy” by Robert Glidden (NASM, 2005) in this collection of papers.

**RESPONSE TO “COMMUNICATING ABOUT MUSIC IN THE ACADEMY”
BY ROBERT GLIDDEN**

LORRAINE WILSON
Indiana University of Pennsylvania

*“The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep . . .”*
--Robert Frost

I agree wholeheartedly with Robert Glidden's views on achieving excellence and communicating effectively in the academy. I am delighted to have the opportunity to offer brief responses to his advice and summation, eloquently described as “the best pieces of advice. . . on how to communicate about music . . .”

Music as a Value in People's Lives

Communication with administrators is, indeed, a two-way street.

- Holding administrators accountable is important for continuing dialogue.
- Examples of opportunities for communication can begin with the administrative candidate:
 - ✓ Take advantage of interviews with on-campus candidates for administrative positions.
 - ✓ Get an indication of the kinds of support they have rendered toward music and the arts in previous positions.
 - ✓ Look at the background of the candidate for any arts-related areas.
 - ✓ Take a look at concert attendance of on-campus administrators.

The Value of Music for an Institution

We must establish departmental goals and objectives in accordance with the big picture/institutional priorities—and make them fit!

We must participate/give service. Actively join in university-wide committees for which you may have the opportunity to share your department's vision, goals, and accomplishments. Be inclusive with campus-wide academic and cultural programming, policymaking groups, and so on.

I agree that an annual report must state the department's message to the dean, provost, and president. This becomes critical in the process of communicating. Sharing this data is invaluable.

We must complete and submit required reports and assessment data in a timely manner.

Music's Value for Students

From Introduction to Music courses for non-majors, to music major research symposia, to varied opportunities for communicating the values of music's nonverbal expression campuswide—all are very important in this fast-paced chaotic world. Audience development, in my opinion, remains one of our greatest challenges.

The Value of Music for an Institution

In addition to articulating the point that music is an intellectual activity, we should also showcase special performances by faculty, students, and guest artists alike. This includes providing extraordinary ways of promoting departmental musical excellence, student achievement/creativity, and faculty scholarship/artistry.

The Preparation of Music Professionals Defining Musical Excellence

Music in liberal education demands creative solutions—or does it demand the reflective professor whose course objectives include provisions for encouraging lifelong attendance at a wide variety of types of concerts and musical events?

Expressed joy of musical excellence and musical pursuits in the academy is contagious and must be displayed, if we want our epitaph to read: “She/he went miles through the woods, communicating passion, focus, positive thinking, discipline, and musical excellence, wholeheartedly and enthusiastically.

Thank you, Dr. Glidden, for the inspiration, truth, and enlightenment.

LEADERSHIP: COMMUNICATION AND ADVOCACY OUTSIDE THE ACADEMY

LEADERSHIP: COMMUNICATION AND ADVOCACY OUTSIDE THE ACADEMY

TAYLOE HARDING
University of South Carolina

Today's topic is a big one, one that we all, as individual music executives working behind our desks at home and as representatives to NASM, have been occupied with for some time. We remain occupied with it partly because we often have a hard time making the kind of difference we want to in our communities and we continue to seek new ways to make this difference.

It is not easy to take the imaginative communal dialogue we hear at NASM meetings and read in national publications and convert it to hard achievement on our campuses. This is especially true when these imaginative ideas are ones discussed by schools with more resources or in more affluent communities than ours. We can so easily lose momentum in following through with actions planned to implement advocacy outside our academy because we have not focused our efforts on what will work distinctly in our communities. We can get frustrated easily, and inertia is frequently the result of such frustration. As this has often been my own situation, I feel reasonably well suited to describe today how I have toiled away at trying to get over this inertia and to be not only successful at the advocacy itself, but also to become a leader with respect to helping my colleagues do it too. As we all know, making progress is about planning and action, not just planning, so one thing I have learned by struggling with inertia is that I must be dedicated to the concept of turning idea, thought, and talk into implementable and promotable action.

In an effort to be as action-focused as possible, I have decided to direct my remarks today to the first six of the eight questions included as points of departure for this session in the annual meeting program. In the interest of time, I will provide brief ideas and experiences of my own that address these first six questions and then illuminate some actions with which I have some involvement or some knowledge that I think speak to these questions. After the remarks, perhaps we can discuss the last two questions about evaluation and assessment and best existing resources.

I will also refer to *Creating a Positive Future for Art Music*, the background paper written by Samuel Hope and published by NASM that you find in your annual meeting packet.¹ I hope that some of you are familiar with this document already—though it is not an NASM position paper, it is a fine primer for the work we must do relative to our leadership roles as higher education music executives on communication and advocacy outside the academy.

I should add that my comments here today do not just come from my experiences and work as a music executive at various universities of different sizes and in varied communities. I will also include a few action ideas that have been developed in recent years by the leadership and membership of the College Music Society (CMS), for which I have the honor to serve as national president this year and next.

- *Why is it important that we formalize the study of music through private and institutionalized instruction?*

It is important because maximizing the study of music, or what we can call "education in music," for all individuals (both inside and outside schools) is the best way to ensure the establishment of a culture of *living in and through* music to improve the lives of all Americans. When we *live through music*, many

of the aspects of our life are improved by the presence of music in our ears and our desire to put it there. Multitudes of studies reveal, in various ways and to varying degrees, how helpful to many of our daily mental and physical functions a connection to music is—the more often and complete our connection (like playing an instrument or actively listening with some regularity), the greater the benefit to us. *Living in music*, though, involves a deeper, more meaningful connection to music, where our consciousness of its effect on us attracts us to it for more personal, emotional reasons. We are more familiar with its contents and structures, though not necessarily expertly, and this familiarity inspires a different approach to life—one where we are *in* music and it is *in* us instead of it just being *around* us. Music, at the least, affects many people in a *through* way—the connections associated with *living through music* should be enhanced, as doing so will make our society a richer, more thoughtful, and sensitive place. Working to create environments in which more people can *live in music*, and their most personal longings for aesthetic experience can be fulfilled, will do even more to make our colleague humans safer and happier and their lives more rewarding. We should do something conscious and strategic to improve our world and use music as a potential for deep aesthetic expression and for its power to establish a culture of *living in and through* music to improve the lives of all Americans. For us in the music professorate, this is rational and necessary, given our talents and the desire of each of us to accept that education in music for all individuals is every musician's responsibility. This is a major objective of CMS, and one for which we have created an array of actions in recent months that will unfold over the course of the next several years. I'll mention a few later. But for now, I would refer you to page 19 of *Creating A Positive Future for Art Music*, where this objective is cited as "the orientation of all musicians. . . to their responsibilities for teaching."²

Our direct goal with formalizing the study of music should not be to sustain a positive future for art music—or what I prefer to call music of great aesthetic depth. Rather, our goal should be to help individuals get the most they can from their experiences with music and to improve their lives with these experiences. This will make our world a better and safer place, and a result will be sustenance of music of great aesthetic depth, as well as an assurance of its positive future.

The next two questions I will take together.

- *What are ways to keep messages current without creating an impression over time that music study has no fundamental purpose?*

and

- *How does one build the case for the serious study of music, especially for the public as a whole?*

Americans love music and they know that if individuals are to make the music that they love (compose it, perform it, record or post it, distribute it, etc.), it is likely that these people need to be trained to do so, even if most folks do not have any idea what this study really is and what it means. I contend that not much of a case needs to be made to the public as a whole for a basic study of music as it relates to establishing the repertoire that Americans already love.

Building the case for the serious study of music (and I do not necessarily mean the serious study of serious music, although this is the kind of study we are most trained to do) requires action on two fronts—what we can do ourselves as music faculty members and leaders of music faculty, and what we can help our students learn to do on behalf of music, both the professional student in music and the nonprofessional.

I have a few suggestions. Americans are consumed with observing great performance skills at work and with the display of talent. In recent years, our obsession with this as a society has become more focused on the talent required for achieving excellence through athletic achievement than on other types. I suspect this is because athletic talent is usually displayed in a competitive environment where we can

identify so clearly with the superior performance (winners) and inferior performance (losers). Whether the object of our attention is a winner or a loser, we understand, in general but accurate terms, that training this kind of talent requires serious commitment and resources.

I am grateful that not all great human performance yields a winner and a loser. So, my first suggestion is to try to champion the great performance skills of those in noncompetitive environments by helping the talented express what it is about their talent that is important to humanity. I believe we can do this in music by making educating *in* and *through* music a part of basic musicianship in our professional baccalaureate curricula, right beside theoretical knowledge, aural skill, performance and ensemble skill, knowledge of history and literature, and so on. If those in the higher education music profession expected that being a trained, thoughtful, and *feelingful* professional musician also meant being able to articulate the passion of one's commitment to one's musical talent by highlighting what is great about it and why we all need that greatness, then we would transform our society into a place where more people were living *in* music. Our standards provide for this currently, but not with the emphasis that they should.

A second suggestion is that we should endeavor to create new courses for our graduate and undergraduate professional music students that teach them skills and knowledge to enable them to help others understand and seek the power of music to positively affect their lives. New courses are not always the answer. We do not currently have much room for new courses and most of us do not have faculty members to teach new courses. Many people believe that communication and advocacy about the power of music should be handled in a noncurricular way, and that is fine. But if we have and enforce standards for a student's ability to educate in and through music, these standards will need to be manifested, at least in part, in curricula. My experience tells me this is important enough to existing faculty that, with some leadership, they may be willing to take on a zero- or one-credit class in a round-robin, team-taught environment where meeting such goals is possible. Faculty members at Valdosta State University, where I was until recently, and ones at the University of South Carolina, where I am now, have accepted this responsibility and will engage in such efforts to teach our students not only what they must do to improve their music, but also what they must do to improve others' lives on behalf of music. When we have more fully educated our future musicians—through basic musicianship, advanced professional training, and purposeful synthesis experiences—to be effective leaders in improving lives in and through music, we will have established, as a profession, a systematic way to provide constantly current messages of music study's fundamental purposes.

- *How does one maintain the integrity of the art form and the institutional mission for music when working with other advocates?*

There are many ways to maintain integrity. But there is no better way than by advocating only the best of what we do. We should not try to help individuals unfamiliar with our excellence understand and appreciate that which we do which may not be excellent. I believe that it is wise for all of us to be ambassadors primarily for what we do best. This not only builds much needed credibility with our partner advocates and with those to whom we are advocating, it also speaks to our focus on what we can do in and for our communities, uniquely, through and in music. It is a great path to developing actions that are distinctive to us and to our locations, freeing us from the frustration of trying to do at a public regional institution of ten thousand students in rural south Georgia what we did in and for New York City at Julliard. If we want to try to do something similar to what someone else did because we feel it would have a great impact on our community, then it had better be something we already do well or can learn to do well soon, because there is nothing worse than advocating the mediocre. It not only erodes credibility, it redefines, for us and for our stakeholders, what we mean by excellent; and we never want to do that.

- *Under what circumstances is it best to work alone?*

I have thought about this question a lot, and I have come to the rather soft conclusion that I am not sure I can identify any circumstances when it is best to work alone.

- *What are some techniques for correlating communication and advocacy programs with the resources available?*

Although we must be aware of national trends and what is happening to the health of our art in our country's most artistically rich places, we simply must be focused on what each of us can accomplish with our local constituents in our own communities. Music's power is too personal to hope that broad national action can make much difference to the lives of the everyday Joe and Joan in Peoria, Illinois; Florence, Alabama; Cedar City, Utah; or Oswego, New York.

So the first technique for correlating communication and advocacy with resources is to figure out *what* we each, in our own situations, can and should advocate. As I said, it needs to be something each of us does at our schools that is musically outstanding, so we should decide to focus on a center of excellence at our school. It could be the consistent beauty of our concert choir's performances—if it is, what does the choir do that listeners unfamiliar with its excellence could really react to and become more deeply attuned to? We should gather a handful of persons who are supporters of the music unit, those who attend concerts and have a deep love for what we do that is excellent, and let them help us figure out what our best music is and what about it is best. At both Valdosta State and the University of South Carolina, the String Project program is one of the things we do best. It is a significant way we get students involved in music making at young ages and, in the case of South Carolina, an environment in which their music study is a complete immersion into music for several hours a week. These projects also involve our university's professional music students directly in the process of demonstrating the power of music of great aesthetic depth to change lives of the uninitiated for the better. We all have seen successful examples of this and can identify our own ideas to implement. When considering targeting the work of your outstanding programs at uninitiated audiences, I would recommend consulting the twenty-six considerations for next steps as articulated in the *Creating a Positive Future for Art Music*.³ These are helpful when planning what you wish to communicate with your excellent musical achievements.

Second, determine *to whom* you wish to communicate this message of advocacy for the power of music to improve lives. *Creating a Positive Future for Art Music* lists thirty external issues affecting the health of music of great aesthetic depth.⁴ These not only represent different issues, but different persons as well. Look at these—get familiar with them. Music in higher education is not capable of addressing all these issues, or at least it is not capable alone. And trying to cure all or most of these diseases with just a few actions is too big a task—a task so big that, as I said before, it stops many of us from acting. Get over the inertia by determining which issues you wish to speak to first with your communication of advocacy, and then go on to the third technique, keeping in mind that what you are now leading is change. Change is about planning a series of baby steps on the path to reaching a goal and then celebrating achievements each time a baby step is mastered. Let one or two of these thirty be your first baby step, and then let a couple more be your next.

Once you have decided what needs to be communicated and to whom to direct the advocacy, the third technique is to figure out *how* to communicate the message you want advocated. What do we want our audiences' reactions to our music to be? We have a tendency to believe two myths with respect to advocating our best music performances to the uninitiated:

1. that printed program notes, or maybe the occasional preconcert lecture, provides a thorough enough context for the upcoming listening experience; and
2. that beyond this minimal context, the music will and should "speak for itself" with respect to communicating its meaning and power.

Program notes do help and music does speak for itself. This is true. But it is not the only truth. Our profession's goals with professional music students have been to train and develop their talent and do little else—this is not enough. The music professorate must accept that we have not done enough to strategize the sustenance of music by focusing our efforts on demonstrating music's power to positively affect lives in our society. We have hoped that concentrating on superior talent development will be enough to sustain our art in our world. It is not, and we see everywhere the results of this type of *inherited* advocacy, where the extent of our music championing has been to campaign for our music mostly because we believe in it and we want others to believe in it too. Unfortunately, this is where our formalized knowledge of music advocacy has most often ended—with what we gleaned from our mentors' love for their music and our own love for our music, not from what we were systematically trained to do on behalf of music.

So, in an effort to avoid these debilitating myths, we as leaders must help our faculty and students insist on building a culture in which their music is presented in such a way that what is great about it is illuminated so that those who encounter it can live through and in it. Brief lecture-recital introductions to performances of pieces where those aspects of the work that are most central to a purposeful witness of it can be highlighted in youth-concert-like excerpts. Or, if a short piece is being presented, it could be performed twice—first, after a concert host has given short verbal preview of what is central to its meaning. Then, after the first performance, a more lengthy discussion review helps the audience recognize what listeners may or may not have heard. Then the work is played a second time in an effort to help more audience members experience affirmations and “get it.” We do variations of this in our music appreciation classes, why not do it live where we are advocating our most excellent music in its most powerful form? This is not appropriate in all concert settings, or with all audiences, of course. But it will work for many events.

Advocacy techniques must be as much about experience as explanation—talk is not enough, listening is not enough. But a carefully thought out and presented demonstration of music's power to positively affect lives by engaging in a process where both talking and listening (and sometimes even actual music making) plays vital roles in our experience *is* enough.

The CMS has recently launched the Community Engagement Project, where national conference presenters from all music specialties are actually scheduled to deliver their presentations outside the buildings and universities where the work is typically witnessed. Audiences in these spaces are persons who are regular attendees at the activities of these places including public schools, community centers, houses of worship, public libraries, retirement communities, music stores, etc. This is real action on behalf of the demonstration of music's power to affect lives positively by engaging in a process where both talking and listening play vital roles in our experience.

In the coming months, CMS and its foundation, the CMS Fund, will partner to found and present official industrywide awards for various types of best practice. These recognitions will be made both to schools and individuals who have implemented outstanding and successful efforts to heighten identification, preparation, and support of highly qualified music teachers *and* professional musicians demonstrating excellent skills in delivering education through and in music.

Conclusion

Leading efforts to communicate messages advocating music outside our academies is important for us—higher education music executives have vast opportunities and responsibilities to do so. We are leading the institutions that are the keepers of the profound traditions of making music of great aesthetic depth. So does it not follow that we should also be leading efforts to advance the power of this music to affect lives for the better? I contend that there is no population in our culture more emboldened or prepared to do so. I am grateful for this opportunity to present a few perspectives on this vital issue, and I look forward to more discussion and much more action.

Endnotes

¹ Samuel Hope, "Creating a Positive Future for Art Music: Background Paper" (Reston, Virginia: NASM, 2005), available in the online Proceedings of the NASM Annual Meeting 2005.

² Ibid., 19.

³ Ibid., 18-23.

⁴ Ibid., 5-8.

MANAGEMENT ISSUES: FACULTY AT WORK—LOADS

ISSUES FOR THE PRIVATE INSTITUTION

RODNEY J. LOEFFLER
Northwestern College

My assignment as a member of this panel was to address the issues of workloads as they pertain to the private college. My original intent was to use a questionnaire to obtain information from a cross-section of the private institution sector. One subgroup was of personal interest to me: the membership of the Council for Christian Colleges and Universities (CCCU), of which my home institution is a member. In addition to the 132 members of the CCCU in the United States, most of which are relatively small, I had planned to request responses from larger private institutions such as Southern California, Miami, Eastman, Northwestern University, and so on. Another smaller subgroup was to be the private institutions of Minnesota. A family emergency took me out of the state for a while and thereby halted working on the portions other than the CCCU.

In the appendix, I have included a copy of the questionnaire used for this research; the data from the responses [an Excel document]; a summary of the data, in which you will find no surprises or any profound insight into determining workloads; and then lists of those topics indicated by responders as workload issues for their institutions.

I found some startling results in the issues. Not one music executive indicated that his/her faculty was underworked. Several responders mention that faculty members often teach overloads—some for no additional pay, apparently—simply because they feel the courses are important and/or required and there is no one else to teach those courses. It is encouraging to note the dedication of these faculty members but, at the same time, very discouraging that institutions take significant advantage of the dedication of their faculty members.

Another finding that you may find remarkable is that not one music executive indicated that he/she was receiving excessive release time to perform their responsibilities. [Humor intended although those in attendance did not laugh.] What is not indicated in the summary is the fact that music executives *in this population* receive release time equal to one load credit per semester up to 75 percent (equivalent to nine load credits per semester). This discrepancy clearly needs to be addressed, as the release time does not correlate with the size of the institution nor with the number of music majors. It is an area that I personally would like to explore further. By the way, I am at the high end of that formula, so it would be an exercise to bring to light the plight of those who are carrying this unreasonable burden.

If some key issues are exposed in this report, I would say they involve faculty members who are working too hard and have insufficient opportunities for professional development. As one respondent wrote, their institution is “Hard Work U.” I suspect many of us would claim this title for our faculties as well.

If you are interested in receiving a copy of the entire document, my e-mail address is rjloeffler@nwc.edu. All of the data is included in this report but the complete report has the name and contact information for each music executive if you wish to communicate with individuals.

I trust that some of you will feel somewhat relieved to know that the issues you deal with are those others of us also must address. Paraphrasing former President Clinton, “We feel each others’ pain.” But I also hope that, during the discussion session to follow, some of you might be able to shed light on how your institutions have successfully addressed some of them.

APPENDIX

Faculty Workload Questionnaire

Institutional Information

Name of College/University _____

College enrollment _____ Number of music majors _____

Department Information

Music executive _____ Title _____

Mailing address _____

City _____ State _____ Zip _____ Phone _____

Fax _____ Email address _____

Workload Information

How is workload calculated?

Number of credits How many credits per year? _____

Number of courses How many courses per year? _____

Other formula (Please explain):

How is workload credit calculated for each of the following types of classes, e.g., 1 credit=1 hour of load credit, 1 hour of rehearsal=1 hour of load credit, etc.?

Academic class (theory, history, etc.)

Ensembles

Applied lessons

Pedagogy, literature, diction, music ed. techniques

Weekly studio/lab hour for applied instructors

Student teaching or other education/music therapy field experience

Internships

Other (please explain)

Are there situations in which a faculty member receives 2 hours of load credit for a 1-credit class that meets for 2 hours per week, e.g., Ear Training? Explain if necessary.

Do faculty receive load credit for advising? If yes, how is it calculated?

For what responsibilities do faculty receive load reduction?

Are there opportunities for faculty to petition for load reduction for research, performing, course development, etc.? Please explain.

What load issues are under review in your department and/or your institution?

What load issues do you see as helpful or harmful in addressing the academic needs of the department and the professional development of the faculty?

If you have a workload document that addresses any or all of the above questions, please feel free to send that in place of answering the corresponding questions.

I would like to receive a compilation of the responses to this questionnaire.

THANK YOU FOR TAKING THE TIME TO COMPLETE THIS FORM!

Compilation of the Data from the Questionnaire

The compilation, an Excel document of two pages, follows.

QUESTIONNAIRE RESPONSE SUMMARY

Population: Council for Christian Colleges and Universities, plus three private Minnesota colleges not affiliated with CCCU.

Number of CCCU institutions in United States: 132; Responders: 52 CCCU (40 percent)

School size range: 193-14,000; Music major range: 9-400

Workload calculation: 49 use credits/year; 4 use institutional formulae

23 credits/year	39	
24+ credits/year	11	(up to 34 credits/year)
<24 credits/year	3	(as low as 23 credits/year)
Other	5	

“Academic” courses (music theory, music history)

Of institutions using credits for load calculation, 1 credit = 1 load credit is consistent.

Ensembles

1 contact hour = 1 load credit Most common

Other criteria: Large/medium/small, chamber (conducted or coached), number of performances/year, touring responsibilities.

Applied

NASM guideline of 3:2 ratio is relatively consistent; few exceptions.

Other calculations include 1 contact hour = 1 load credit; 5 contact hours = 3 load credits; 1 contact hour = .6 or .8 load credit.

Pedagogy, literature courses, diction, etc.

Almost all have 1 contact hour = 1 load credit.

Studio/Lab time for applied teachers

15 institutions give credit for studio/lab responsibilities, ranging from .667-1.0 contact hour = 1 load credit.

Student teaching/field experience for music education and music therapy

Varies by institution, with load credit given either for number of credits, number of students, or number of hours of observation.

Internships

Formulae vary by institution based on credits or number of students.

Other

Load credit given for chapel, convocation, area coordinators, theory lab.

Exceptions

It is common that for one-credit courses that meet more than once per week—e.g., ear training, etc.—faculty receive load credit equal to the number of hours the class meets.

Advising

Few schools provide additional load credit for advising. One institution grants credit for one faculty member for general education advising; one only when the number of advisees exceeds 30. Only one institution regularly grants credit of .1 load credit per student.

Issues

- Chairs: load credit ranges from 1 credit to 75 percent (9 credits) per semester.
- Impact of heavy loads on faculty burnout, limitations for professional development, research, performance, graduate studies.
- Overloads.

Issues under review

If you would like to request a copy of the complete Excel document, please contact me at rjloeffler@nwc.edu.

CCCU Questionnaire Results

Issues (pro/con)

- Accompanying policies
- More access to load reduction for research and performance
- Balanced environment that encourages faculty activities and growth
- Definition of scholarship in music
- Our loads are different from rest of university. This causes misunderstanding both in and out of the School of Music.
- Need to reduce loads to increase quality of instruction

- Care has to be taken to make sure enough load given to prevent burnout. Overload pay is given.
- Equity is the most difficult issue.
- Excessive overloads
- "Hard Work U"
- We have trouble fairly compensating applied instructors.
- Overload is paid, but it becomes a replacement for raises.
- How do other colleges handle part-time instructors?
- Load time for faculty pursuing their own work is crucial, but there are budget constraints. Student per load hour level higher than most state universities.
- Music is time- and skill-intensive; added tasks of office hours, advisement, and ensemble performance can impact general stress levels and time management.
- No credit for committee work, advising, and concert/recital attendance
- Too new to know
- All professional time comes out of personal time; however, most music faculty do not want to offer/require fewer music courses
- Applied load credit and performing ensemble load credit
- Limiting adjuncts to 7 load hours is harmful when we can't find another qualified person to take the class.
- 15 hour/week standard is above the average 12 hour/week in academia. Faculty lack time for course development, scholarly pursuits, and for personal study.
- Administration always tries to compare one discipline to another. It can't be done.
- Equality of time (1 hour work = 1 hour credit). Load reduction for research, publication, composition, or performance.
- Chair overload greatly reduces ability to pursue further professional development.

- Adequate load for administrative duties. Under-crediting classes and ensembles to stay within college curricular guidelines.
- Lack of sabbaticals
- We recently lost a 1 credit hour/FT faculty load reduction that had been granted for recruiting, advisement, performance, etc.
- Too many teaching units restrict opportunities for professional development and activity.
- Credit for performing full recitals is a sticky point with administration. My preference: give at least 1 hour credit if a faculty member presents a new, full recital.
- Music faculty are the busiest on campus with extra responsibilities they are assigned.
- Having one person as music tech is very helpful for all faculty. We need some way to give load credit to applied lesson adjunct faculty for practicum and recital duties
- We are cautious about the number of responsibilities carrying no load credit: recruiting, student teaching observation, applied labs, advising, etc.
- Chair *does* receive generous load for being chairman compared to other departments on campus; however, there is no allowance for summer responsibilities, etc. Chair (as all faculty) on 9-month contract.
- Practically everyone is on overload.
- What load credit to give to performers or artist-in-resident status?
- Faculty helped by receiving 3 units load for 1 unit ensembles. Chair teaches too many courses to allow time for recruitment and fundraising.
- I believe our system works well.
- Helpful: professional development/grad school/dissertation/self-study writing
- Everyone has too much to do.
- Music department is growing, but no budget support for sufficient hires; creates a broadness in chair teaching rather than a focused department.

Issues under Review

- Adjunct private lessons
- Under review institution-wide: should faculty be paid more credits for classes with less seat time than indicated by number of units offered?
- Credit for student recital
- Adhering to NASM standards
- The contracted load for full-time status was recently reduced from 15-17 to 12-17; administration is trying to make it happen.
- Amount of credit for Band, SSET
- Advising; administration
- Should chairs of department get more load credit; currently 12/24 for being chair?
- Frequency of sabbaticals; higher load for chair; private lessons load credit; go to 24 as load standard (not 28)
- Adjunct instructor vs. private instructors
- Because of budget restraints, cannot increase load credit even when demand is increased, i.e. private lessons.
- Basic course credit of three being changed to four (Spring '04 vote)
- Load credit level
- "This is a problem I look forward to having."
- Department head teaching load reduction
- College is exploring moving to course-credit system, attempting to reduce the number of discrete courses faculty teach from four to three.
- Load credit for advising
- Number of hours an adjunct can teach

- There is a desire to move to 12 teaching hrs/week for all faculty; however, budget restraints don't permit at this time
- Reduce all faculty to 12 hrs./semester
- Department is reviewing load/prep time of classes vs. ensembles vs. private instruction in order to more clearly define each; reviewing possibility of reducing academic load.
- All under review (self-study); primarily department chair, ensembles, and methods courses.
- Load credit for senior performance recitals
- Moving from 24 teaching credits to 21
- We are going to a 12 hr. load/semester in F'06.
- Administration is working to generally reduce load (used to be 15, now 13-14, want 12-13).
- Discussing a proposal to allow recruitment as part of work load.
- Everyone is on overload.
- University just completed transition from 28 to 24 hrs.
- There is a need for additional faculty as enrollment increases (campus-wide). One solution may be to get a chair endowment.
- We are trying to establish a system that more accurately assesses workloads.
- Committees
- Music Department chair is overloaded; looking for more hires (adjuncts and FT).

MANAGEMENT ISSUES: FACULTY AT WORK - LOADS

ADJUNCT FACULTY MEMBERS—WHERE DO THEY FIT IN?

WILLIAM KUHN
Concordia University

My colleagues have done a fine job of setting the background for this discussion, reminding us of the history and philosophy of the NASM workload policy and giving us an overview of NASM's most recent faculty workload survey. It was interesting and enlightening to see how two different large public universities carry this out in practice. Clearly, there are major differences in their approaches.

It was also intriguing to see the results of Rodney Loeffler's questionnaire for smaller private institutions. Again it is easy to see that load issues run the gamut in these institutions as well. Another piece of the puzzle for public and private, small and large institutions is that of adjunct faculty. Given the pervasiveness of the use of these faculty members, how and where do they fit in in higher education?

From an institutional point of view, adjunct professors are employed for many different uses. A major university may contract the services of renowned orchestral musicians to instruct their top applied students. By doing this, the university gains the prestige afforded by the musicians' employment and credentials and the musicians gain by being able to add employment at a prestigious university to their credentials. The students also gain by their contact with high-level musicians in the field in which they hope to be employed upon graduation.

Local experts can also be employed to teach in specialized areas. This could include experts such as administrators with a major orchestra, opera troupe, or dance company sharing the ins and outs of their field. Many universities utilize the services of a local organ builder to teach coursework in organ design. In addition, emeriti faculty who continue to reside in the area are often employed on a part-time basis in their area of expertise. These are just a few examples of how local experts can be used in specialized areas.

Even in many large universities, it is not often practical to hire a full-time faculty member for courses, with typically small enrollments, on orchestral instruments—ranging from harp to oboe, to bassoon, to what have you. If faculty members cannot be found who are capable of performing duties in several applied areas or outside of their applied area in academic course work, then adjunct faculty members are often employed. This happens to a much greater extent in smaller colleges and universities that do not have enough students to hire full-time faculty in applied music, particularly orchestral instruments. Some other situations that can lead to the hiring of adjunct faculty include sabbatical or leave-of-absence replacement or an unexpected increase in enrollment.

Institutions have also used adjunct faculty members in an effort to cut the cost of instruction. For example, in one small institution in 1993, there were eight full-time faculty members, with three adjunct faculty members picking up a few odds and ends, typically in applied study. In 2005, that same institution has five full-time faculty members with twenty adjunct faculty members teaching a variety of courses from applied voice and instruments to sight singing and ear training, advanced topics in music history to general education music classes. In the intervening years, student enrollment of music majors and enrollment in music classes and ensembles has increased. So even though more students are served by the department, fewer full-time faculty are employed. Adjunct faculty are compensated

at between one-half and one-third the rate of full-time faculty and often receive no benefits. For many administrators, the use of adjunct faculty to cut operating costs seems to be a “no brainer.”

Adjuncts come to the table with different needs and expectations. Many of them have recently matriculated from graduate programs or are current graduate students, usually—but not always—working on their doctoral programs. They use their work as adjuncts to build their resumés and to supplement their graduate stipends and assistantships. Many of them attempt to work at multiple institutions in order to complete graduate school with less debt.

Occasionally, full-time faculty members decide that, because of career or family obligations, it is possible or best to teach only part time. An example of this would be a professor in a university who is renowned as a composer, recitalist, and clinician. This professor asked for, and received, adjunct status in order to pursue outside interests while continuing to serve the students of the university in a limited capacity.

In another instance, in an article from the 3 October 2003 *Chronicle of Higher Education*, a former full-time, tenured professor relates her story and the stories of others who have opted, because of family circumstances, to move from full-time to part time.¹ The author advises you to stay put at your full-time institution if at all possible. There, you are a known quantity and can negotiate your contract from a position of strength. Clearly there may be other options, so it never hurts to put out feelers at other local institutions to see what is available and what contract terms might be.

There is another category of people who fashion their careers as adjunct professors. In some cases they are unable to find full-time employment in their field of expertise because positions are unavailable or because they themselves are not mobile. In some of these instances, they fashion a career that has them teaching at several colleges and universities in a given area. The conventional wisdom asserts that these adjuncts, although they are “as good as their full-time counterparts when it comes to teaching and scholarship . . . they can’t give of themselves to their students as much as full-timers because they don’t have the time.”² In an article in the 25 July 2003 *Chronicle of Higher Education*, Jill Carroll asserts that because adjuncts do not have the same responsibilities—such as committee work, fund raising, department administration, and research and publishing commitments—they actually can end up having more time for students.³

Other adjuncts view teaching as a part-time endeavor to supplement a full-time job in a related field such as music director at a local church, in a music store, or sometimes even in some unrelated field such as insurance or computer science. Others, such as wives or husbands of successful doctors, lawyers, or business people, view teaching as an enjoyable hobby, not a fiscal necessity.

Just as my colleagues have shown that there is a wide range of load formulas in use for full-time faculty members for teaching and other responsibilities, this is also the case for adjunct faculty. In many institutions, the most hours that an adjunct faculty member can be assigned in one semester is six, or half of a normal teaching load. In at least one institution, the university board of managers has raised that to twelve hours per semester. This takes into account the extra-classroom duties of a full-time faculty member including advising, committee work, program administration, recruitment activities, and so on.

In many instances, adjunct faculty members are given no benefits nor are they guaranteed future employment. This does seem to be changing, especially as more adjunct faculty members are organizing and affiliating themselves with labor unions such as the American Federation of Teachers, the American Association of University Professors, and, interestingly, Academics Come Together, the branch of the United Auto Workers that represents adjuncts.

An article earlier this month in the *Chronicle of Higher Education* reported that under a new contract at the New School, a New York City university, once adjuncts have taught there for ten semesters they will be eligible for a three-year renewable contract that guarantees a minimum course

load, to be determined from the previous ten semesters' teaching load.⁴ The contract also outlines a series of wage increases with higher raises going to adjuncts who have logged more years teaching at the university. In addition, the contract also provides health benefits for all adjuncts, with greater benefits going to those with higher teaching loads and, for those who teach on the renewable three-year contracts, eligibility for a semester of paid academic leave. What impact this will have on futures planning for individual adjunct faculty members and for our diverse NASM institutions is yet to be seen, but one thing is certain, "the times, they are a-changin'".⁵

Clearly, just as my colleagues on the podium have demonstrated that there are diverse ways of dealing with faculty loads and responsibilities in large and small public and private institutions, so too are there diverse ways of approaching the topic of adjunct faculty. We look forward to your expertise, experience and insight in the discussion to follow.

Endnotes

¹ D. Carnevale, "NYU Adjuncts Would Get Better Pay and Benefits under Proposed Contract," *Chronicle of Higher Education*, v50, i37, 37a, 3 October 2003. Retrieved from <http://chronicle.com/weekly/v50/i37/37a01301.htm>. 6 November 2005.

² Jill Carroll, "Do Adjuncts Have Time for Students?" *Chronicle of Higher Education*, v49, i46, 46c, 25 July 2003. Retrieved from <http://chronicle.com/weekly/v49/i46/46c00401.htm> 6 November 2005.

³ Ibid., 3.

⁴ J. Gravois, "Both Sides Say Agreement at the New School Sets a Gold Standard for Adjunct-Faculty Contracts," *Chronicle of Higher Education*, Daily news: 11/02/2005. Retrieved from <http://chronicle.com/daily/2005/11/200511027n.htm> 10 November 2005.

⁵ Bob Dylan, (1964) *The Times They Are a Changin'*, 1964. Retrieved from <http://www.bobdylan.com/congs/times/html> 5 November, 2005.

Sacred Music: The Status and Future of Organ Programs

SACRED MUSIC: THE STATUS AND FUTURE OF ORGAN PROGRAMS

DAVID BOE
Oberlin College

The recent demise of the organ programs at the New England Conservatory of Music and at Northwestern University, together with the phasing out of the organ major at other academic music programs, has provoked concern at many levels. In response, in June of 2004, the American Guild of Organists (AGO) commissioned a task force on academic organ programs to assess the health of organ instruction at our colleges, universities, and conservatories of music. When I accepted the assignments to serve both on that committee and to make this presentation today, I had expected that the task force would have completed its work and that I could have shared the results of our efforts with you today. However, the task force is only now getting underway with its work, so I will do my best today to offer a personal perspective, to provide some sense of where we have been and where we are going, and to comment on the special opportunities and challenges facing the graduates of our organ programs, particularly with regard to the practice of sacred music.

For those who would like better to understand the history of events surrounding the organ in this country over the past century—its players, its builders, its vast audiences, its evolution in response to changing and oftentimes conflicting tastes—I recommend Craig Whitney's recent book *All the Stops, The Glorious Pipe Organ and Its American Masters*.¹ Whitney, a foreign correspondent for the *New York Times* with a passion for the pipe organ, covers the subject in a compelling, knowledgeable, and often entertaining way. He describes an organ scene in the early part of the twentieth century that was clearly robust. It is well known that the pipe organ by this time was ubiquitous in churches, as it had been in Europe since the fourteenth century. And most of the pipe organs were being built for churches. What is sometimes forgotten today is the enormous popularity the pipe organ also enjoyed in secular settings such as movie theatres, concert halls, auditoriums, private homes, and even yachts. Movie palaces were being built in great number, most equipped with orchestra pits for live musicians to accompany the action on screen. However, orchestras were limited in their ability to accompany the action on the screen. The Wurlitzer organ, with its wide array of sound effects and imitation orchestral timbres, took over this task, engaging organists who were skilled at improvisation and able to respond to the changing moods and action of the film. At its peak, the Wurlitzer pipe organ company was turning out an organ a day for this market.²

Perhaps even more impressive was the building of mammoth instruments for civic auditoria and exhibition spaces. The general public's access to live music at this time was limited and recording technology was in its infancy. Concerts that included transcriptions of orchestral masterworks under the hands of a famous organist could draw crowds of thousands. The 406 noon recitals that were given on the 113-stop organ at the Panama-Pacific International Exposition in San Francisco beginning in 1915 drew over three-hundred-and-seven thousand paid attendees.³ The opening in 1915 of the Skinner organ for the auditorium in St. Paul drew thirty thousand people to the first four concerts, and another three thousand were turned away.⁴ And the opening recital by Cleveland organist Edwin Arthur Kraft on the huge Skinner organ for the municipal auditorium in Cleveland drew twenty thousand to a hall with a capacity of only thirteen thousand. The overflow was more than police could handle, causing a riot. Visits by famous European organists like Marcel Dupré and Louis Vierne not only drew thousands to their concerts but also exposed the audience to real organ literature and improvisation on liturgical melodies. Dupré played 94

concerts in 1922, and then returned in 1923 to play another 220. His 1929 concert tour drew ten thousand to the Chicago Stadium, eight thousand to a program with the San Francisco Symphony, and two thousand to a recital in St. Louis.⁵ As Whitney describes the scene, pipe organs “in the roaring twenties were a roaring business. . . . In 1927 alone, sixty-three American organ-building companies, employing 2,770 artisans, turned out 2,451 instruments.”⁶

I cannot tell you much about the organ programs in our schools of music and conservatories at that time. NASM, then in its infancy, was not yet in the business of collecting data that would tell us anything about organ instruction in U.S. higher education. I can tell you that at my own school, the Oberlin Conservatory, five full-time organ teachers were instructing 125 students, preparing most of them for careers in church music and teaching.

The scene from the first third of the twentieth century was about to change in profound ways in response to historic events and changes in taste. The Great Depression ended many of the personal fortunes that had provided for ambitious organ projects. The introduction of the personal income tax was a further discouragement to wealthy individuals who might have otherwise commissioned instruments, including organs, for their private residences. Advances in the recording industry and radio broadcasting opened up new audiences to pipe organs but depressed the numbers attending live organ concerts. The invention of the electronic organ in the 1930s would lead to the development of the digital and hybrid organs commissioned and built in large numbers today. In the post-World War II years, a number of new departments and schools of music came into being, many of which included organ facilities and offered the organ performance major. A significant number of faculty members received Fulbright awards that supported organ study with European teachers and exposure to the most important historic organs and organ building traditions. The importation of mechanical action organs from European builders in the 1960s and 1970s encouraged and inspired American organ builders to follow suit and eventually to take a leadership role in building outstanding instruments based on historical models. And despite contentious arguments on a range of stylistic matters, with regard both to performance and to organ building, the organ scene was healthy and robust. There was, however, a dark cloud on the horizon. Sometime around 1980, a remarkable decline began in the number of young people choosing to study organ at the undergraduate level.

In 1982, NASM, through its Higher Education Arts Data Services (HEADS), began collecting from its member schools data that charted music student enrollments in the various majors. Examining the trend lines extracted from these data over the ensuing twenty-two-year period can provide, I believe, some insight into the present health of academic programs in organ. It is a pity that we do not have data from the years immediately preceding 1982, because keyboard enrollments in the undergraduate performance degree, both piano and organ, had entered a period of significant decline that would continue over the next four years. It would be interesting to know if that decline was in its initial stages or if it had already begun sometime before 1982.

You have been given a handout with a spreadsheet showing the data taken from HEADS reports (see appendix 1). The top set of figures indicates the number of institutions reporting any students enrolled in a particular major—in this case, the organ performance major. The term *Bachelor's* here refers to the bachelor of music degree program or other undergraduate professional degree programs with 65 percent music content. The numbers do not include any students who were studying organ as part of the baccalaureate liberal arts degree or baccalaureate degree programs in music education, music therapy, and music combined with an outside field—programs with 50 percent music content. Nor do these numbers account for anyone studying organ as a secondary instrument. A student pursuing a professional degree in sacred music might have organ as a principal instrument, but he or she would also not show up in the organ statistics. And finally, the organ students at institutions that are not member schools of NASM are not included. Thus the total number of students pursuing organ study at the post-secondary level can be assumed to be considerably higher than the numbers we will be looking at today. At the master's level, only specific master's degree programs are included. The enrollment numbers cited in the “All Music”

category are the totals for professional undergraduate degree programs, specific master's degree programs, and doctoral programs. Adding the students enrolled in all other programs (B.A., Music Education, Music Therapy, etc.) provides the number found under "Grand Total," a number typically about double that in the "All Music" category. You will notice that no numbers are given for the 1987-88 academic year. This is because the HEADS data were not published in that year.

Turning to chart 1 (see appendix 1, charts), "Undergraduate Organ Enrollments," we can clearly see the decline in the number of majors—from 673 to 292—that occurred between 1982 and 1986. At that point, the numbers level off, hovering around three hundred and continuing at that level to the present. However, the organ enrollment decline was not unique. A similarly precipitous decline occurred in undergraduate piano enrollments in the same years, as seen in chart 2. (HEADS aggregates piano and harpsichord statistics, but harpsichord is probably only small percentage of the total). But piano enrollments made a more substantial recovery than organ enrollments in the period 1986-90 and have pretty much held steady from the 1990 level. Both instruments take on a different profile when we consider these enrollments as a percentage of total undergraduate professional degrees (chart 3). Here, the initial four-year decline in organ appears less dramatic because of the corresponding overall decline in music enrollments. However, both instruments show gradual decline over the whole period, revealing a smaller market share of students for each relative to the whole population of professional degree students. Piano goes from a high of 14 percent of the undergraduate music population at the beginning of the period to just over 8 percent at the end. Similarly, enrollments in organ that represented about 2.5 percent of the population at the beginning trail off to just 1 percent at the end.

Chart 4 shows organ enrollments with the addition of master's and doctoral students. Here the initial decline is still evident, but it is driven primarily by the undergraduate decline. Since 1988, the combined population in these three-degree programs has hovered around the six-hundred mark. Chart 5 shows that doctoral enrollments, in contrast to undergraduate and master's programs, have seen growth in numbers, from 93 at the beginning of the period to 163 at the end. Organ degrees awarded (chart 6) for the most part track enrollment patterns. What is heartening here is the upward movement over the past three or four years, perhaps indicating greater persistence to graduation. Chart 7 shows the number of institutions reporting student enrollments in the three levels of degrees. Since many institutions offer more than one degree, these figures overlap and hence no totals are given. It would appear that nearly seventy institutions lost their undergraduate organ populations between the years 1982 and 1986. The master's level also shows volatility, particularly in the years 1986-90, with growth in the number of institutions enrolling master's students increasing from fifty-eight schools to ninety-three. This suggests perhaps that well-equipped undergraduate programs, having witnessed dramatic decline in their student populations, might have created new master's programs at this time in order to maintain enrollments. Doctoral programs reveal the least amount of volatility over the whole period, hovering around thirty-five schools that enroll students.

In 1982, the number of undergraduate organ majors was equal to the number of students enrolled in undergraduate professional degree programs with the major in sacred music. Since that time, the numbers have diverged, with the number of sacred music majors consistently outpacing that of organ majors. These numbers can be seen on chart 8. In contrast, a significantly larger percentage of students pursued doctoral programs in organ than in sacred music (chart 9). There may well be crossover in these numbers, that is, undergraduate organ majors who go on to a master's program in sacred music, or vice versa. Notre Dame University, for example, has recently abandoned its Master of Music in Organ Performance degree in favor of the Master of Sacred Music degree. With a splendid new organ facility now in place, Notre Dame's objective is to continue drawing gifted organists at the graduate level, but enriching the program with a sequence of courses in liturgical studies.

The last three charts (10, 11, and 12) show the trend lines for bachelor's, master's, and doctoral degree programs in organ, piano, and sacred music relative to "All Music" enrollments in the respective areas. With all three majors, the number of doctoral students represents a larger percentage market share

than is the case for the master's and bachelor's degree programs. Organ and piano programs at the doctoral level have maintained their relative strength better than have the doctoral programs in sacred music, which declined at a faster rate.

While the HEADS data provide valuable information in the aggregate, they tell us little about individual institutions, and even less about the root causes of change, be it positive or negative. In an effort to learn more about the experience of individual institutions, Ron Gould, who is the American Guild of Organists Councillor for Education, recently commissioned a survey of thirty organ departments at selected colleges, conservatories, and state and private universities known to have viable organ programs. His survey was not intended to collect data in any scientific manner, but rather to assemble anecdotal information that might shed insight into the overall health of organ programs. The survey consisted of twelve questions:

1. What academic degrees does your institution offer?
2. How many organ majors are currently enrolled?
3. How many organ students (majors and non-majors) are enrolled each year?
4. How many new students enrolled this year?
5. How many organ faculty members are there?
6. What are the ages of the organ students?
7. Have any of the organ majors attended an AGO Pipe Organ Encounter [POE] program? If so, was the POE a factor in the student's pursuing organ study?
8. Does your institution track the activities of organ alumni once they graduate from your institution?
9. To what extent are alumni employed full-time as organists?
10. What percentage of organ students are members of AGO?
11. Are organ majors required to join AGO?
12. Are organ students encouraged or required to participate in the AGO Certification program?⁷

Even though the data contained in the responses are soft, some interesting observations can be culled.

- Although the thirty respondents represent only a quarter of the schools offering organ degrees, they enroll two-thirds of all the students.
- Of the total number of organ students receiving instruction at these institutions, approximately 70 percent are majors and 30 percent are non-majors. (Recall that in the HEADS statistics, only majors are counted.)
- Some institutions track the careers of their alumni; others do not. Those that do generally

provided very positive reports of organ alumni working full-time in music. One of the largest programs reported that all of its graduates who wished to pursue full-time careers in music were employed in teaching positions, church music positions, or in a combination of the two.

- Most of these institutions require their students to join the AGO. Those that do not require it strongly encourage it.
- Half of the institutions reported enrolling students who had attended an AGO pipe organ encounter for high school students.

Another way to measure the health of the present day organ scene is to look at the pipe organ industry. According to a press release from Baldwin-Wallace Economics Professor Robert R. Ebert, who prepares an annual statistical and economic analysis of the pipe organ industry for the Associated Pipe Organ Builders of America (APOBA) and the American Institute of Organbuilders (AIO):

[the] pipe organ industry in the United States and Canada consists of about 50 firms that regularly build new pipe organs and rebuild older instruments and over 200 shops that provide services from regular tuning to major repair and rebuilding of instruments. Industry sales approximate \$75 million annually, with about 100 new pipe organs built in the U.S. and Canada in any given year.⁸

The APOBA and the AIO further report that the median size of organs currently being built (that is, half larger, half smaller) is twenty-seven ranks. In a typical year, over 85 percent of new pipe organs are installed in churches; the rest go to colleges, universities, private residences, and public auditoriums.⁹

While the APOBA-AIO press release characterizes the pipe organ industry as “vibrant, active, and busy,” it would appear to pale compared with 1927, when sixty-three companies turned out 2,451 instruments in a single year. However, one needs to take into account today the approximately 3,200 digital and hybrid organs that are produced annually by the digital organ industry.¹⁰

My request to Professor Ebert and to representatives of the APOBA and AIO for data covering the thirty-year time period over which statistics have been collected was denied. This was a disappointment. It would be helpful to the AGO task force and to others studying the profession to have this information.

I can tell you from what I have learned from industry sources that the number of new pipe organs commissioned annually has declined over the past thirty years but, in interesting contrast, the average size in number of ranks is larger by about 50 percent. By my back-of-the-envelope calculation, that average-sized pipe organ is going to cost around \$700,000.

All of these trend lines suggest a weakening relationship of the organ with post-secondary education. Commenting on this relationship, Haig Mardarosian, writing in *The American Organist*, calculated that the number of organ majors in U.S. institutions with music programs amounts to an average of less than one per campus and that, given these numbers, institutions cannot buy and maintain expensive organs and organ programs. His solution:

Right sizing . . . However controversial, the organ profession itself (and not the bean-counting administrators at colleges and universities) must determine which top-notch places *should* be the centers of organ instruction at the major and graduate levels by concentrating the attention and resources of the profession there. This means that many who teach studio organ might be in a position of advocating against their own jobs. . . . If the country boasted of 20 truly distinguished organ majoring programs our average (of less than one major) would have become 25 majors, a decent critical mass in almost anyone’s rendering of academic bean counting. Twenty-five majors in nearly anything comprises a bona fide program, demands enough studio hours to support two or more full-time professors, churns mutual support and companionship among students, fully enrolls repertoire and literature classrooms, and ensures a healthy string of on-campus student recitals, which performances only bring more attention to the instrument.¹¹

In a less draconian view, Wayne Earnest, also writing in *The American Organist*, suggests a role for the smaller departments: that of providing a church music minor, training musicians for the many part-time positions in smaller churches for which there is now an organist shortage. He cites his own experience as a faculty member at Newberry College, when he offered an organ class for community members that covered a variety of topics such as choir repertoire and techniques, worship planning, liturgy, and so on, as well as organ. Anticipating an initial enrollment of five, he ended up with thirty-eight, proving the need and the market for this kind of training.¹²

Whether preparing for full-time or part-time careers as church musicians, organists will face significant challenges. The U.S. church music landscape has become richly diverse, embracing styles and musical techniques for which the emerging organist has no formal training, and probably little enthusiasm or commitment. Contemporary, folk, blended, and rock- or jazz-derived liturgies may or may not engage any of the skills or passion of traditionally trained organists. In some quarters—the successful, bustling megachurches, for example—the organ and its literature, its role in accompanying choral music, and its centuries-long tradition of leading the congregation in song, are eschewed altogether in favor of praise bands. Four mainline protestant denominations—Episcopal, Lutheran, Methodist, and Presbyterian—with just over 16 percent of church membership, have traditionally accounted for more than 50 percent of pipe organ installations (and, of course, with it the need for professionally trained organists). But these very churches have been experiencing significant decline in membership and at the same time have been under the greatest pressure to abandon or blend their traditions in favor of the musical languages of mass culture.

Having portrayed a somewhat gloomy picture of the present health of the organ profession, I now must tell you why I am very optimistic about its future. These are personal views. They are perhaps not thoroughly researched, but they are heartfelt, and I give you ten reasons for my optimism:

1. Remember all of the crowds that flocked to organ recitals in secular settings in the 1920s? In Madison, Wisconsin, last year, the installation of a new Klais organ in that city's concert hall drew more than ten thousand to the inaugural concerts. That is 5 percent of Madison's population! We are currently witnessing a surge of interest and activity with regard to organ projects in concert halls. Joel H. Kuznik, writing in *The American Organist*, notes that

Pipe organs are popping up all over in orchestral halls in the United States, not to speak of Canada, Japan, New Zealand, Australia, and of course Europe. . . . In 2004, three organs were inaugurated: Los Angeles, Boston, and Madison. The spring of 2006 will bring Philadelphia, to be followed in 2007 with another three organs: Nashville, Orange County, and San Luis Obispo. Atlanta is scheduled for 2009, and a decision about Miami is pending. Also, there are rumors of Baltimore, and we know that there is talk in Pittsburgh. Altogether three organs before 1990, four in the 1990's, and fourteen since 2000—phenomenal!¹³

We can also add Kansas City to Kuznik's list, where plans for a new hall and organ are underway. These are all large organs, several in excess of 100 ranks, designed not only to function effectively in the literature calling for organ with orchestra or with orchestra and chorus but also as recital instruments, capable of performances of a wide range of the solo organ literature, further broadening the base of listeners and enthusiasts for organ music.

2. Significant capital projects have recently been completed or are planned for a number of organ programs at colleges and universities. Over the past decade or so, outstanding new performing organs have been dedicated at the University of Kansas, the University of Notre Dame, Arizona State University, Oberlin College, the University of Northern Iowa, Clayton State University, Rice University, Emory University, Southern Methodist University, and the University of North Texas, among others. The Yale Institute of Sacred Music has just contracted for a new instrument for its Marquand Chapel; Indiana University has a major concert hall organ project in progress; and in what is perhaps the most ambitious project of all, the Eastman School of

Music has committed to a decade-long initiative, restoring its existing instruments and commissioning a series of organs representing the most important historic traditions of organbuilding. The first of these projects was completed in October with the installation of a restored, historic Italian organ in the university's art museum.

3. We are witnessing a revival in the time-honored art of improvisation, a skill that never really died out in European organ culture, but that had nearly disappeared from the organ scene in the U.S. until recently. An organist who is skilled in improvisation is not just noodling or filling empty space, but rather is creating and sustaining complex musical forms. Because of the expressive and spontaneous nature of the craft, improvisation can mold a special bond between organist and listener. Improvisation can be especially compelling in the context of worship, where the blend of familiar and new uniquely engages and focuses the attention of the worshiper. Today, under the hands of skilled practitioners, a systematic pedagogy of organ improvisation is being developed and implemented at our leading schools. The American Guild of Organists recognizes the value and importance of this skill by sponsoring a national competition in organ improvisation.
4. *Pipedreams*, Minnesota Public Radio's syndicated program, hosted by Michael Barone and devoted to the art of the organ, continues to enjoy a large and enthusiastic response. One of the most widely heard of all syndicated radio broadcasts, it has contributed greatly toward building audiences for the pipe organ.
5. The AGO's program of Pipe Organ Encounters (POE) for high school students has generated much interest and enthusiasm for the organ. Other summer programs, like Lutheran Summer Music and Oberlin's Summer Organ Academy for High School Organists, also continue to enjoy success. Many attending these programs have built on this experience to go on to professional study. It is my impression that the present generation of high school students is as gifted, technically advanced, and committed as any in my long experience.
6. American pipe organ builders, largely through their great skill and willingness to share technical information, have achieved a level of quality that is unrivalled anywhere in the world. The commission of a five-manual mechanical-action instrument awarded to an American firm, C.B. Fisk, Inc., for the cathedral in Lausanne, Switzerland, came as a shock to the European builders, who formerly held a monopoly on projects of this scope and importance.
7. There is a recent growth of interest in major organ projects for Catholic cathedrals. A magnificent dual-temperament organ by Martin Pasi was recently completed for the cathedral in Omaha. Another mechanical-action instrument is under construction for the Columbus cathedral, and plans are underway for similar large historic-based instruments in Dallas, Rochester, and La Crosse. One of the builders associated with several of these projects, Paul Fritts, is now looking at an eight-year delivery time. Each of these instruments will constitute a shining beacon not only for its diocese, but nationally as well. Other impressively large projects can be found in other venues—the new 135-stop Gluck organ for Temple Emanu-El in New York City is an example.
8. Efforts are growing to foster better communication among church musicians, clergy, and teachers. Three examples among many are:
 - (a) The recent Dallas symposium sponsored by the American Guild of Organists Committee

on Seminary and Denominational Relations bringing together seminary musicians and academic deans, denominational music leaders, clergy and church musicians. Topics included: *A More Profound Alleluia: Music and Theological Education in Harmony*; *The Role of the Organ in Worship*; *The Role of Music in the Seminary: Where are We?* *Vocation: Our Calling as Choral and Pastoral Church Musicians*; and *Music in the Seminary: Best Practices*.

- (b) These and related issues were the focus for a group of pastors, teachers, church musicians and judicatory leaders representing Baptist, Episcopal, Lutheran, Presbyterian, Roman Catholic, and United Methodist traditions when they met in Louisville this past January under the auspices of the Anglican Musicians' Seminary Music Initiative.
 - (c) A model for ecumenical communication and dialogue between an institution of higher education and the church at large is the eight-year old Calvin Institute of Christian Worship located at Calvin College, which aims to promote the scholarly study of the theology, history, and practice of Christian worship and the renewal of worship in worshipping communities.
9. There appears to be renewed interest in preserving or reintroducing traditional worship. For some churches, "traditional" has now become the "alternative." While much of the impetus for adopting contemporary idioms that exclude organ and choral music was driven by the need to attract members in their teens, twenties, and thirties, some churches are now looking to "high church" ceremonial traditions to do just that. An example is St. Mark's Episcopal in Louisville, where an Anglo-Catholic format was successfully introduced for a new Saturday night service. The rector, Charles Hawkins, cited several studies showing that "the post-Gen X group, known as the 'baby busters,' is attracted to high ceremonial worship as a reaction against the casual style of services preferred by their baby boomer parents."¹⁴
10. Because contemporary worship formats focus on what is happening now, they are by definition very narrow. But the church is part of a continuum that includes the past, present, and future. All of the faithful who have lived over the past centuries, including the great musicians and poets, have something to teach us about the faith. To focus entirely on the present risks raising a generation of young people cut off from that history.
11. My final reason for optimism has to do with the durability of the organ tradition. Of all musical instruments, the pipe organ has the longest history of continuous development and the largest extant repertory. Mozart, writing to his father in 1777, referred to the organ as "that great triumph of human skill . . . the most perfect musical instrument, in my eyes and ears. . . the king of instruments."¹⁵ Contemporary theologian Martin Marty, calling himself a worshipper inspired by organ music, notes that fine organs "live on like the Stradivarius does, not the late lamented Studebaker."¹⁶ Historically, the organ has survived periods where the church had little use for it, as in the iconoclastic phase of the protestant reformation in the Netherlands, only again to be fully embraced by the church as the instrument without peer for leading and inspiring God's people in their worship.

Endnotes

¹Craig R. Whitney, *All The Stops: The Glorious Pipe Organ and Its American Masters* (New York: Public Affairs, 2002).

² Ibid., 18.

³ Ibid., 27.

⁴ Ibid., 30.

⁵ Ibid., 45.

⁶ Ibid., 20.

⁷ Ron Gould, Unpublished survey of thirty organ programs nationally.

⁸ Robert R. Ebert, *The Pipe Organ Industry in the United States and Canada* (press release, 2005).

⁹ Ibid.

¹⁰ Telephone conversation with Rick Anderson of the Rodgers Corporation.

¹¹ Haig Mardirosian, "Vox Humana: Back to School," *The American Organist* September 2004): 84.

¹² Wayne Ernest, "Reviving the Local College Organ Department," *The American Organist* (March 2005): 60.

¹³ Joel H. Kuznik, "Organissimo! Concert Hall Organs: a Renaissance," *The American Organist* (June 2005): 62.

¹⁴ Mary Jane Cherry: *Saturday Night Ceremony*, in Faithworks, www.episcopalchurch.org, posted 1 March 2005, page 1.

¹⁵ Quoted in Peter Williams, *The Organ* (New York: W. W. Norton & Company, 1988), 1.

¹⁶ Martin E. Marty, "Experiencing Organ Music," *Cross Accent: Journal of the Association of Lutheran Church Musicians* 13, Number 2 (2005): 4.

SACRED MUSIC: THE STATUS AND FUTURE OF ORGAN PROGRAMS

ALFRED DE JAAGER
West Liberty State College

A signboard outside a local middle school recently displayed the slogan "EDUCATION IS THE KEY." I believe that. As a high school student, I knew that my first choice of a career path was to be a church musician. To this end, I enrolled at the Oberlin Conservatory of Music as a pipe organ performance major. I am very proud of my Oberlin degree and the strong musical foundation I received there. I had a career goal in mind, and Oberlin gave me much of what I needed to reach that goal. However, had I not chosen to participate in choral ensembles, take private voice lessons, and take a conducting class, I would not have been required to do so. While there was a church service playing class, my real knowledge of church service playing came from having Virgil Fox and Frederick Swann as friends and mentors. I also opted to take a religion course as an academic elective.

Following military service, I was employed as a full-time Minister of Music. In this church I taught four- and five-year olds in the church's weekday kindergarten, directed a graded choir system consisting of a first-grade choir, a second- and third-grade choir, a choir of fourth-through-eighth-grade boys, a choir of fourth-through-eighth-grade girls, a youth choir, and an adult choir. I was also the organist. Believe me when I say that nothing prepared me for a job like this. I had dabbled in the idea of a music education degree for a couple of semesters at Oberlin and had learned a bit about teaching children, but nothing like this.

Realizing that I had much more to learn, I pursued a master's degree in church music. After completing that, I remained two more years, working toward a Ph.D. in music theory.

I am now in my fortieth year of teaching at West Liberty State College. I was originally hired to teach pipe organ, direct the choirs, teach music appreciation, teach conducting, give secondary voice lessons as needed, *and* develop a church music program. I was also to serve, under a separate contract, as director of music for the Protestant Ministry at our Interfaith Chapel.

Within my first few years, the organ studio grew to five majors and a few minors, and the choral program from two choirs to five. At that time I was still teaching a section of music appreciation and one semester of conducting, but had no more voice students. When we were granted permission to institute an applied music degree in piano, voice, or pipe organ, I knew that I had to develop a program that would not leave those entering the field of church music scrambling to find their way as much as I did in my first job. Yes, I realize that the undergraduate program cannot possibly completely prepare students for their entire professional career, but I wanted my organ majors to depart properly armed. Wayne Earnest, previously mentioned by David Boe, was one of my students in this program. I am extremely proud to say that in some e-mail exchanges about this presentation, Wayne told me that he had learned more about church music at West Liberty than at either of the very well known institutions at which he received his graduate degrees.

One course I included in that program was Church Service Playing, a course also required of organ majors in the music education program, and based on the Service Playing Certificate of the American Guild of Organists (AGO). I also instituted a two-semester sequence in Organ Pedagogy and Literature, a Choral Techniques and Literature course, two semesters of Conducting, and something I called Church Music Administration. I also strongly recommended an elective in religion.

Education! Give them the information, tools, and some practical experience necessary to get started, and teach them where to go for help when that is needed. But this is only half the equation. *Education* is also needed for the clergy. The kind of conference that David Boe mentioned is important, but if music and its role in worship is not an important component of seminary education, I see the current situation only worsening.

Here are just a few examples of how lack of education/understanding has had an impact in my locality. I don't want to pick on the Roman Catholic Church, but that is where I spent the last fifteen years

of my church music career. (I have retired from church music after about fifty-two years of active participation.) There are still priests who insist that the processional hymn end after they reach the altar, no matter what the text is. It's the "Don't keep me waiting, this is just my entrance music" syndrome.

I attended mass at a large Roman Catholic church where one of my students was playing. I was sitting pretty far to the front. Mass went well with the people participating some. The recessional hymn was rousing and people were singing, but by the third verse I felt the singing had diminished. I turned to see that most of the congregation had left. As soon as the priest got to the back door the people were out of there.

After my retirement, the priest changed the order of events before mass. The organist now plays for three to five minutes, ending five minutes before the appointed time for mass. Then the priest makes announcements, ending by encouraging the people to sit quietly and prepare for mass. That certainly raises a question regarding the importance of a prelude.

The same priest once said to me, "You select the hymns as though you were giving the sermon." My response, "Well?"

But it is not just the Roman Catholics. The senior pastor of a local large, wealthy, mainstream Protestant church told the choir director that the choir was no longer to sing in any language but English. He said that "to do so is idolatry." So they sang the "Lacrymosa" from the Mozart Requiem in English. I guess obscenity is not as bad as idolatry.

I mentioned earlier my friend Frederick Swann. He is acknowledged by many to be one of the finest church service players in the United States. Just prior to his departure from the Crystal Cathedral, a consultant team from a prominent denomination located on the East Coast was hired to look at the cathedral's program. It seems that even an enormous church like that can feel the pain of diminishing attendance. One of the things the team told said was that people don't want to hear the organ any more. "You need to use the orchestra more."

I know that I have not always reacted well to music changes instituted by the clergy. I think the first curve in the road was encountered in the early seventies when pastor wanted to sing the Gloria Patri to the tune of "Michael, Row the Boat Ashore." Did that sort of musical change increase attendance? Of course not. Did it decrease attendance? Yes. I eventually left. It seems that many clergy are quick to blame the decrease in attendance on the music.

Lifelong Learning for Musicians

INTRODUCTION TO THE SESSION

DAVID ASHLEY WHITE
University of Houston

It is my pleasure to moderate this session, which will be devoted to the issue of lifelong learning for musicians. Many, if not most, professional musicians, especially those of us of a certain age, entered our work assuming that the music world we grew up knowing would somehow remain the same, or, at the least, not deviate far from the template set up by the typical music school or conservatory. Yet, as the new realities of the music world swirl around us, we realize more and more that the expectations and assumptions that we might have taken for granted are now being tested in ways that we might never have considered before.

I believe that we have all begun questioning what the musical life for today's young musicians whom we are training in our schools will be like in the years to come. We are asking questions such as these:

1. How will future professional musicians properly function in a music world that is rapidly changing, and will the jobs that they find resemble what they are currently being trained to do?
2. Will they be able to readapt or retool if continuing on in the field of music is their true passion? How will they deal with such issues as changing technology and multiculturalism? Is there something in our current curriculum that we should stress in a more aggressive manner in order to better prepare these students, or should we make changes in order to help them adapt to new realities?
3. Finally, how will students deal with a society that often places less importance on the arts or a society in which the tastes of consumers are changing? How can we instill in future musicians the ability to lead and to promote the cause for their art? For, if music is to remain important in our society, we and those whom we are training must be able to sell our product.

The presenter for today's session, Rineke Smilde from the North Netherlands Conservatory in Groningen, will give us her views on this issue of lifelong learning, in part based on her work with an international research group at two schools in Holland, the North Netherlands Conservatory and the Royal Conservatory in The Hague.

She is a graduate of the North Netherlands Conservatory, with her principal study in flute; her Masters in Musicology was earned at Amsterdam Conservatory. After a career as a performing musician and teacher, she was appointed director of the Department of Classical Music at the North Netherlands Conservatory in 1994 and, in 1998, she was appointed principal of the school.

Since that time, Professor Smilde has been active as a council member of the Association of European Conservatories. Serving now as vice-president of that group, she has been actively involved in research projects in lifelong learning.

In 2004 she was appointed associate professor of Lifelong Learning in Music at the Hanze University for Professional Education in Groningen and also has a position at the Royal Conservatory in The Hague.

Responding are David Myers and Alexandra Nguyen.¹ Dr. Meyers is professor of music education, associate director of the School of Music, and founding director of the Center for Educational Partnerships in Music at Georgia State University in Atlanta. He was a consultant to the Eastman School of Music at the time of the inception of the New Horizons Band program. He has served the National Endowment for the Arts as a panelist in music and arts education, and he has received research and development grants as principal investigator from the American Symphony Orchestra League and from other foundations, universities, and organizations.

Alexandra Nguyen, a native of Montreal, is assistant dean of academic affairs at the Eastman School of Music, where she also teaches twentieth-century piano literature and coordinates the Colloquium Series. An active pianist with an impressive performing career, she has performed at the Weill Hall at Carnegie Hall, on the Dame Myra Hess series in Chicago, in the Brooklyn Friends of Chamber Music Series, and at the Bartók International Congress. She is a founding member of two active chamber music ensembles. Her graduate degrees from Eastman are in piano accompanying and chamber music.

¹ No paper was received from Alexandra Nguyen.

LIFELONG LEARNING FOR MUSICIANS

RINEKE SMILDE

North Netherlands Conservatory and Royal Conservatory, The Hague

Our students face major changes in the cultural life of their countries and the music profession, and we need to ask how these future professional musicians are going to deal with this; how they will learn to function in new contexts and to exploit opportunities.¹ In this paper, I will address these issues and try to clarify how the concept of lifelong learning can be of use and what the challenges are.

The context of this research paper is a study called "Lifelong Learning in Music," which I am carrying out with an international research and development group at two colleges in The Netherlands, namely the North Netherlands Conservatory in Groningen and the Royal Conservatory in The Hague. Furthermore, the Association of European Conservatories (AEC) has started a significant study on the music profession in Europe—on trends and changes in the cultural environment and what this means for future musicians and their required competences. I am involved in that project as well, and both are, of course, closely connected.

First, I would like to clarify the Lifelong Learning Study and its research questions. I will then address these questions by pondering the issues of the changing musical and cultural landscape and the connecting needs of graduates. Following that, I will discuss a conceptual framework of lifelong learning for preparing future musicians for the profession and reflect on which impacts this might have on their vocational training. Finally, I would like to give some examples of practice, as carried out in The Netherlands as pilot projects of this Lifelong Learning Study, and draw some conclusions.

I will start with a summary of the study "Lifelong Learning in Music" and then go into more depth in clarifying the different issues. The study examines the concept of lifelong learning and its consequences for musicians. The purpose is:

to create adaptive learning environments in which students of music colleges can be trained to function effectively in a continuously changing professional practice.²

To this end, the lifelong learning concept and its implementation are being investigated on the level of educational organization, curriculum, teachers, students, and graduates. For this purpose, we collect, process, and generate knowledge in order to identify and apply a conceptual framework of lifelong learning. We test this framework through pilot projects with external partners and evaluate the projects in order to implement the framework in teaching programs or modules. The framework should generate adequate development of teachers' competence and culminate in a system of continuing professional development. We hope that improving skills in adaptation will lead to the increased employability of professional musicians in the future.

In this research the following questions are investigated:

- How do musicians actually learn?
- Which generic skills are needed to function effectively as a contemporary musician committed to self-management?
- What knowledge, attitudes, values, and artistic/creative skills are important?
- What are the changes in the music profession and what are the implications for graduates?
- How can their training and environment enable graduates to anticipate and respond to changes and what core competences do they need?

- What is the meaning of the concept of lifelong learning for the contents and design of education for students and graduates?

I. The Changing Landscape and the Needs of Graduates

The Research Group on the Music Profession of the AEC started to explore the changing cultural landscape in Europe and requested feedback during its annual congress two weeks ago in Birmingham. The challenges and implications of these changes and trends for the development of the music profession are numerous.

New Developments in Technology

We see emerging changes in the area of technology, where new developments can lead to new ways of creating art and new ways of consuming art. There is a big diversity in the delivery of music. We see the interaction with other art forms becoming increasingly important.

The Changing Nature of Consumers

The changing nature of consumers leads to different artistic programming (often shorter, more focused, cross-genres) and thus to new audiences. It requires knowledge and understanding about different art forms and multimedia, communication skills, and the ability to interact with the audience. The change in the age pyramid of people leads to a need for cultural offerings for leisure time.

Multicultural Society

We deal with a multicultural society, which asks for political and cultural awareness, gives new artistic opportunities, and also leads to new audiences. The knowledge and experience of other (including oral) music traditions create new challenges and opportunities for cross-arts and cross-genre collaboration and in music education (think of new and different learning traditions and styles).

Funding

New concert forms and reduced state funding require musicians to be knowledgeable about funding mechanisms.

The Changing Nature of Musicians' Careers

The nature of musicians' careers is changing: they have no longer a job for life, but a portfolio career. Entrepreneurship and other generic skills, including the ability to interact appropriately with presenters and promoters, become more and more important. The changing nature of their careers asks for lifelong learning strategies, for transferable skills, and for personal and professional development. The research report "Motivating Students for Lifelong Learning"³ stated that many of the eighteen-year-olds in 2000 would by 2010 be doing a job that has not yet been invented. They will be using skills that do not currently exist. The changing nature of work makes lifelong learning imperative.

Standards of Excellence

The standards of excellence required (higher artistic quality, higher educational quality, leadership, etc.) keep rising. Earlier research by the AEC into continuing professional development for musicians and the needs of graduates showed that graduates encounter a variety of problems, nearly all of which are related to using generic skills and finding (or generating) work.⁴ Former students felt that the vocational preparation they received gave little indication of the world they would enter. The strongest needs expressed in their responses were for *life skills* (e.g., management, health issues,

marketing, stage presentation, networking, skills of leadership), all the result of the new demands arising from the rapidly changing music profession.

The British report, *Creating a Land with Music*,⁵ which describes a research project on the work, education, and training of present day professional musicians, gives an interesting overview of the broadening cultural landscape and the changing career patterns for musicians in the United Kingdom. The roles or areas of engagement for present-day musicians were looked at, and more than fifty multirelated roles or skills were identified. These were divided into related areas, and from them four central roles were defined: those of *composer*, *performer*, *leader*, and *teacher*. These roles are overlapping and are relevant in all genres of music.

For musicians, this means, according to the report, that training needs to be provided that offers quality, accessibility, diversity, and flexibility. Recommendations encourage music colleges to provide a wider curriculum in which the students will be engaged in diverse music activities.

II. The Conceptual Framework of Lifelong Learning: What Does the Concept of Lifelong Learning Really Mean?

Lifelong learning may be defined as a concept spanning an entire lifetime in a process of “. . . transforming experience into knowledge, skills, attitudes, values, emotions, beliefs and the senses.”⁶ The lifelong learning concept goes further than “continuing education”: it is an important conceptual framework for the improvement of people’s employability and adaptability. The innovative dimension of the lifelong learning concept lies in a new approach to the process and context of learning.⁷

Characteristics important to the concept of Lifelong Learning include:

- ✓ a distinction between formal and informal learning;
- ✓ an emphasis on *learning* as opposed to *training*;
- ✓ different approaches to learning, including, for example, learning on the job or learning applied to the setting;
- ✓ professional and personal development;
- ✓ context-related assessments (through work-related situations).

When considering the lifelong learning concept, it is important to take a closer look into the definitions of formal, non-formal, and informal learning.

- *Formal learning* can be defined as learning within an organized and structured context that is explicitly designated as learning and may lead to a formal recognition. Learning is primarily *intentional*. Knowledge is mainly *explicit*. Formal learning takes place in music college and university contexts.⁸
- *Non-formal learning or education* can be defined as any organized educational activity outside the established formal system, “covering flexible and informal education, highly contextualized, and highly participatory.”⁹
- *Informal learning* is defined by Lucy Green as “a variety of approaches to acquiring musical skills and knowledge outside formal educational settings.”¹⁰ She sees informal music learning as a set of “practices,” rather than “methods,” which can be both conscious and unconscious. Learning experiences can include interactions with other musicians who do not act as teachers as such, or by development of self-teaching techniques.

- *Links between formal and non-formal or informal education/learning* are critical for a conceptual framework of lifelong learning. Learning in non-formal situations can, in principle, generate the same competences as learning in a formal learning environment.¹¹ Key qualifications of lifelong learners lie less in their knowledge of facts, theories, and rules (knowing *that*) than in their ability to apply this knowledge to specific social, organizational, and technological settings (knowing *how*).¹² “There is a growing awareness that the skills and knowledge acquired in the course of formal education and training are no longer sufficient to cope with the rapid pace of technological and economical changes.”¹³

How Should Musicians Learn?

A musician has to function in different contexts, with roles including those of performer, composer, teacher, mentor, coach, leader, and so on. A musician will thus need to learn to respond according to the variables in environmental contexts. This is why a conceptual framework of lifelong learning is an important underpinning of curricula in the music college.

It implies creating adaptive learning environments in which music students can be trained to function effectively in a continuously changing professional practice. The music college’s educational practice in the conceptual framework of lifelong learning should be developed in association with professional organizations. Maintaining a strong relationship with the professional field and a strong network of relevant partners is crucial. Moreover, this educational practice should be relevant to the current and changing cultural landscape, explore different contexts, be intervention oriented, lead to relevant learning experiences, and illuminate attitudes and values.

Central to this educational practice and underpinning the earlier mentioned *life skills* is the notion of leadership of musicians within personal, artistic, educational, business, and community contexts. Therefore the following roles for future musicians should be explored.

The musician as

- ✓ innovator (explorer, creator, and risk taker);
- ✓ identifier (of missing skills, and the means to refresh them);
- ✓ partner/cooperator (within formal partnerships);
- ✓ reflective practitioner (engaged in research and evaluative processes; able to contextualize experiences);
- ✓ collaborator (dialoguing with professional arts practitioners, students, teachers, etc.);
- ✓ connector; in relation to conceptual frameworks (interconnection between different frames of references, interrelationships, etc.); and
- ✓ entrepreneur; job creator.

These roles are crucial and can be applied to all kinds of practitioners in the music profession.

III. What Does This Conceptual Framework Mean for Vocational Training?

If the concept of lifelong learning is to be implemented successfully in the music college, it has to be organically connected and interwoven at all levels of the college: the (educational) organization, curriculum, teachers, students, and alumni. Let us look at what this means for these different levels.

Educational Organization

A dynamic synergy between the college and the outside world is needed. Strategic alliances and partnerships are important to help reinforce the learning environment of the music college. The music college needs to fine tune and adjust constantly to the needs of the profession, and vice versa.

Schools should provide learning environments where students like to be—where they experience feelings of self-worth, excitement, and challenge. Research shows that in order to be motivated for lifelong learning, children must “learn to learn” under self-motivated and self-managed conditions before they leave the formal education system. A challenging learning environment in the music college is created by establishing crossovers within musical disciplines and encompasses informal learning in non-formal learning contexts. The music college should be transformed into an artistic laboratory that supports a learning culture.

Curriculum

A curriculum emerging from the conceptual framework of lifelong learning is based on acquiring competences, requires team-teaching, and receives feedback from external partners. It values both tradition and change. It reflects the outside world. It reevaluates existing knowledge.

Such a curriculum can be very individual, with different learning paths, and it can include portfolios, context-related assessment, and peer learning. Assessment and learning go hand in hand: what can be learned can be assessed, what can be assessed can be learned. Assessment in lifelong learning should give students the confidence, enthusiasm, and commitment to face new challenges.

New forms of learning must be mirrored in examinations. Lifelong learning requires flexible curricula, individualized learning paths, and a continuing exploration of new technologies.

Teachers

If curricula and assessment are to be reshaped, the nature of teaching will have to change. The most critical factor in high-quality teaching is high-quality learning. Teachers need to be lifelong learners in the first place.¹⁴

The successful implementation of a lifelong learning conceptual framework in the music college is highly dependent on teachers' competences. Teachers are powerful role models for students in music college environments; they model the musician's future career by demonstrating a capacity to adapt to change and put this into practice both as a teacher and as a professional. Teachers can be pivotal in the transformative processes. Without this example, students are not likely to be motivated to become lifelong learners. Balancing between tradition and change in the curricula need not mean that music colleges have to get rid of master-apprentice schemes, but the “master” should invite and encourage curiosity, discovery, and the ability to question. Reflective practice and personal development for teachers is essential. Teachers are encouraged to become “enablers” rather than transmitters of knowledge.

Students

A personal development plan should be central for students, leading to a relevant development of their portfolios, guided by teachers whose role is to be mentors. Self-management should be encouraged by asking basic questions such as “What do I want to contribute as a musician to the society?” and “Where do my strengths lie?” In short, *questions of identity* should be facilitated.

Alumni

A solid alumni program is important for the provision of continuous information about the relevance of the curricula and the changing needs in the profession to which alumni (musicians) will need to adapt.

IV. Examples of Practice

I would like to finish with some examples of practice in the framework of lifelong learning that have been carried out as pilot projects in the context of the study. Referring to the diverse levels of implementation of lifelong learning, these pilot projects are destined both for teachers' and students' professional development.

Artistic/Reflective Practice

An artistic /reflective project for freshmen took place at the North Netherlands Conservatory nearly one year ago as the very first pilot project. It was developed in cooperation with creative workshop leaders and the head of the Department of Professional Development of the Guildhall School of Music & Drama in London. The aim was to help first-year students take a first step in realizing a personal development plan by working collectively to create and perform a composition and then reflecting on its realization. Four different improvised compositions were prepared for two different contexts: a primary school and a nursing home for elderly and disabled people.

The students were divided into four groups, which were mixed by instruments and by principal study area. While composing their piece, the groups always had to bear in mind the audience for which they were going to perform and thus the context.

After two days of preparation, the performances took place. Every student and workshop leader kept a personal journal during the project for evaluation and self-assessment.

A majority of the students were positive about the idea of continuing to learn more about this kind of creative work. They also realized the great value of improvisation and composing for their development and growth as performing musicians. According to Sean Gregory, head of Professional Development at the Guildhall School, ". . . it was immediately apparent that this group of freshmen were already showing signs of becoming more informed, open minded and flexible musicians able to adapt not only to their immediate conservatory environment, but also to the two contrasting contexts of a school and a nursing home for elderly people."¹⁵

Mentoring

A second project currently taking place is centered around mentoring. This project encompasses the professional development of mentors. The target group comprises those teachers who will be the future study-career coaches, playing an important role in guiding students in such areas as their personal development plan, individual study pathway, portfolio, teaching, and entrepreneurship and in developing key competences like learning to learn—self-management; reflective thinking, and action. Mentors also facilitate such issues as self-assessment profiles and career choices.

The training centers around four key areas—a spectrum of related but distinct roles, the mentoring process, key qualities of a mentor, and the relationship between the mentor and the musician. It involves components like having dialogues with the students, enabling them to be inquiring and ask questions, and connecting the artistic potential of the student with reflective practice. In the end it will lead to the emergence of a wider model of continuing professional development for mentors in various environments (conductors in orchestras, orchestral musicians, teachers in high schools or in community music schools, and teachers in conservatories).

Animateurs

As part of a Community Opera Festival that took place in the city of Utrecht in October, a project called "Opera in the Bus" was created, in which singers took upon themselves the role of *animateur* on a bus line. An animateur can be described as "a practicing artist, in any art form, who uses her or his skills, talents and personality to enable others to compose, design, devise, create, perform or engage with works of art of any kind."¹⁶ Some twenty vocal students from both the classical and jazz department of the Royal Conservatory in The Hague took part in this pilot project. First, in

September, a day of training took place, focusing on aspects of amateurship. At the end of the day, a presentation, engaging the audience, was given at The Hague Central Station.

At the beginning of October, nine of these students went on to work for three days under the guidance of a community musician, to prepare the "Bus Project" to take place one week later in Utrecht. These days were filled with musical exploration, developing communication skills, and working out ideas for lyrics and musical material for songs. The nine students each kept a journal.

During the weekend of the Community Opera Festival, the students, in groups of three, eventually took upon themselves the role of amateurs during rides on bus 5 (which ends in a very multicultural area). The others acted by turn as peers, traveled along as passengers in the buses, and reflected on the project as a result of a number of questions.

The results are a description of an evaluative case study, which includes monitoring the process, mapping the tactics, and describing the skills and the use of the amateurs' personalities. This will be compiled together with the ingredients necessary to successfully implement this kind of informal learning in non-formal contexts into the conservatory curriculum, thus broadening the professional development of the singers.

Critical here was leading through doing: the bus was on the move, passengers got on and off the bus, and the amateur had to keep it going without stopping or explaining.

How did the students feel about it? The comments we got back through evaluations were very encouraging. Students mentioned:

- ✓ renewing personal motivation;
- ✓ strengthening courage, confidence, and self-esteem;
- ✓ understanding the importance of teamwork and cooperation;
- ✓ becoming more aware of roles and responsibilities in a team;
- ✓ grasping the challenges of leadership and shared leadership;
- ✓ building up trust in oneself and in the group;
- ✓ thinking on one's feet and acting in the moment;
- ✓ becoming aware of the need for quality;
- ✓ seeing the need to create new forms of music-making.

V. Conclusions

The connection with the *learning by doing* concept of lifelong learning in these projects is clear: it is a critical component of the concept of lifelong learning. D. A. Schön observes that

the paradox of learning a really new competence is this: that a student cannot at first understand what he needs to learn. . . . He cannot make an informed choice yet, because he does not grasp the essential meanings; he needs experience first. He must jump in without knowing what he needs to learn.¹⁷

The work in these projects is what Schön describes as "reflecting-in-action."¹⁸ He gives an example of jazz musicians: they "reflect-in-action" on the music they are collectively making and on their individual contributions to it. They reflect less in words than "through a feel for music." Schön states that "in such processes reflection tends to focus interactively on the outcomes of the action, the action itself, and the intuitive knowing implicit in the action."¹⁹ In his later work, Schön defines this

way of working as a “reflective practicum”: learning by doing, coaching rather than teaching, a dialogue of reciprocal reflection-in-action between coach and student.²⁰

In his study *Communities of Practice*, E. Wenger points out that learning transforms who we are and what we do, and he calls it as such an experience of identity. “It is not just an accumulation of skills and information, but a process of becoming . . .”²¹ Wenger writes about a “transformative practice of a learning community” as one that offers an ideal context for developing new understandings. Further, he states that the combination of engagement and imagination, or two “modes of belonging,” results in *reflective practice*.

Eight Challenges for the Future

Several important outcomes arise from the study and its pilots relative to new educational approaches and new learning environments.

1. *Collaboration with shared responsibility.* Working on an artistic product, where everyone is equally engaged in creating a composition, does not involve a hierarchy. The learning environment is nonjudgmental, although there is a strong commitment to achieving quality.
2. *Crossover within music disciplines using adaptive attitudes and communication skills.* Cross-genre work with a mix of students from different courses and countries (which is often the case in Europe) is both artistically and socially valuable. Having to adapt to different audiences and educational contexts helps foster new communication skills among participants.
3. *Exploring and risk taking in a safe environment.* Growing trust in groups is an important process, leading to self-confidence.
4. *The music college as an artistic laboratory.* By providing a challenging learning environment, reflecting the workplace, encompassing informal learning in non-formal learning contexts, and connecting to strategic partnerships, the music college provides a living, experimental, and experiential experience to its students. Its ethos and culture are important contextual factors contributing to the motivation of students.²²
5. *Entrepreneurship is essential to musicians.* In the words of a colleague at the Eastman School, entrepreneurship means “transforming an idea into an enterprise that creates value.” Many opportunities exist in this area, and it our task as educators to make students aware of this and weave it organically into the curriculum.
6. *Personal development emerging from an awareness of one’s identity as a musician.* Lifelong learning means enabling musicians to develop personal pathways and an awareness of identity while fostering self-exploration and reflection.
7. *Strategies for motivation.* In order to sustain a strong intrinsic motivation for lifelong learning among students, it is important to be effective, ambitious, and innovative in terms of curricula, teaching and learning, and partnerships.
8. *Continuing professional development is taken for granted.* The implementation of a conceptual framework of lifelong learning in vocational training leads to the emergence of informed musicians who can interact in different professional contexts, whose attitudes are open-minded and sensitive, who can listen and respond, who can be flexible and adapt, and for whom a culture of continuing professional development is taken for granted.

Endnotes

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⁶ P. Jarvis, "Lifelong Learning: Which Ways Forward to Higher Education?" in *Lifelong Learning: Which Ways Forward?* ed. D. Collardyn (Utrecht: Lemma, 2002).

⁷ H. Fragoulis, "Innovations to Address in the Challenges of Lifelong Learning in Transition Countries," in *Lifelong Learning: Which Ways Forward?* see note 6 above.

⁸ P. Mak, "Learning Music in Formal, Non-Formal and Informal Contexts," in *Lectorate Lifelong Learning in Music*, see note 1 above, www.lifelonglearninginmusic.org

⁹ A. Rogers, "Looking Again at Non-formal and Informal Education—Towards a New Paradigm," in *Infed, The Encyclopaedia of Informal Education*, 2004. www.infed.org/biblio/non_formal_paradigm.htm

¹⁰ L. Green, *How Popular Musicians Learn: A Way Ahead for Music Education* (Aldershot: Ashgate, 2002).

¹¹ R. Duvekot, "The Dynamics of Non-formal Learning and the Opening Up of National Learning Systems," in *Lifelong Learning: Which Ways Forward?* see note 6 above.

¹² J. Bjornavold, "Assessment of Non-formal Learning: A Link to Strategies for Lifelong Learning?" in *Lifelong Learning: Which Ways Forward?* see note 6 above.

¹³ Fragoulis, see note 7 above, p. 222.

¹⁴ Organization for Economic Cooperation and Development, see note 3 above.

¹⁵ S. Gregory, S. "Artistic Processes and the Notion of Shared Leadership." Case Study of the Artistic Reflective Project 2004, in *Lectorate Lifelong Learning in Music*, see note 1 above. www.lifelonglearninginmusic.org

¹⁶ Animarts, "The Art of the Animateur," an investigation of the skills and insights required of artists to work effectively in schools, 2003. www.animarts.org.uk

¹⁷ D. A. Schön, *Educating the Reflective Practitioner; Toward a New Design for Teaching and Learning in the Professions* (San Francisco: Jossey-Bass, 1987).

¹⁸ D. A. Schön, *The Reflective Practitioner; How Professionals Think in Action* (Aldershot: Ashgate, 1983).

¹⁹ D. A. Schön, see note 18 above, p. 56.

²⁰ D. A. Schön, see note 17 above, p. 303.

²¹ E. Wenger, "Communities of Practice; Learning, Meaning, and Identity" (Cambridge, USA: Cambridge University Press, 1998), p. 143 ff.

²² Organisation for Economic Co-operation and Development, note 3 above.

RESPONSE TO LIFELONG LEARNING FOR MUSICIANS

DAVID E. MYERS
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Many thanks to Professor Smilde for her stimulating paper, "Lifelong Learning for Musicians." I'd like to begin my comments with two scenarios I have personally witnessed in the world of orchestral music. The first occurred several years ago, during a conference presentation on the roles of symphony musicians in local schools, when a mid-career professional remarked: "I don't mind going out to schools. But it's not necessary to have training programs that teach us how to work with kids. You don't have to be a rocket scientist to tell kids about playing an instrument."

In the second scenario, several orchestra musicians were explaining their side of a salary dispute: "We're old-school musicians. We shouldn't have to worry about whether there will be an audience—that's management's job. We're world-class players. Management and the board need to sell the orchestra to the community and raise the money it takes to pay musicians a competitive wage."

What strikes me in both scenarios is the absence of a self-perceived need-to-know, or perhaps, need-to-grow, on the part of musicians. There are, of course, many reasons why performing musicians going into schools should learn a few basic concepts and skills about engaging children, supporting learning, and collaborating with teachers. Sadly, when such visits prove to be ineffective, those musicians who resist preparation are likely to blame the teachers and the children rather than to reflect on their own work.

The second scenario makes me wonder how orchestras might function differently if musicians were to consider, both from a musical and a fiscal perspective, how they could collaborate with management and boards to foster positive community engagement and support. Has the isolation of the practice room carried over to an on-stage isolation from the public debate about the role and relevance of orchestras; or has the perspective of entitlement (that is, the community is obligated to support the orchestra) limited musicians' adaptability to the current economic realities confronting even their most ardent supporters?

I do not suggest that musicians have no interest in continued learning, or that they do not pursue avenues to improve their artistic knowledge and skill. Many retain coaches and consult with mentors to maintain their artistic edge. There is always new music to be learned; there are new performance practices, compositional trends, and technologies to be considered and mastered. Master classes are a mainstay of the music profession, critical reviews can be a catalyst for growth, and there is a perpetual, sometimes obsessive, desire for perfection and the recognition that accrues from it. Music teachers in schools are required by their certification boards to continue their educations. Music scholars research and write about their art form and its teaching. Many musicians actively alter their primary career focus, often from performing to teaching, but also from performing or teaching to administering and managing. Clearly, many musicians are active lifelong learners, and their careers and the field at-large are often the better for it.

However, the question Professor Smilde raises is less about continuing education per se than about how the university, in its function of preparing musicians for careers *as musicians*, instills dispositions and habits that translate into an autonomous pursuit of learning across the lifespan. Whether instigated by external stimuli (such as recording industry markets, or technology that finds its way into music, or expectations of funders); by within-field stimuli (such as technology applications, or research findings on effective teaching, or the drive for higher performance standards); or by one's own needs and aspirations, change is inevitable. The prevailing question Professor Smilde seems to ask is:

Can we equip today's young musicians not only to weather inevitable and unpredictable change in the musical landscape and its related implications for artists' interactions with their communities,

but can we also equip them to assume continuing leadership for change that will advance the perceived value of music and musicians in society?

In response, Professor Smilde invites us to consider reframing some long-held assumptions and beliefs about educating musicians. In last Sunday's *New York Times*, Matthew Gurewitsch noted that the self-perpetuating culture of the conservatory system often trains performers who then become teachers without ever having acquired any stage experience.¹ Here, I would editorialize to add "or life experience, or knowledge of systematic teaching and learning." As we know, regardless of our particular specializations within music, much of what we do in higher education is to prepare teachers—for schools, for studios, and for higher education. Outside of those programs that deal specifically with teacher preparation, the assumption seems to be that if one has attained a high standard of performance, typically indicated by the imprimatur of a doctoral degree, one is ready to teach in a college or university. Alternatively, if one successfully pursues a performance, conducting, or composition career outside of education, it is often an implicit assumption that one qualifies for a teaching position on the basis of professional achievement.

Therefore, a question I would pose relative to Professor Smilde's paper has to do with the implications of lifelong learning for rethinking the way we prepare, hire, and develop college teachers. Does a cultural shift toward concepts of lifelong learning suggest that we should institute graduate courses in teaching and learning beyond performance pedagogy? Should courses be developed to include the cognitive and social development of the college student, theories of instruction and learning, teaching-learning models based on collaborative rather than hierarchical and authoritarian approaches, and examples from within and beyond music that emphasize teaching based on constructivism, principles of adult learning, learning how to learn, becoming independent problem-finders and problem-solvers, and reflective practice. In the context of Professor Smilde's challenge, should we introduce these prospective college teachers to books such as Ken Bain's *What the Best College Teachers Do* or *Collaborative Learning Techniques: A Handbook for College Faculty* by Elizabeth Barkley, K. Patricia Cross, and Claire Howell Major?² Serious consideration of lifelong learning as a premise in music schools might mean that the sink-or-swim approach to training college teachers—otherwise known as unmonitored graduate assistantships and junior faculty reviews—might be replaced by systematically guided and assessed internships to develop the kinds of dispositions and skills embodied in a lifelong learning context. Moreover, it might suggest more early career mentoring for new professors as well as ongoing programs of professional development focused on teaching excellence. Many U.S. universities have centers designed to support effective teaching, but their support is understandably oriented more toward classrooms than studios. What benefits might accrue from collaborations between schools of music and teaching centers to address the topics Professor Smilde has set forth?

I would like to mention two additional issues in response to this paper. The first is the idea of learning communities, or communities of practice, that can establish a culture of continuous interchange among current professionals and students and between universities and external partners. I am not talking here about the familiar and useful one-shot visits and master classes by guest artists, but rather about sustained relationships focused on mutual growth and development. Though the mentor-apprentice model is acknowledged to have great merit, and experts training novices has its place, how might attitudes of lifelong growth among young musicians be enhanced through side-by-side learning with current practicing professionals, or at least through enriched opportunities for students to see professors and other practicing professionals as continuing learners rather than as fully developed experts? Are there ways to ensure that today's music students hear the stories of those professionals who have successfully initiated change—for themselves, for music, for the profession, or for music organizations—through their own continued learning?

At Georgia State University, the Center for Educational Partnerships in Music sponsors a partnership called *Sound Learning* among the university, the Atlanta Symphony Orchestra, freelance

professional musicians, and seven local schools. *Sound Learning* engages performers, composers, music specialists, classroom teachers, and university students across all music majors in collaborative music-learning communities with children. While we had expected practicing musicians to serve as mentors to university students, we had not realized the potential for university students to serve as change agents for professional musicians, teachers, and schools. By inducting university students into *Sound Learning* through a sequence of cross-disciplinary seminars and incremental professional responsibilities, we have engendered skills for collaborative program delivery and high-level music instruction that have become models for our collaborating professionals. Through our mutual learning, we have also effected change in the Atlanta Symphony's approach to education and musician training, and we have begun to alter our own curriculum. Students thus see a model of innovation and change based on evolutionary learning among themselves and their professional colleagues. Moreover, students and professionals reflect on their practice together and establish new goals and strategies based on their analyses of how well their current efforts have succeeded.

Regardless of whether these university students focus on school-based work as professionals, they are developing widely broadened perspectives on the roles of musicians in society, more understanding of the diverse skill sets that may underlie the ability to be successful in a variety of professional endeavors, and a camaraderie with practicing professionals that is both learning-based and artistically inspiring. These students, we believe, will have a different perspective on lifelong growth as music professionals from that of the musicians I mentioned at the beginning of my comments.

I would make the point that we do not believe this kind of experience is appropriate for beginning university students. We believe that time to adjust to the academic and social demands of the university, as well as to develop a solid foundation and an ethic for learning and growth in music, must underlie this kind of program. At the same time, we are working hard to integrate knowledge for community engagement into the standard curricula of our chamber music, composition, and technology programs, realizing that musicians' effectiveness in building audiences' understanding and appreciation is an important component of career development and the future of music in our society. In this sense, we are consistent with Professor Smilde's assertion that music students should be asking what they can contribute to society—in other words, how they can be accountable to the public rather than merely assuming that the public is obligated to support them as artists.

Another issue I would like to address is the importance of providing ongoing learning opportunities to support musicians' professional development. Since 2000 I have served as the national evaluator for the American Symphony Orchestra League's professional development program, called the Orchestra Leadership Academy, or OLA. OLA was designed around principles of lifelong learning, and it offers an annual series of seminars and workshops for everyone from college students aspiring to be orchestra administrators to seasoned professionals working to address the pressing artistic and fiscal challenges of the orchestra industry. In a new program, *Institutional Vision*, ten U.S. orchestras work in teams made up of musicians, conductors, executive officers, and board members to build shared governance, transparency of operations, and mutual commitments to their respective orchestras' visions and goals. With the help of expert faculty drawn from the worlds of music and nonprofit management, they are forging action plans out of realistic assessments of their resources, their community contexts, and the contributions they wish to make to the life of their communities. OLA is an excellent example of what a service organization can do to foster opportunities for lifelong learning.

In the best of worlds, I believe such programs would be collaborative with schools of music to develop a lifelong continuum of high-level professional development for musicians. It is one thing to assert that our colleges and universities must instill dispositions and skills for lifelong learning during the traditional years of higher education, it is something else to ask ourselves how higher education; professional institutions such as orchestras and opera companies; arts agencies; and various other social, educational, and professional service organizations might collaborate to ensure opportunities for continuing growth.

Though specialization and focus are essential for high-level artistic growth, specialization and insularity are not synonymous. By way of example, we have only recently begun to acknowledge some of the physical and emotional health issues associated with being a professional musician and to incorporate them into our educational programs. Fortunately, we are coming to understand that growing awareness of this and many other topics that influence professional success do not compromise our primary mission as music schools. And we are recognizing the importance of drawing on expertise from many disciplines. Designing programs that enhance artistic success through intelligently applied and sequential opportunities to acquire broad-based knowledge may well encourage strengthened and more satisfying career commitments.

Lifelong learning, as presented by Professor Smilde, suggests the need for holistic views of the relationships among preprofessional education, the music workplace, and continuing education. Higher education will do well to lead conversations around these views and to implement models of change that benefit personal and career growth. These conversations will, in turn, benefit the entire music profession and its role and value in the larger society.

Endnotes

¹ Matthew Gurewitsch, "The End of the Great Big American Voice," *New York Times* (13 November 2005).

² Ken Bain, *What the Best College Teachers Do* (Cambridge, Massachusetts: Harvard University Press, 2004) or Elizabeth Barkley, K. Patricia Cross, and Claire Howell Major, *Collaborative Learning Techniques: A Handbook for College Faculty* (San Francisco: Jossey-Bass, 2004).

LEADERSHIP: FACING THE CHALLENGES IN CREATING A POSITIVE FUTURE FOR ART MUSIC

THE FAILING STEWARDS OF ART AND CULTURE

MARK BAUERLEIN

National Endowment for the Arts

This morning my talk is about two contrasting attitudes toward “art music.” One attitude supports a positive future for art music, the other does not. I shall begin with a story that illustrates the contrast, then describe some of the basic assumptions of the negative position and refer to a few of its philosophical sources. To conclude, I shall frame the issue in a larger public context and suggest some ways to foster the positive approach in your own work in higher education.

Last fall, I was invited to speak at a symposium on culture and youth at a large public university in the northeast. At the time, I was serving as director of research and analysis at the National Endowment for the Arts, and we had released two reports a few months earlier that were relevant to the subject. The reports had evoked a flood of commentary in the media, and over five hundred stories and editorials had appeared by the time of the gathering. The organizers expected me to discuss the findings and their implications for American culture.

One of the studies was *Reading at Risk: A Survey of Literary Reading in America*; the other was the *2002 Survey of Public Participation in the Arts* (from which *Reading at Risk* was derived).¹ The reports detailed the results of a massive population survey of adults in the United States designed by the Endowment and conducted by the U.S. Bureau of the Census. The Endowment crafted a lengthy questionnaire asking about how frequently Americans participate in different art forms—attending ballet, listening to opera, reading poetry, visiting museums and galleries, taking theatre classes, etc.—and the Census Bureau implemented it with household visits and follow-up phone calls. With a large sample size (17,135 respondents), a high response rate (70 percent), and a scientific selection process (the sample reflected the U.S. population in categories of age, income, education, race, region, gender, and urban/rural/suburban), the survey is the largest and most accurate assessment of the role of the arts in people’s lives.

The findings were dismaying. The popularity of the arts in the United States has slipped in recent decades, but we did not expect the rates to be as low as they were. The survey asked how frequently respondents participated in an art form in the preceding twelve months, either by visiting, listening, viewing, or performing. Some numbers related to the work of schools of music are shown in figures 1 and 2.

Figure 1. Participation in art forms.

	<u>1982</u> (%)	<u>1992</u> (%)	<u>2002</u> (%)
Music			
Jazz	9.6	10.6	10.8
Classical	13.0	12.5	11.6
Opera	3.0	3.3	3.2
Plays			
Musical	18.6	17.4	17.1

Non-musical	11.9	13.5	12.3
Dance			
Ballet	4.2	4.7	3.9
Other dance	NA	7.1	6.3

Source: National Endowment for the Arts, *Survey of Public Participation in the Arts 2002* (Washington, D.C. NEA, 2003).

On their face, these findings do not appear so troubling. Overall, despite some declines in ballet and classical music, the higher musical forms seem to be holding their own. But a few added figures and facts are troubling. If we break the respondent pool down by age, we find that the youngest cohort, eighteen- to twenty-four-year-olds, show serious losses in music participation.

Figure 2. Participation in art forms by eighteen- to twenty-four-year-olds.

	<u>1982</u>	<u>1992</u>	<u>2002</u>
	(%)	(%)	(%)
Jazz concert	32.5	32.8	26.3
Classical concert	17.5	11.3	10.5
Opera performance	2.0	2.7	2.0
Ballet performance	3.9	5.3	2.6
Listen to jazz on radio	25.2	27.5	16.1
Listen to classical on radio	12.3	23.0	13.8

Source: National Endowment for the Arts, *Survey of Public Participation in the Arts 2002* (Washington, D.C. NEA, 2003).

After a spike in a few genres from 1982 to 1992, every art form measured fell in the subsequent decade, some by one-third. The scope of the loss suggests that a sea change in youth leisure is underway, and one of the consequences over time is dire—as the base of loyal fans ages, young people are not replenishing the audience. The problem is not that young people spend *less* time with serious music and more time with rap, video games, e-mail, Web surfing, and so on, but that, increasingly, art music has absolutely no presence in their lives. In the Endowment survey, to qualify as an arts participant in each genre, a respondent had to make contact with the art form only once in a twelve-month period. A few minutes a week listening to “cool jazz in the morning” during a commute counted as participation. A half-hour watching a friend play in a college string quartet would do. That only one in eight young people listen to classical music on radio—and one in six to jazz—is an ominous trend, especially given that radio remains the major venue for introducing young people to the music.

Another factor aggravates the problem. At the same time that eighteen- to twenty-four-year-olds have drifted away from serious music, their access to it has never been greater. Although classical music broadcasting has declined as an overall share of radio broadcasting—the growth of news/talk has outstripped it—classical music can still be found in almost every metropolitan area, forming 28 percent of all public radio hours. The 1997 Economic Census counted 170 opera companies and 805 symphony and chamber music organizations. Indeed, from 1997 to 2002, the number of performing arts organizations rose from 5,883 to 9,353.

Youth habits run elsewhere. With participation rates already in the single or low-double digits, a loss of one or two percentage points is critical. One would expect that, along with artists and arts organizations, arts and humanities teachers, sociologists of youth subcultures, and relevant foundation

personnel would respond vigorously to the decline. So, when the symposium started, I rose as the first speaker and enumerated the results of the surveys piece by piece. It was a depressing twenty minutes, and, to tell the truth, dozens of people in the crowd, most of them undergraduates, did a fair amount of eye-rolling and head-shaking. Every college teacher in attendance here today knows how receptive young adults are to being scolded for their cultural dereliction. The findings allowed for no other interpretation, however, and the point had to be made.

Or so I thought. Five speakers had been arranged to respond to my comments and to the Endowment surveys. They were an English professor, a poet, an education professor, a digital publisher, and a cultural studies professor—not artists or musicians, but a group of people who in the past have formed a kind of support system for the arts. They come from the humanities, schools of education, and the cultural fields of the social sciences. They take art as their subject and teach it to teens and young adults. They do not create art, but they do help create audiences for art.

In this case, not a single one of them granted a whisper of validity to the issue, and not one uttered a word of concern over youth habits. The English professor claimed that I was “privileging” European traditions. The poet wondered whether young people in the past ever patronized literature and the arts in strong numbers, while the education professor maintained that we should care more about building “critical thinking skills” than we should about preserving particular cultural contents. The publisher described several Internet literature projects that appeal to young readers, and the cultural studies professor admitted that the absence of rock music and other popular forms from the Endowment questionnaire made him “furious.” The fact of declining youth participation barely registered, lost in the uniform rejection of the entire question.

What is happening here? Why these responses? Why should people entrusted to pass on a cultural heritage and raise the knowledge and discernment of young adults ignore the fate of that heritage?

Because the fundamental assumptions about art and culture held by the support network for the fine arts have changed. The humanities and education professors, the cultural studies theorists, the sociologists, and others think differently about tradition, inspiration, excellence, and taste, and their outlook is a variable in the loss of young audiences. Their influence is limited, to be sure, and when their outlook is aired in the public sphere, it appears extreme or strange. But on the campus and in the classroom, it is pervasive, and it is damaging the wider educational context for the appreciation of art. Consider some of their assumptions. The outlook starts from the premise that all cultures are equal, and that the dominance of European culture in life in the United States is an accident of history. This was the English professor’s point. No culture has an *a priori* or transcendental (that is, non-socially constructed) claim of privilege, and to assume the moral or aesthetic superiority of one civilization to another is to commit ethnocentrism, a tactic whose role in bloody colonialist ventures in the last two centuries is never far from the academic consciousness. Thus the leveling of cultures is tied to world historical struggles for liberation.

This is a strategic move that conflates the worth of cultural production with the worth of individuals and the identities they represent, thus disabling evaluations of artistic merit. The terms of purely musical achievement are blunted. Art music composers, creators, and performers cannot accept this outlook, it should be said, for artistic evaluation is the essence of their professional lives.

How do proponents of this position disable discriminations of value? Here are some examples of the arguments they use.

Value judgments are not always wrong, they admit, but they are hazardous. The problem lies not in a particular aesthetic judgment of this or that work, but in the social or political implications of any judgment when placed in an institutional context. In this line of thought, a slippery slope runs from the seemingly innocuous decision to put opera but not hip hop on a questionnaire to the debilitating racism that sets Europeans above Africans. Every cultural category bears the weight of political and social distinctions, the argument goes. Once one identifies putatively lower forms of culture with oppressed peoples, the potential injustice of aesthetic norms becomes clear. Thus the practical necessity of drawing a line somewhere—after all, a syllabus cannot include everything—is always tainted with the air of bias.

So, the only equitable course is to emphasize content-neutral skills, as the education professor advised. Instead of teaching a corpus of literature, for instance, one teaches methods of literary interpretation. Instead of studying a musical tradition, one “problematizes” the values that inform that tradition. Critical thinking has the added benefit of targeting hierarchies and conventions, fostering analyses that undo the value judgments on which high culture rests. Although young people leave school knowing precious little about the facts of history, politics, civics, literature, and the arts—as every survey of student knowledge shows—they do have the capacity to submit the information they receive to critical thinking. At least that is the expectation. They have “learned to learn,” as the catchphrase says, putatively a more valuable acquisition than a familiarity with a corpus of great art works and a knowledge of past events, and one more attuned to the political morality of the moment.

We hear almost nothing from the humanities and education schools about the intellectual power of individuals who have attained a masterful knowledge of cultural traditions and histories and of using the knowledge in skillful and inventive ways. This combination of knowledge and skill used to be the goal of higher education. But in this theory of learning, critical thinking about “knowledge” and “skill” (often in scare quotes) is the aim.

With judgment carrying such heavy baggage, professors abandon their role as stewards of cultural traditions. The duty to pass along an inheritance fades into irrelevance, if not culpability. When presented with evidence of their own students abandoning the English professor’s field, the publisher’s books, the educator’s knowledge, and the poet’s poetry, they shrug their shoulders. A few years ago, I was part of a team helping an education organization draft a reading list for middle and high school English teachers. When we met with several teachers to finalize the list, they complained about the inclusion of so much pre-modern (before 1900) literature, and some even wanted to remove Chaucer and other classics from the list. Can one imagine artists displaying so little conviction about their work? If they accept that attitude, art will die.

So far, I have mentioned three ideas underlying a critical outlook on artistic excellence that hinder a positive future for art music. First, all cultures are aesthetically equal. Second, values discrimination in artistic matters is suspect. And third, in the humanities and education classroom, knowledge and skills—what used to be called *connoisseurship*—are displaced by critical thinking.

To give this outlook its due, it is important to recognize that it has a long and thriving intellectual tradition to draw upon. Let me note just a few high points: the Marxist base, the cultural studies notion that “all culture is ordinary,” and the recent efforts to elevate popular culture as the most praiseworthy forms of expression.

Karl Marx’s *The German Ideology* (written in the 1840s) may be the most influential text in this tradition. There, we learn, the intellectual must mistrust his field of expertise and reconsider his role in passing along knowledge and beauty. Intellectual and artistic work, Marx insisted, is not transcendent, universal, ahistorical, or private. It is a response to material conditions. There is no room here for the spirit, either human or divine. Inspiration sounds fine and noble but, in truth, human beings create art, codify laws, fashion taste, and conceive ideas out of the social and economic circumstances of their lives.

This means that every work of art is implicated in class hierarchies and the economic system. How, then, do things become disconnected, so that art appears independent of labor conditions? Here is where *The German Ideology* spells a catechism for intellectuals. To Marx, the controlling class (captains of industry, for instance) devotes itself to politics and economics, not to intellectual activity. To justify its privilege and power, it requires a distinct labor group to validate its standing, to convert its social precedence into pleasing images and values. Marx calls people in this group the “active, conceptive ideologists, who make the perfecting of the illusion of the class about itself their chief source of livelihood.”

Just as symphonies and criticism are implicated in social conditions, so, too, are artists and intellectuals. They have a choice: to sell out and rationalize the prevailing order by speaking abstractly about beauty and tradition; or to become adversarial and talk about how the artistic realm legitimates

inequality.

The mistrust Marx counsels pervades much academic commentary on culture. One sees it in the profusion of contentious verbs leveled at the notion of high culture: *undermine, subvert, interrogate, deconstruct, problematize*. But while Marx uncovers several spurious aspects of high culture, he takes high culture and its reception seriously as a force in European society. In 1845, adversarial criticism was eccentric and nonacademic, and the conventional appreciation of traditions prevailed. But in the academy today, the poles are reversed. Asserting the viability of high culture marks one as a retrograde thinker, and on those rare occasions when it arises in classrooms and symposia, the customary tactic is to dismiss high culture out of hand. The authority for doing so lies in more recent influences.

The rise of radio and television, the 1960s counterculture, and other widespread social movements contributed, but among intellectuals and academics, one of the most powerful voices against high/low distinctions was Raymond Williams. Williams was a leader in the field of cultural studies and a sturdy advocate of Leftist causes in Britain during the post-World War II period. In several scholarly books and articles, he insisted on placing works of art and literature in their social and political context. His influence grew over the years as the politics of the university caught up to his outlook and the discipline of cultural studies gained legitimacy. The position attracted attention not only for its theme, but also for the tone in which it was asserted. In a word, Williams scorned exalted conceptions of cultural forms. One example neatly demonstrates the attitude, this from one of his best-known essays, "Culture Is Ordinary."

What kind of life can it be, I wonder, to produce this extraordinary fussiness, this extraordinary decision to call certain things culture and then separate them, as with a park wall, from ordinary people and ordinary work?"ⁱⁱ

Note the sequence. We move from the virtues of art to the motives of art lovers, their elevation of certain works paralleled to their aversion to regular folks. High culture advocates, that is, are socially prejudiced. We may, then, hold them in contempt. The experiences that lead them to judge Milton and Mozart extraordinary sublime expressions are nothing more than "fussiness." In truth, Williams maintains, "Culture is ordinary: that is the first fact."ⁱⁱⁱ

If by *culture* we mean any human fabrication, then, yes, culture is ordinary. But to anyone who has tried to write a sonnet in imitation of Edmund Spenser or transcribe a solo by Charlie Parker, culture is anything but ordinary. True, culture is all around us, but that does not mean we should level all its specimens to ordinariness. For academics who resent social hierarchies, though, the outlook—and the certitude—are infectious. How smoothly it matches the egalitarian impulse. As long as traditionalists, lovers of beauty, and elitists divide culture into high and low, *avant garde* and mass, canonical and noncanonical, egalitarians see themselves as having an antagonistic but positive role to play. What traditionalists raise up, egalitarians break down. Traditionalists make distinctions, egalitarians dismantle them.

As this outlook evolves, it remains for a next generation of scholars not just to diminish high culture, but also to ennoble popular culture—especially popular culture allied with oppressed groups. This is precisely what, to take one prominent example, Andrew Ross performs in *No Respect: Intellectuals and Popular Culture* (1989). To Ross, popular culture "speaks enthusiastically to the feelings, desires, aspirations, and pleasures of ordinary people." True, popular culture sometimes functions to lull mass audiences into passivity and consumption, as the New York Intellectuals contended sixty years ago, and once a genre of popular culture grows too popular it is easily co-opted and commercialized. Commercial culture is bad popular culture, for it reinforces social hierarchies. But authentic popular culture, fresh and unmarketed, expresses the authentic experiences of individual citizens and ethnic communities. It harbors, Ross assures, "democratizing possibilities." Popular culture can, indeed, be vulgar, but in the best cases its vulgarity rightly explodes oppressive mores and social strictures. It is open to marginalized voices and innovative forms. Good popular culture, such as rap, bypasses the hegemony of both high culture and mass

culture to establish a legitimate place in society for thriving but subordinate groups.

This step marks the turn from the negation of high culture, where the content seems to stretch to infinity, to the celebration of forms in which the *musical* content is minimal. The cause of popular culture provides an affirmative agenda and ties it to the political goals of egalitarianism. What used to be considered the drawback of popular culture, its embeddedness in a historical time and place, is renewed as a virtue.

What does this mean for administrators and professors in schools of music? What does it mean for the future of what people who are dedicated to the art of music in any form do, teach, and study? In too many cases, it means that you do not have the intellectual allies that you once had. And it means that you are surrounded by a fair measure of opinion that is against the value of what you do and the past and present achievements in your fields.

I have presented just a few highlights in the long and complicated evolution of the role of the intellectual in cultural affairs. They help explain the background of what seems an odd and unworkable practice; that is, for teachers, critics, and scholars charged by their society with preserving and exploring cultural traditions to devote their energies to problematizing those traditions. However much this is a suicidal endeavor, it stands in many parts of the campus as the professional wisdom of the moment. The relation has changed between, on one side, the humanities and social sciences and, on the other side, the fine arts. Instead of supporting the fine arts, helping young people to understand and appreciate their distinctiveness, a portion (at least) of the humanities and social sciences sets out to undermine them, demeaning not only the work that has been accomplished but also the goal of superior artistic achievement. Perhaps the faculties of fine arts programs have not encountered the attitude in their labors, but their students have. Except for those young people already committed to the fine arts, the attempt to distinguish, create, and present art music strikes students who have taken many courses in the humanities and social sciences as a perilous starting point.

If areas of the curriculum are working against the fine arts, the question is, how should fine arts professors advocate their subjects? That is a large question, and it involves all the other factors impinging on art music today. But in relation to the problem outlined here; namely, the antagonism of many humanities and social science faculties, the situation is less bleak than I have suggested. To be sure, it would help if English and social science professors took a more positive attitude toward serious music and art, but two encouraging facts should be kept in mind.

1. The influence of adversarial professors stops at the campus walls, for the most part. While the anti-art outlook has some adherents in philanthropy, journalism, and cultural policy, in the broader public sphere in the United States today, people still revere the great works of composition, the great performances, and the process of music making. Too many people enjoy art music and understand the difficulty of serious composition to accept the leveling maneuvers of the professors. While the power of cultural egalitarianism reigns widely among the faculty, it lies far outside the mainstream of artistic effort and experience. Remember, most parents who pay thousands of dollars a year for tuition want to hear that their children are learning about great achievements in all disciplines. They want knowledge and skills expanded. They want their offspring to grow intellectually and creatively beyond the status quo of mass culture.
2. Though there is a qualitative difference between serious art music and popular forms, setting them into *opposition* is a fatal error. This is the egalitarians' antagonism, and it is a destructive one. It allows for the affirmation of one term only through the negation of the other. Indeed, it reflects the tendency of mass culture to crowd out everything but itself. Instead of framing an either/or choice, one should accept the fact that all musical forms have their place and that to denigrate one is to narrow the breadth of musical purpose. Commercial music has its joys and politicized music its functions. Art music, too, has its reasons, and it can do things that other forms cannot. This is a

positive message, the only demand being that art music be allowed its space in the cultural spectrum.

You can build on these two facts and develop a positive future by doing the following:

1. Keep at your task of working to fulfill your aspirations for the highest levels of musical expression and achievement.
2. Do not let individuals who know little about music in and of itself control the discussion about the purpose and value of music, especially works in and of music that aspire or reach greatness. Do not let people or arguments make you ashamed to profess admiration for outstanding achievement past or present in music or in any other field. Above all, do not let this line of antagonistic partial truth redefine the role of music and the other arts in your institution in ways that would diminish the teaching of music as a discipline in its own right.
3. Constantly position music as an arena of intellectual activity in its own right and assert that to have credibility in this arena, a great deal of musical knowledge and skill is necessary. Professional credentials in the humanities or the social sciences alone are not enough. Respect analyses of musical issues from other perspectives, but insist on a distinction between those perspectives and the perspective of music as music. Defend the concept of musical value in and of itself.
4. Try to engage as many nonmajor students as possible in arts-centered musical studies and experiences. Breadth of understanding about music's various purposes, greatest achievements, and artistic potentials should be a major goal. The most artistically persuasive teachers should be engaged in this work. A positive future for art music depends on it.
5. Be inclusive across musical genres, but do not let words such as *diversity* and *multiculturalism* be used as means to attack musical works that scale the heights of human achievement, no matter which part of the globe their provenance. Do not let these catchwords be used to attack personal or group aspirations for continuing such high-level work into the future. After all, whenever this happens, it is a rhetorical attack on your teaching mission.
6. Be able to articulate and justify your artistic mission as an individual and as a school or department, and work hard to find allies within your institution and beyond. It may be especially important to find individuals who understand the philosophical derivations of ideas to help you frame counter arguments if necessary. Do not worry first about being perceived as a political conservative or a liberal; worry first about the philosophical underpinning of what you do. Your work can be undermined from both the Left and the Right.
7. Respond to verbal attacks with ever-higher levels of musical achievement. The public will be with you.

My list of suggestions will stop here, and I will close with thanks and a prediction. First, thank you for your part in keeping art music alive and for nurturing its future. All of us who love music as amateurs are in your debt. I went through my teens and twenties without listening to a note of jazz. But then a friend bought me a multi-CD set of the Columbia recordings of Miles Davis. A mania ensued, with a new Pantheon of Bird, Trane, Sonny, Monk, Dexter—resulting in five years of trying to play an alto sax and not getting much beyond blues scales (and messing up my teeth). I wonder what might have happened if the

exposure had happened in school many years earlier.

Second, popular culture and mass culture will continue to prosper, and art music will always have less market share. But market share is not the issue. Neither are the regnant philosophical and critical fashions of any place and time. Art music is a central element of civilization, and without it civilization is a lesser achievement. If all of us concerned about its future can understand the dangers I have outlined and work to build more productive and truly humanistic values, that achievement will be carried into the future of many more individual minds and hearts, and civilization will be the better and the richer for it.

Endnotes

ⁱTom Bradshaw and Bonnie Nichols, *Reading at Risk: A Survey of Literary Reading in America* (Washington: National Endowment for the Arts, 2004); and National Endowment for the Arts, *Survey of Public Participation in the Arts 2002* (Washington, D.C.: NEA, 2003.) <http://www.arts.gov/pub/NEASurvey2004.pdf>

ⁱⁱ Raymond Williams, "Culture Is Ordinary," in *Resources of Hope: Culture, Democracy, Socialism*, ed. Robin Gale (London; New York: Verso, 1989).

ⁱⁱⁱ *Ibid.*, 4.

**RESPONSE TO “THE FAILING STEWARDS OF ART AND CULTURE”
BY MARK BAUERLEIN**

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I will begin this response with a suggestion for our consideration that neither Sam Hope nor Mark Bauerlein offers. Next, I will introduce a perspective different from that which the Hope and Bauerlein papers share in common. Then I will add a few thoughts and close, as instructed, within ten minutes.

If European “art music” made its way first to the eastern shores of the Americas and then to the western shores, then I will observe, as we all know, that the westward migration of this music continues unabated today. Herewith I suggest that the import of this migration is significant—potentially highly significant as it relates to “creating a positive future for art music.”

Some of us have undoubtedly read the article in the September 27 *Wall Street Journal* on the youngest-ever Chopin Competition gold medalist, Yundi Li, of China.¹ In this front-page article, titled “A Classical Movement in China Gives Pianist Rock-Star Status,” we read about “the intensity of a boom in classical music in China. [China’s] emergence as an economic superpower is fueling a cultural renaissance that, in many respects, parallels America’s burst of interest in the arts that coincided with economic growth in the early 20th century.” Further, we read, “After housing, education now represents the largest expenditure for Chinese households.” For its metaphoric value, one last quote: “Steinway says China is now its fastest-growing market” (page A12).

I will return to China in a few minutes, but now I move on to an antithetic perspective. I know not how to say this other than to say it, however politically incorrect it might seem. If we do not believe that art music of European origin is largely elitist, then it seems to me that we are in denial.

Virtually every attendee at this annual meeting holds at least one advanced degree. Had we lived in the second half of the eighteenth century and wanted to hear Haydn, it would have surely helped were we among those fortunate few who attended performances at Esterháza. No major performance organization in the United States could operate today without the benefit of exceedingly generous philanthropy. Even the ability to purchase season tickets at a major opera company is elitist because the tickets are so expensive. It seems to me that art music can and should thank its lucky stars for having been elitist. I will return to elitism in a few minutes.

I recently read, as perhaps some of us here have also read, *Gifts of the Muse: Reframing the Debate About the Benefits of the Arts*.² Commissioned by The Wallace Foundation, this 2004 publication of the RAND Corporation is a densely written summary, over ninety pages in length, of a research project that RAND undertook to develop conclusions and recommendations relating to the title of the document.

In citing only one of this publication’s recommendations, I do not intend to trivialize the document, as it must have cost a small fortune in time, effort, and money to produce. Nonetheless, you will understand why I became impatient while reading it. When I reached page 73, this is the recommendation I read: “The most promising way to develop audiences for the arts is to provide well-designed programs in the nation’s schools.” My impatience led me to give up the document and ask a few of my own probative questions.

My children have grown up in one of a handful of the most affluent counties in the United States. I grew up in Cleveland, never more than twelve miles from the center of the city. Where and when I grew up, every elementary school included, as part of its curriculum, band, chorus, and orchestra. In middle school and high school, these instrumental and choral programs became strong, as

did the programs in art and theatre. My children experienced not one of these educational opportunities in Marin County, California. Where in the world have the arts gone in today's public schools? I wonder how your students and children have fared in this regard. Does anyone here have experience with the arts and their place in *No Child Left Behind*?

Yes, in the year 2005-2006, we live in a busy world with cell phones attached to our ears. Just think how busy we would be, however, if we had to grow our own food and make our own clothes.

In San Francisco, the symphony is a hot ticket. Its music director is a brilliant programmer and communicator. He challenges his audiences with the new and the old. Even the summer music festival a few years ago, *American Mavericks*, sold out. *American Mavericks* presented the music of such household names as Henry Cowell, Carl Ruggles, and Ruth Crawford Seeger. I have been reading, as I trust you have, too, that the new music director of the Boston Symphony is achieving the same effect just down the street from this hotel and at Tanglewood.

My four closing points are simple:

1. It seems to me that people will make time for something that they deem worthy of their time—even art music; I cannot believe that San Francisco and Boston are alone in this.
2. Let us, at each of our institutions, do our best to contravene the decades-long erosion of educational opportunity in our public schools.
3. Let us gratefully embrace the elitism of our art form and work passionately to share its bounty with those who so desperately need the ennobling gift of art music—the underprivileged.
4. Let us follow China's progress closely. Yes, we abhor certain parts of China's history. But, with education so high on its list of priorities, and with human and natural resources in such abundance, European art music may well have yet another and possibly even more grand incarnation in Asia. I am no better at gazing into a crystal ball than the next person, but the next Metropolitan Opera could very well surface in Shanghai.

Last, it seems to me that those of us who have chosen this profession are not administrators or music executives, first and foremost. First and foremost, we are artistic leaders whose larger responsibility is to create an environment in which our students may find full bloom. Perhaps my years by the sea in Northern California have affected the clarity of my thought. But it does seem to me, in the final analysis, that our highest calling beseeches us to identify and cultivate the Michael Tilson Thomas and the James Levine in our students. I speak not of career, but of artistic and intellectual imagination. If we succeed in inspiring this, I, for one, feel no anxiety about a positive future for art music. To the contrary, my eager anticipation of the future of this music easily rivals my appreciation of its history.

Endnotes

¹ Laura Santini, "A Classical Movement in China Gives Pianist Rock-Star Status," *Wall Street Journal*, 27 September 2005, p. A1.

² Kevin McCarthy, Elizabeth Heneghan Ondaatje, Laura Zakaras, and Arthur Brooks, *Gifts of the Muse: Reframing the Debate About the Benefits of the Arts*. Commissioned by The Wallace Foundation (Santa Monica, California, Rand Corporation, 2004).

RESPONSE TO “THE FAILING STEWARDS OF ART AND CULTURE”

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The other day, I was walking on Central Park West and I passed a mother and her child in a stroller. The child was under two years old, bundled up against the cold of a late October afternoon. The mother was decked out in typical Upper West Side garb; sweats, running shoes, and earphones attached to her iPod. I noted nothing out of the ordinary, until I realized that the toddler also had her own earphones and was listening to her own personal iPod. There it is, I said to myself, the future of music. If this is the way that privileged children are being introduced to music, the resulting evolution (or devolution) of the listening experience from a corporate group activity to a private one is something we need to acknowledge and deal with.

For this child, how will we establish that music is more than an anesthetic? Clearly, the challenges we face now start well before children enter school. And yet, even with the erosion of our traditional audience base and the increasing challenge of bringing young people to high art, our music schools are experiencing very high application rates, and donors continue to support us. The level of talent and dedication of our current crop of young artists is extraordinary. The best of them, in spite of everything, are going out and making a life for themselves in music.

So, what is really going on? Who indeed are the true failing stewards of art and culture?

There is no question in my mind that for at least two generations, many cultural critics on the left have spouted the kind of rhetoric that has devalued the concept of high art as being economically exclusive and politically reactionary. I cannot speak to the putative damage done by this prolonged harangue against high culture, but I will grant readily that it has not had a positive effect on the challenges faced by art music today. But I would add that it is not the intellectual left that has eviscerated government support of the arts, particularly support of the work of individual artists, and has created an atmosphere of defeat and repression in the artistic community. It is the conservative far right that has done this. In the 1980s and early 1990s, I was the proud recipient of two NEA composer grants—grants made available to me through programs that no longer exist. These awards, of several thousand dollars each, were important to me for the obvious financial reason, but also for the knowledge that I had of the support of my fellow citizens through a government that celebrated the achievements of its creative artists. Jesse Helms, and a fearful and benighted Congress, deeply opposed to the concept of high art as being elitist and degenerate, changed all of that, and helped contribute to the current situation.

Our colleague Mark Bauerlein implicates the Marxist academic response to the controlling class as presenting a significant threat to art music. Although I am neither an economist nor a political scientist, I believe that Marx also posited that the power goes to those who control the means of production. Well, my friends, in our world of art music, is not that us, to a significant extent? Is it not our responsibility to train and raise up future leaders in the field of art music and to give them the tools to make their way in a rapidly changing cultural landscape? Since we agree that there is a heightened threat out there of implosion of high art, we must look to reforming and reinvigorating our institutions and ourselves.

While I do not in any way reject the appeals to raise the level of intellectual discourse on our campuses as an aid to preserving and elevating art music in our academic environments, I have learned that one has limited success in changing the academic flavor of the month, whatever it might be. What we can and must change, however, is our own institutional behavior. I would urge us to strive mightily to arm our best and most talented students with the tools they need to pursue successful and productive careers as practitioners of art music. While we are doing a very fine job of teaching our students how to sing and play, they need also to be taught how to manage—to manage themselves and others. It is not enough for our graduates to populate the symphony orchestras, opera stages, chamber and ensembles, schools, and

churches of the world as finely honed performers. The current state of affairs demands that they occupy the front offices of our arts organizations as well—that they sit on the boards, run the foundations, and, indeed, populate the legislatures, in numbers sufficient to bring about significant change.

Returning to the toddler being pacified by the iPod, and once more invoking Marx, I am moved to ask: Are we going to stand by and let music be reduced to an opiate of the masses? Or will we accept the fact that the musical landscape has irrevocably changed, that we live in a world of increasingly segmented but potentially expanding markets, and that our responsibility is to examine the best practices of this new era, in programming, concert production, venue selection, recording, distribution, and, yes, music education, and alter our curricula as well as our array of services to alumni to respond to the new paradigms? One key to that examination, I believe, is to listen carefully to our best current students and our best recent alumni. They have already figured out how to make their way in a world we did not envision when we graduated some years ago, and they are the ones who are going to reshape the music profession. They require our support, our wisdom, and our managerial acumen to help them create a positive future for art music.

We, in turn, need to learn how to be better managers and better stewards of our institutions. By our leadership and example, we can help create a generation of artist-practitioners who have the energy, passion, and skills to confront this brave new world.

And with that, in the words of another Marx, namely Groucho, I rest my case.

NEW DIMENSIONS: AVANT-GARDE THINKING IN EDUCATIONAL TECHNOLOGY

TOYS OR TOOLS? INSTRUCTIONAL TECHNOLOGY IN MUSIC COURSES AS A CATALYST FOR LEARNING AND CREATIVITY

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Technology has promised to transform the ways in which faculty and students interact in the hybrid classroom—in which the traditional physical classroom has been expanded to take advantage of virtual tools—of the twenty-first century. Yet the fundamentals of great teaching remain the same—sharing information and coaching skills in ways that achieve personal and professional growth. The challenge for faculty, students, and administrators alike is how to get beyond the hype to utilize technology as a tool for learning. The bells and whistles of the latest and greatest gizmo may make for a compelling sales pitch, but, if anything, such effects get in the way of putting technology into the service of learning. The purpose of this article is to share a few successful examples of instructional technology (IT) and review issues that affect the adoption of these applications from the perspective of educational stakeholders: faculty and student users as well as administrative and staff support. The conclusion of this article is that when used to advantage, instructional technology can deepen and broaden student learning, particularly given the ability of IT to inspire, structure, and publish student-produced content that can be shared with peers; instructors; and, indeed, the world.

A Case In Point—The Living Music Project

As a musicologist and teacher, my most successful application of technology in the classroom is the Living Music Project found at <http://sitemaker.umich.edu/livingmusic> (see figure 1). Begun in the fall of 2003 as a class assignment in oral history, the site now comprises an online database of more than four hundred interviews conducted, transcribed, and posted online by my students. Students report finding this to be one of the most rewarding projects of their academic careers. They select, contact, and interview a person associated with the musical world in some way. These may be professional musicians who have achieved the particular success a student seeks, former teachers, arts administrators, publicists, or even simply members of the audience. Students record the interview, usually on cassette, and then confront the challenge of transcribing it to represent most accurately their in-person experience for an online reader. As the authors/editors of their online reports, they have to decide how to transcribe slang, whether to include conversational dead ends, and how to treat fillers such as “ah” and “um.” Does a verbatim transcript most accurately represent the ideas of their subject or does the shift from live conversation to written language require editorial translation? In confronting such choices, these student researchers become more critical readers by experiencing firsthand how professional authors, historians, journalists, and other “media”-tors selectively edit the past for public consumption.

Figure 1. Homepage of Living Music Project at <http://sitemaker.umich.edu/livingmusic>, here featuring an interview with jazz vocalist and club owner Susan Chastain

LIVING MUSIC

University of Michigan
School of Music
American Music Institute

Home


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Welcome!

LIVING MUSIC offers a snapshot of contemporary musical life throughout the United States and the globe. Linking interviews and questionnaire responses with aesthetic, sociological, and historical responses, the project site offers a collection of first-person commentaries on music today. The interview pages contained here have been produced by student researchers teams at the University of Michigan, especially its School of Music, and edited by musicologists and instructor's assistants also at the University's School of Music.

LIVING MUSIC is currently focused on its initial questionnaire and interview stage. The first round of content became available in December 2003 and is scheduled to run for ten years. **LIVING MUSIC** is a project of the American Music Institute at the University of Michigan School of Music. Participation is entirely voluntary; no compensation is offered to researchers or informants. We thank all of our volunteers and please be courteous in providing full credit to authors and researchers for any material you use.

Featured Interview...
(Click image for details)



Jazz Vocalist and Club Owner
Susan Chastain

Not surprisingly, the interview subjects they find are not those typically covered in canonic histories and commercial music magazines. Thus, these projects tend to become the first and only historical record of their subjects' activities. My students get a charge when a Google search for their interviewee's names soon returns their own work as a top link. Motivation for this project is thus rarely a problem. Students get excited by the opportunity to see their work online and share it with peers, friends, and family. Not simply driven by grades, these projects tend to inspire students to refine their work to an unusually professional degree, helping them to develop stronger writing and editorial skills.

The Living Music Project uses a contributor's portal with links to instructions and easy-to-use online forms that students use to enter biographical data and to upload their interview transcripts. Students learn basic HTML codes in order to add optional formatting to their transcripts, but overall the project requires no technology training. As this user interface has been improved over the years, I find that the database technology behind the site has receded in importance. My primary task as an instructor has become coaching students in interview techniques and using humor and stories of previous student success to bolster their courage so that they feel confident in making the initial contact with their interview subjects. As a result of Living Music, students have connected with future mentors, coached with prominent composers, and come to understand more deeply what success in the music profession requires. They even learn a bit about copyright and intellectual property law in the process. Possibly the most important learning outcome is, however, the confidence students gain from getting out of the pages of a textbook to engage with music making in their community. Although this project scares most students when they first hear about it, their success in it nurtures the courage to risk expanding their professional networks in the future.

From a teaching perspective, the project initially required a considerable investment of time, in particular for the creation of the public, contributors, and teaching portals that administer the site. Yet since I use this project in several of my courses, all this effort has paid multiple dividends. Further, now that the project is established, this assignment requires about the same or maybe slightly less time to manage than a traditional paper-based project. All student work is graded online and the system automatically generates an e-mail to inform students of comments attached to their work by the instructor, tasks remaining to be completed, and their provisional grade. The instructor must collect and register copyright permissions forms for each interview and troubleshoot inevitable problems. As

the site has become larger and richer through further student contributions, I have begun to assign introductory essays to the project, in which students analyze a group of posted interviews (say of composers) to explore such questions as how these professionals make their living, what artistic activities they find most satisfying, their biggest complaints about the music industry, and so on.¹

Perils and Promise

While IT makes many promises, it also invites problems. IT drains both money and what is even more precious—time. Too often the rewards are insufficient to justify the time drain. Instructors must learn new applications, such as PowerPoint, to create the image and sound files that will illustrate their presentations, and they must learn about best practices in design that will make their lecture slides coherent and helpful. Students, too, must learn how to take notes for PowerPoint lectures, how to navigate course Websites, and how to use online discussion tools. At worst, instructional technology becomes the primary motivating force driving the class, distorting course goals in the service of technology. When this happens, more time and effort are spent in operating the technology than in learning the skills and materials that are the task at hand.

In my own teaching, plenty of technological snafus have wiped out planned activities. I have arrived for a lecture without the proper video adapter to display my PowerPoint slides and once the online listening server failed the weekend before a Monday quiz. Maybe I have been unusually lucky, but these isolated glitches have not shaken my belief in the benefits of IT.² In such cases, I simply improvise a solution and give students the benefit of any resultant problem. Rather than cancel my quiz, for example, I gave students full credit for the listening portion and their frustration melted into appreciation. (I am sure many gave thanks to the technology gods for our server's fatal virus.) In the end, such problems affected a remarkably small proportion of my course overall, while the advantages of IT in enhancing learning far outweighed its seemingly inevitable inconveniences and embarrassments.

Given the heavy investment of time, especially early in the life of a course designed for a hybrid classroom, two common pitfalls must be addressed—one by instructors and the other by the administrative staff. First, rather than simply uploading a traditional course to a technology-rich environment, instructors need to translate and transform their course designs in ways that take advantage of online practices and possibilities. Aspects of technology use may be incorporated into a participation grade, assignments can be reconceived to use the power of the Web, and the course site can become a portal that connects students to the world outside the classroom. Most important is to articulate learning goals such that the new course design preserves the most effective aspects of the traditional classroom, incorporates technology where it can deepen learning, and thus forms a hybrid classroom that improves learning results. Such course redesign is perhaps best conceived as a “research project” in which instructors track the changes and outcomes of their instructional experiments to continually improve IT applications and discover how the hybrid classroom works best for them.

Second, IT staff and administrative support must lay foundations that make success in the hybrid classroom possible. Networking and classroom equipment must be 100 percent dependable, fast, and, possibly most important, easy to operate by multitasking (read: distracted) instructors and students. Staff will aid teaching and learning if they can anticipate confusions and work in collaboration with faculty to make sure that equipment is installed to facilitate use. All equipment should have attached signs that offer step-by-step instructions to accomplish common tasks. Device failure, operator failure, or simply the friction of regular inconvenience will quickly render an

expensive IT system worthless, forcing an instructor to jettison the new in favor of traditional standbys like chalk and a blackboard. Class time is simply too precious to waste and instructors must have predictable and reliable classroom tools to create a dynamic, engaging learning environment. In most situations, given room scheduling, an instructor cannot afford to spend even five minutes at the beginning of every class setting up portable projection. Teachers must be able to enter a room, plug, and play. An instructor's laptop should link into a dedicated system and be ready to go in less than two minutes. This allows for the inefficiencies of day-to-day practice: for the previous class to exit a couple minutes late, for students to approach the instructor before class to request an extension, and for the instructor to have a moment to pull out notes and take a deep breath before launching into the day's lesson. Using a media cart that can be checked out and taken to any room may seem an economical first step, and may in fact be quite useful for the occasional visiting lecturer, but it has no application in everyday classroom use.

How Instructional Technology Affects Faculty

Every faculty member has a different personal engagement with technology. Some are inherently suspicious, some disinterested, some are interested but not pioneers, and others want to use every conceivable new tool. Administrators who want to nurture campus IT should partner with early adopters to adapt and develop instructional tools in a particular educational environment. Workshops can be held in which these pioneers tell their stories of success and failure. By sharing examples, demonstrating positive learning outcomes, and disseminating best practices among themselves, faculty members will be encouraged to use technology tools that meet their own teaching goals. Targeted grants for IT projects can also fuel early adopters. The Living Music project, for example, was supported by a University of Michigan grant. While the \$2,500 of funding was helpful; more valuable was the consulting time with IT staff that came with the award.

Legislating IT use is, on the other hand, likely to be counterproductive, not simply because it intrudes on faculty autonomy but also because it circumvents questions of a tool's appropriateness to a particular course and set of instructional outcomes. Not every faculty-to-student nexus benefits from online discussion or even a course Website. Can we imagine requiring a studio teacher to create a Website to support the course of study of a freshman bassoonist? Certainly there are potential IT applications in studio teaching (linking violin studios to sets of online resources could be quite fruitful, for example), but these initiatives should be driven by faculty understandings of student needs and IT's costs and benefits.

The best instructional outcomes with instructional technology are to have the possibilities offered inspire thoughtful course design and instructional creativity. Engagement with IT requires that faculty members reassess learning goals and teaching techniques in their courses and realign means with ends. Individual IT tools can assist in aiding lecture organization (using PowerPoint well, for example) or facilitate communication (course Websites and online discussion). Effective IT use can be encouraged by partnering with your campus teaching center and IT staff to offer tutorials for faculty in specific applications (PowerPoint, Dreamweaver, Audacity, iTunes, etc.). Instructional creativity is increased when flexibility is retained whenever possible. Overburdened support staff can be tempted to minimize flexibility in order to reduce user error. Yet, closing off possibility makes it less likely that faculty and students will develop new unanticipated uses. Many of the ideas I came up with early in my teaching career are now more difficult to repeat as course management systems like Blackboard and Ctools provide only for expected use.

How Instructional Technology Affects Students


In my experience, the blush of student excitement about IT wears off quickly. IT should be fun, but, more importantly, it must be useful. While students now expect course Websites to contain all course documents, simply duplicating paper resources online will not inspire students to use IT to advantage. Many students enjoy posting comments online and seeing how peers respond to their ideas, yet I have not been able to make online discussion work regularly without requiring participation. I also try to make certain resources available only online, thus encouraging traffic to the site. If instructions for a certain assignment require use of a linked resource, students will visit the site and, as a result, check in with other site tools and discussion boards.

Students come to resent “busywork,” however, so requirements to use IT must connect clearly and effectively to publicly stated learning goals. Instructors should not leave online learning on autopilot. Students should see evidence online and in the classroom that the instructor is reading postings. I periodically post responses to student comments and use their comments to prepare for class discussions, often encouraging live participation by asking shy students to expand upon their online postings during face-to-face discussion. The affirmation provided by a professor mentioning a student’s online post usually overcomes the fear of speaking in class and in turn motivates other students to write thoughtful comments and earn similar praise.

Online Listening Blogs

The Web provides great opportunities for the distribution of recordings for listening assignments in music courses. Yet, while great investments are made in digitizing recordings and subscribing to audio streaming services, such as Naxos or Smithsonian Global Sound, a connection is rarely made to the classroom. Online listening blogs (Web logs) offer great potential in bringing audio resources, faculty insight, and listener commentary together. Again using the Sitemaker application, I have created a listening site template that I customize for each of my musicology courses. In visiting the listening site, students are first directed to a Web log of their peers’ comments. Each week I post a new listening assignment (see figure 2). It presents links to recordings appropriate to the week’s classes with engaging imagery, my explanatory text, and discussion questions. After listening to the musical examples, students are required to post their own comment to at least one example each week. These comments are then added to the online blog, where they can be read by peers as well as the instructor. Any participant can respond to posted comments. In this way, the typically private experience of listening becomes a shared dialogue in which students learn from each other and come to appreciate the diverse relationships listeners can have with musical works. We share musical observations about the recording and discover the many ways we experience and use music in our day-to-day lives. As the instructor, I can search for common misunderstandings among my students to correct in class and can catalogue their insights to jump-start discussion.

Figure 2. Listening Blog Assignment Page exploring the stylistic hybridity of American music and featuring composer Michael Daugherty with explanatory text, links to online recordings, listening questions, and a form to add student comments.

ASSIGNMENTS	
Home My Comments Listening Blog All Assignments «First «Prev Next »Last»	
Week	01
Title	American? Music
Image	
Description	<p>The image above captures a vision of American music: the classical composer enveloped in a rich field of symbol drawing on an array of times and places—the American highway leading into the distance (freedom), the French baret (exotic), Latin American bongos (rhythm & energy), the black leather vest of the rebel (originally), the open land of the American farm (nature, fecundity), a Ford Thunderbird with its distinctive tail fins (history, American nationalism, industry), the bright sun (inspiration, truth). At the same time we grasp this hyper-determined collage of ideas, we see the evidence of its own, very intentional, conscious construction in the shadow of the photographer lying next to the composer's own. We can even tell that the photographer is using a flash and that its a cold day requiring a coat. The very notion of the publicity photo itself speaks to a commercial imperative of culture.</p>
Example1	"Clanza Ostinato" from <i>Four Fancies for Harpsichord</i> (1979) by William A. Bright
Example2	"Deal" by Michael Donnelly (pictured) with percussionist Evelyn Glennie
Example3	"Bound No'n Blues" from <i>Dreamer</i> by Erik Santos

I have found the listening blog to have several key benefits. Its public nature encourages students to keep up with weekly assignments. If they fall behind, everyone in the course knows, so rather than put off listening until a cram session for the next exam, students have the benefit of a regular aural soundtrack to illustrate readings and lectures. Another benefit is that the weekly task of describing sound in informal prose serves as a kind of prewriting practice that seems to improve the quality of subsequent essay assignments. Most important, the expectation that students will have to comment on what they hear requires that they be active listeners when experiencing assigned recordings. Finally, a more subtle benefit is the validation blog posting offers to different sets of listening skills. While those with perfect pitch offer specifics that less trained listeners miss, non-music majors contribute observations that benefit from their broader view and experience with popular musics. As all students gain insight from others, they begin to appreciate the advantages of multiple perspectives and to learn how to speak across the divide between specialists and amateurs. Given that blog technology is now ubiquitous,³ most schools could develop some sort of listening discussion template to apply across a curriculum. In many schools, however, the resources needed are already in place within an established IT backbone and all that is required is that connections be forged among IT staff and instructors to make listening sites readily available.

Other IT Tools, Technological Literacy, and Student Innovation

One of the more intriguing systems with which I have been experimenting recently is a classroom response or “clicker” system, through which I can collect answers from individual students within my larger lecture classes in real time and display the results onscreen. Students find this fun but, more importantly, it increases engagement, understanding, retention, and even attendance. The challenge is to use this technology well—seizing opportune times to ask the most productive questions. In addition, many music applications can be used as effective classroom tools, especially when using

these tools to foster student creativity. Sound editing programs such as GarageBand, Mp3 Trimmer, Reason, or Audacity can be used as vehicles for student compositions, and non-music majors are often adept in working with these programs. All students can, for example, explore chance operations as a compositional tool by randomly applying a program's features for sound manipulation. Sibelius or Finale notation programs can be used to manipulate notes and record these results as MIDI files. Rather than term papers, students can post research projects as Web sites, learning HTML literacy in the process. In each of these cases, students learn about technology alongside the course topic. Since technological literacy is not yet a part of most music curriculums, bringing music applications into related classes in music theory or musicology could help prepare students for success in the world outside the academy. Several of my students have used the skills gained in an introductory HTML tutorial associated with one of my classes as a launching pad for their own professional marketing and in some cases a parallel career in Web design.

Recommendations

While research studies into the effects and efficacy of IT are still needed, my research, experimentation, and classroom experience have led me to the following five recommendations:

1. Instructional technology (IT) should not replace but should enhance and extend traditional teaching methods;
2. IT must be included from the start in course design and must support clearly articulated learning goals—that is, learning drives technology, not vice versa;
3. IT tools are all but useless unless they are extremely simple, reliable, efficient, and flexible;
4. While many forms of IT aid teaching, such as presentation tools and course Websites, tools that invite student action, content creation, and artistic invention are most effective at creating lasting and deep learning; and that
5. Technological literacy can and should be a valuable component of traditional courses in many disciplines.

Creativity as Outcome

Possibly the greatest benefit of instructional technology lies not in its ability to enhance efficiency or its ability to deliver information across distance, but in the challenges it offers to teachers and especially students. While technology provides intriguing opportunities, it offers problems and incompatibilities that challenge the user to invent creative solutions. While I continue to feel responsible to give my students the traditional benefits of a history course (the knowledge of ideas, events, and trends that characterize the musical past), I feel that my teaching can have a broad impact on my students. By creating an environment that encourages students to develop new problem-solving skills, I hope that in the future they will not only be able to find historical information quickly and use it well, but they will unleash their own creativity. By inviting student expression, I hope to nurture creative engagement with the world. Creativity is one of the most powerful aspects of art and thus schools of music can nurture this widely transferable skill simply by recognizing its value and fostering the creative artist and thinker within our students. I hope that developing this creative

potential will aid students in inventing their own careers, opportunities, and art long after they graduate. If instructional technology encourages the growth of such creativity, it is well worth the expense and time required to incorporate into our teaching and learning environments, even within a traditional arts curricula.

Endnotes

¹ Sitemaker is an open-source Web construction tool to assist nontechnical users in developing rich Web-based sites and tools. It can be readily transferred to any computerized instructional environment. See <http://sitemaker.umich.edu> for more information or contact the tool's creators via e-mail to sitemaker@umich.edu. Mark Clague can be contacted via e-mail at claguiem@umich.edu.

² While all guides to IT suggest that instructors arrive in class with backup copies of files and low-tech materials to substitute in case of technology failure, the reality is that time rarely exists to prepare multiple sets of course materials.

³ Threaded discussions have advantages over asynchronous blogs, but can be more difficult to develop as prepackaged online discussion tools often restrict the instructor's ability to insert multimedia links.

MUSIC THERAPY: PREPARING OUR STUDENTS FOR A HELPING PROFESSION

MUSIC THERAPY: CHALLENGES IN A STATE-OF-THE-ART CURRICULUM

SUZANNE B. HANSER
Berklee College of Music

The Music Therapy Curriculum

The music therapy major must meet the professional competencies required by the American Music Therapy Association (AMTA) and be prepared for the national examination of the Certification Board for Music Therapists (CBMT). Competencies include:

1. Music foundations: music theory and history, composition and arranging, major performance medium, keyboard, guitar, voice, nonsymphonic instruments, improvisation, conducting, and movement skills.
2. Clinical foundations: exceptionality, principles of therapy, and the therapeutic relationship.
3. Music therapy: foundations and principles, client assessment, treatment planning, implementation, evaluation, documentation, termination/discharge planning, professional role/ethics, interdisciplinary collaboration, supervision and administration, and research methods.

All NASM-accredited and AMTA-approved programs must meet specific curricular guidelines and standards. Berklee's program is unique with its emphasis on clinical practice, music performance of contemporary genres, musical and clinical improvisation, technological sophistication, and international perspective.

Challenges to the Curriculum

There are a number of unique challenges to providing a music therapy curriculum that meets the sometimes unusual needs of the profession:

- Students who have the emotional sensitivity that attracts them to the major may have the intellectual capacity to pass the classes but lack the interpersonal skills to be accepted to an internship or succeed as music therapists. Because the internship is a degree requirement, this evokes concern regarding the department's and college's liability and ethical responsibilities. When students present emotional or personality issues that make them unsuitable for the major, they usually lack the self-awareness necessary to change majors. Counseling these students into more appropriate majors is very challenging, even when the entire faculty agrees that they put the college and practicum clients at risk. Because the music program is accountable to AMTA, CBMT, and NASM, we experience great pressure to screen out potentially unsuccessful students at several points during the student's experience. There are also

numerous curricular demands from these bodies that compete for priority.

- Music therapy programs are concerned with the personal growth and development of every student as a potential therapist. To advise each student appropriately requires intense and frequent faculty contact, time, and effort.
- The number and diversity of courses taken by the student each semester places many demands on the student. In particular, instrumental practice/performance, preparation for clinical practica, and reading texts/writing formal papers place ongoing pressures on students for excellence in learning activities that use diverse abilities.
- Highly qualified faculty members, trained and experienced in areas such as music in special education, psychology of music, music in psychotherapy, and music in medicine are increasingly necessary to meet the needs of an increasingly specialized field. This means hiring more faculty members within the music therapy program.
- Increasingly, knowledge of enhanced technology in music and in adaptive medicine is required to put music in the hands of individuals who cannot communicate verbally or manipulate musical instruments.
- Finally, in the growing field of music therapy, it is increasingly difficult to identify available and suitable internships. It is also costly to provide individualized supervision in the local practicum placements that are at the heart of the profession.

TEACHING ADVOCACY FOR MUSIC EDUCATORS

TEACHING ADVOCACY FOR MUSIC EDUCATORS

JANET BROWN
Augustana College

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University of Akron

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Whether or not they choose it, school music teachers have a role to play in arts advocacy. The success of a music educator will in part depend on success in this advocacy role. The preparation of school music teachers must address this issue. This session explored the topic of building coalitions to strengthen school music programs internally and externally. The particular focus was on teaching future music educators to think strategically about their relationships with parents, school administrators, and school boards and also with arts organizations, artists, and funding sources.

Presenter Janet Brown, chair of the Music Department at Augustana College, Sioux Falls, South Dakota, formerly served as a state and federal lobbyist for the arts and as executive director of South Dakotans for the Arts and the South Dakota Alliance for Arts Education. In an interactive session, she led participants through issues raised in the outlines ("Teaching Advocacy for Music Educators" and "Checklist for a Successful Advocacy Campaign") that appear below. Further, she encouraged those present to duplicate the outlines, provided as handouts, for use in school music methods courses and workshops where advocacy skills are being taught.

Teaching Advocacy for Music Educators

What do the following events in history have in common?

- The establishment of the Internal Revenue Service in the United States
- The election of Thomas Jefferson
- The election of Rutherford B. Hayes
- The impeachment of President Andrew Johnson
- The beheading of Charles the First of England
- The election of Oliver Cromwell
- Introduction of the draft in the United States

[Answer: All were decided by a single vote]

Advocacy: The act of pleading a cause.

Strategic Advocacy: Creating systems of support that can be placed into motion to plead a cause with positive results.

What Students Need to Know About Advocacy in General

- Advocacy is on-going, all-year round, and should be part of everything they do.
- Politics is personal; sometimes budget cuts are personal.
- Be a squeaky wheel but not an annoying one.
- Advocacy is fueled by passion; don't be afraid to show it.
- Advocacy is fueled by facts; make sure you have them.
- Building a strong program and good advocacy go hand in hand.
- Parents as taxpayers are by far the best advocates; teachers are not.
- Advocacy is a "team" sport; no one can do it alone; strength is in numbers.
- Building a team takes time, effort, and deliberation (a strategic process).
- Be prepared for emergencies at all times. You need
 - contact information for advocates;
 - an organization that will take action;
 - contacts for workers who can be reached immediately; i.e. phone/email.

Internal Advocacy

Students and Parents

- "Where's My Booster Club?" Build a team of supporters through involvement and consensus.
 - Give parents and students the power without the final word.
- Build a strong relationship with the team's leadership; i.e., president, officers.
- Be part of the selection process for leadership.

Administration

- Make sure the administration knows who you are, what you do, and how hard you work.
- Give the administration information on your performances, contest results, and outcomes.
- Give administration a reason to see yours as a “winning” program.
- Make sure administration knows about your parent support and booster club. Follow the rules of the school in terms of support organizations.
- Never go to the press without administrative support or approval.
- Have the principal or superintendent speak at concerts, give welcomes, and so on. Make them an active part of the program in some way.
- Get into the school newsletter often, or in every issue with a column. Be prepared to write it and get it in on time.

Other Teachers and Departments

- Make friends with other teachers.
- Cooperate when asked to help out, but make sure everyone understands the work your students put into their product. (Can you just show up and perform? Probably not.)
- Don’t get into a spitting match with another program or area, as is sometimes common between music and theatre programs that vie for the same students. When this happens, all the arts lose. (Administrators do not want to hear about squabbles between such departments.)
- Don’t get into a spitting match with athletics. Athletics are not the competition. Your music program stands on its own. If it is successful, students will want to perform and parents will want to be involved.

External Advocacy

- Determine your support in the community. *Community arts councils* (local arts agencies) in particular, have advocacy and arts education as goals. Other organizations that have an interest in keeping music programs strong are symphonies and theatres. Get to know their leadership and they will help you in a crisis.
- Perform in the community for service clubs, fundraisers, and so on, so that people know who you are, what your group does, and how terrific your program is.
- Publicize concerts with local media. This can often be done by a parent or student (“the marketing committee”).

- State arts groups can provide support, statistical data, and advocacy advice. Most states have the following:
 - Statewide advocacy organizations or service organization
 - www.artsusa.org/get_involved/advocacy/saan/018.asp
 - State Arts Council
 - www.nasaa-arts.org
 - MENC (National Association for Music Education) state chapter
 - Alliance for Arts Education state chapter
- National groups provide information, research data and support:
 - Americans for the Arts
 - www.artsusa.org
 - National Association for Music Education (MENC)
 - www.menc.org
 - Kennedy Center Alliance for Arts Education
 - www.kennedy-center.org/education
 - Arts Partnership (DOE, Kennedy Center, NEA)
 - www.aep-arts.org

Checklist For a Successful Advocacy Campaign

This checklist is for organizational purposes. Music educators can direct advocacy efforts but may not be best advocates with decision makers. Parents and supporters should undertake this effort.

Within Your Booster Club

- Within your booster group, establish an advocacy committee made up of people who are politically astute.
- Create a phone or e-mail chain for the parents, audiences.
- Include the names of public officials (school board) on your mailing lists and invite them frequently to events, programs, and the facility.

- Include advocacy information—the case for your program—in *all publications*.

Before You Contact Decision Makers

- Adopt a legislative mentality. Learn as much as possible about your school board members. Analyze their interests, voting records, and political stance on other community issues.
- Consider, carefully, the coordination of all contacts. Be strategic in the best use of people's time. Teachers do not go directly to school board members; parents (boosters) do!
- Produce a fact sheet summarizing pertinent information about your organization and state "the case."
- Appoint a public-official meeting team. Always make visits with at least two other persons. Best to have a "door opener," "knowledge keeper," and "community servant."
- Prepare a one-page summary stating the goals of the meeting and the key points that need to be covered and by whom.

Advocacy Action at the Local Level

- Visit the public officials' offices and speak about your concerns.
- Take along concise and well-written information to leave with them about your organization and the issues.
- Relate concerns and issues to the geographic and political area served by the official. Be specific about why your organization is important to the locality.
- Ask them what their position is.
- Ask how they think other board members might be persuaded.
- Add the board member to your organization's mailing list.

Communication Tips

Tips on Letter Writing

- Be brief and concise.
- Introduce yourself (mention the county and town).
- State your reason for writing.

- Indicate the action you want taken and explain how the action will benefit you and your community. Be specific.
- Do not overlook any opportunity to send personal congratulatory messages or thank you notes to elected officials.

Tips on Phone Calls

- Before picking up the phone, write down the points you wish to make and use these notations as references when speaking.
- If the public official is unavailable, ask to speak with an aide.
- Introduce yourself and mention the county and town that you live in.
- Be brief and concise. Limit the call to two minutes.
- State your reason for calling, what action you wish taken, and what this action will accomplish.

Tips On Personal Visits

- Call first to make an appointment. Be punctual.
- Be specific, brief, and to the point.
- Ask what the public official or aide's position is and how he or she will vote.
- Give brief reasons why you believe the public official should adopt your position. To be most effective, frame your reasons within the context of the public official's own viewpoint, interests, and concerns.
- State why your position will benefit the public official and his or her constituents.
- Leave the public official or aide with an issues briefing paper, along with your business card.
- Thank the official or aide for their time.
- Follow-up with a thank-you note and very briefly restate your position or request.

Response

The respondent, William K. Guegold, is director of the School of Music at University of Akron. His extemporaneous remarks brought a complementary perspective representing both his work as a music educator at both college and high school levels and also his role as a member of the Crestwood (Ohio) Local Schools Board of Education, which he has served for four years as president. His multiple roles as music education professor, public school music educator, spouse of a middle school band director, parent, and school board president were shown to intersect in a variety of ways, and provided distinctive insights into advocacy

strategies. Ultimately, the most successful advocacy requires a commitment beyond the usual job description. Running for office and positioning for influence were shown to be the real test of this commitment.

IMPROVING LEARNING AND REDUCING COSTS: NEW MODELS FOR DISTANCE LEARNING AND ONLINE COURSES

IMPROVING LEARNING AND REDUCING COSTS: NEW MODELS FOR DISTANCE LEARNING AND ONLINE COURSES

ROBERT L. ELLIOTT
Tennessee State University

SHERYL LINCH-PARKER
Fayetteville State University

Too often, discussions of online and distance learning quickly turn to comparisons of the bells and whistles available in the latest software application. It becomes far too easy to find ourselves enthralled by the tricks that the latest computer program will allow and to let ourselves get caught up in the “gee-whiz” factor. This session takes a different focus and is presented without any computer screen projections or other visual aids. The emphasis is upon *what*, *why*, and a little *who*—not upon *how*.

To be effective as leaders at our institutions, we need to think strategically. We must do this in a manner that provides service to our students (*who*) while fiscally meeting the needs of the institution. It is our responsibility to provide vision about *what* and *why* and to delegate to others (another *who*) the tactics of implementation—the *how*.

The *what* in today’s discussion is online and distance education. Why do it? At many institutions of higher learning, there is pressure from an administration that wants it. Often, “tech-geeks” within our units want to do it. Neither of these are sound reasons for implementation.

More practically, these delivery methods provide a mechanism that allows us to reach students who we would otherwise not serve. An interesting side result—one that may please our administrations—is that this type of delivery frequently leads to increased enrollment numbers and an accompanying funding increase. Another reason to consider these delivery methods is that they allow for contingency planning. As we meet here in Boston, many of our colleagues at institutions in New Orleans are struggling with unforeseen challenges. Those institutions that are currently open are operating mainly through online course delivery.

Yet another factor in considering this delivery method is simply that there is a population that wants it. If we, the traditional brick and mortar institutions, do not step in and address this need, then someone else will.

The clientele we serve on site at our institutions is not very different from the one we will serve through expansion to online and distance education offerings. There will still be the three main student populations:

- Students of the millennial generation, the bulk of our current traditional students, were born between 1983 and 1987. The only presidents they have known are named Clinton and Bush, and the defining experience of their lives was 9/11. Their life experiences include telephones that have always had push buttons, been wireless, had free long-distance service, and fit into pockets. As a result, many students continue to use telephones and telephone numbers with area codes from their homes. (How often has an on-campus student left you a long-distance callback number?) This generation’s movies come on DVD. They have always listened to digital music.

To them, CD is an old-fashioned technology, and for them, music has always been available free. Not only have computers always been a ubiquitous part of everyday life, but so has the Internet. Their lifestyle and learning preferences indicate that they are multitaskers. Digital technology is an expected part of their everyday life. They are, however, viewers and not readers. This generation was raised on cooperative learning. They are experiential rather than theoretical learners. They question authority, and as a result, to “own” a theory, they must “own” the relevance. Richard Sweeney of the New Jersey Institute of Technology states that “Millennials expect to be able to choose what kind of education they buy, and what, where, and how they learn.”¹

- Students from Generation X, also known as Gen X-ers, are often young, working professionals who are coming back to complete a degree or pursue graduate study. They grew up with “big-hair” bands, early rap, and Izod shirts. This generation’s defining experience was the explosion of the Challenger space shuttle. Their classroom watched to see Sally Ride, a teacher, blast off, and a generation of young children was simultaneously marked by a tragedy. Their life experiences include landline telephones that went wireless. Cell phones were mounted in cars or carried in shoulder bags and miniature cell phones were the size, shape, and weight of a brick. Their movies came on VCR or Beta tape and their music came on cassette tapes and later CDs. For this generation, music became an individual listening experience with the development of the Walkman device. This generation bought music because they liked the video that they saw on a new medium—MTV. Their first computer was often the Apple IIe. For them, computers were not linked, software came on 5¼-inch floppy disks, and computers were usually in the homes of the few. Their lifestyle and learning preferences include being taught using paper handouts, textbooks, and chalkboards. These students expect to read. Their papers were submitted as handwritten or dot-matrix computer printouts on fan-fold paper. This generation is one of individual learners. They worked at stand-alone computers in labs and at single-cassette tape carousels in foreign language labs. The library was their primary source of information and they experienced instruction through individualized learning packets.
- The third population is the boomers. They return to our institutions as students in order to begin a second career, often after having successfully completed a first career. They grew up with blue jeans, tie-dyed shirts, peace signs, and rock music. Their defining experience was Vietnam. Their life experiences include telephones with wires and rotary dials. (Remember pay phones?) Their television had three channels and was often in black and white. Music came on LPs, 45s, and later, 8-track tapes. They learned to type on typewriters—often non-electrical ones. In their formative years, computers existed only at institutions and IBM-sized businesses and took up entire rooms. (Remember registering for classes with punch cards?) This generation’s lifestyle and learning preferences include consumer consumption and its accompanying debt. They were originally teacher-driven learners, though the technology boom of the late-twentieth century led many to become adaptable learners.

Serving this varied population of students through online and distance education offerings requires the selection of an appropriate technology. Historical distance learning approaches included correspondence courses that depended upon technologies of pen, paper, and the postal service. These gave way to synchronous televised courses that made use of closed-circuit television technologies that allowed students and instructors to be widely separated by geography. The latest evolution of distance education makes use of internet protocol (IP)-based delivery technology.

Requirements for delivery of IP-based courses include the use of a basic framework software to facilitate delivery. Commonly used framework applications include WebCT and Blackboard. The

functionality of these frameworks is greatly enhanced through the use of add-in hardware and software such as Media Site, Wimba, audio and video editors and delivery codecs, internet chat applications, PowerPoint, and software that provides for application sharing through remote access of connected computers.

Infrastructure requirements for IP-based delivery must be met on both ends. The institution must have processing and bandwidth hardware and software to service many students seamlessly and simultaneously. The student must provide computer and connectivity hardware and software capable of meeting the minimum requirements of the institution's framework and add-in software.

Funding and cost must be taken into account as online and distance education initiatives are considered, especially in light of the general trend in higher education away from state-supported and to state-assisted institutions. When funding is available, it is determined through FTE-driven funding formulas. On-site delivery requires infrastructure and staffing investments that include facility costs (even down to the light bulbs) and staffing, including all support and maintenance personnel. Online delivery carries its own infrastructure and staffing costs. Connectivity and local area network (LAN) requirements include hardware and staffing; license fees for the network backbone (website, etc.); staffing to teach the courses; staffing to provide student support; and even more staffing to keep everything working. It is important to identify those courses that can be offered online without resulting in negative cash flow. Cheryl Seay, director of distance education at Tennessee State University states, "Cost benefits are maximized with general education core courses. Return on investment (ROI) decreases with upper division courses."²

In considering the possibility of reducing costs, the reduction must be weighed from both sides. For the institution, an advantage for online courses is that they help to remedy issues of classroom availability. A disadvantage is that while the number of support staff members can be reduced, those who remain must be more highly paid because of their advanced skill-sets. For the student, advantages include transportation (commute) savings, as well as possible textbook savings. Disadvantages include the need for the student to supply the hardware, software, and connectivity required to access the course.

Improving learning is the key to a successful online and distance education class. An asynchronous delivery allows scheduling flexibility for student and professor. Students will be able to get the information from the class during a time that is better suited to their schedule. ADA requirements are more easily met and e-mail creates a twenty-four-hour virtual office-hour availability. Students may get an answer to their question or explanation more quickly than scheduling an appointment and clearing their schedule.

Online courses also provide an avenue for addressing many learning styles simultaneously. They allow a student to become immersed in the learning and therefore these courses can address higher-order and critical thinking skills. Students have the opportunity to go beyond just the classroom presentation and take ownership of their learning.

Like course construction for on-site courses, course construction for online and distance education courses should be grounded in sound pedagogical concepts. Varied activities help to facilitate student learning. Possible online activities include pod casts, PowerPoint presentations, the use of supporting URLs (websites and learning objects, e.g., www.merlot.org), and questions and answers via chat, discussion boards, or audio/video conferencing software. A general rule of thumb is that nothing contributes to a failed online course experience like a 100 percent text-based presentation model.

Too often, online course developers do not first determine learning outcomes before considering technology use. Sir John Daniel, in his keynote address to the 2005 MERLOT (Multimedia Educational Resource for Learning and Online Teaching) Conference in Nashville, Tennessee, stated, "Just because you have a hammer in your hand, don't approach everything as if it's a nail."³ Put in terms of technology use, just because a particular program has lots of features, bells, and whistles does not mean that you have to use every one of them in every lesson or activity; the educational goal should never become secondary to the technology use.

Listing the desired learning outcomes may lead to a better determination of the delivery model. Some courses better serve students as on-site courses with a web-enhanced component. Other courses function best as hybrids that meet part of the time in the classroom and part of the time virtually. Yet other courses convert well to full online delivery. For these, there is still the decision of which components, topics, or activities are better delivered in synchronous format and which work well asynchronously.

Sequencing the outcomes and topics for an online class should be approached in the same way as for an on-site class. The delivery system used will be the tool for presentation of the class material, which will then determine the appropriate junctures for assessment when structuring the appropriate assessment for an online and distance education class. Goals when structuring the appropriate assessment for an online and distance education class are developing learning outcomes to meet the needs of the class, determining the types of communication that the instructor will use with the learners, meeting the needs of different types of learners, and also developing an assessment tool that will lead the students to real world applications.

Varied types of assessment that would help measure student learning include the use of discussion boards, which allow the students to have discussions with smaller groups, or in an in-class setting, in much the same manner that they would in an on-site course. Discussion boards can also be used as a tool for cooperative learning. Students are able to work within smaller groups and then come together as a whole. This is suited to the millennial generation of learners who will be present in the classroom.

Testing is another form of assessment that can happen through an online and distance education course. Testing can be timed to assess appropriately the students' knowledge of the classroom material. Another possibility with online testing is the ability to randomize the questions so that students sitting in the same computer lab, or remotely connected to that lab, will see questions in a different order.

Electronic reports and papers are also appropriate forms of assessment. The instructor may mark the papers/reports online and return the grade electronically to the student, with comments on the paper. When the paper is returned in a PDF format, students will only see the paper as they would when returned in an on-site class. Students would not have the ability to re-edit in the PDF format. An instructor can use a Google search on key phrases or the university's online subscription databases (Meta-search), an improvement over previous methods to combat plagiarism through the use of available technology.

Oral reports also provide the educator with the means to assess the student and create a real-world application to the material presented. The use of conferencing software will assist with this type of assessment. This same approach can be used for a musical performance. Music course offerings become more accessible as the technology developed will support the necessary means for assessing the student in a musical performance environment.

The educator would have observations and journals, as well as the use of online portfolios, for measuring a student's ability to become a reflective learner. The type of presentation format can lead to effective assessments. Educators must be creative and use all forms of assessment to reach all types of learners just as they would in an on-site classroom. The learning outcomes will drive the choice of presentation format and the type of assessment tools used.

In conclusion, it is important to consider the diverse online student population to be served. Though many educators embrace the adaptation of presentation styles to learning and life styles, others shun this approach. Naomi Baron, from American University, argues against adapting the teaching approach to the millennial lifestyle, stating, "We get to mold how they learn."⁴ In making determinations of adaptation, it is important to consider the possibility of a disconnect between the teacher and the student if expectation, methodologies, and outcomes do not align.

There are best practices for technology use in online education. Mark Clague, from the University of Michigan, during a New Dimensions session presentation this morning, noted, "Technology does not replace, but enhances and extends traditional methods."⁵ This is also true for online learning. Results of a study by Educause, reported by Vincent Kiernan in the 15 November 2005 issue of the *Chronicle of Higher*

Education, include: “. . . students see technology right now as supplemental rather than transformative” and “Students . . . said that convenience was the primary benefit of the use of technology in courses.”⁶

One frequently overlooked aspect to consider in choosing to develop online or distance education components within your music unit is right outside of your office and down the hall at your institution. Cheryl Seay encourages developers and adopters to consider, “What is it that makes you (your university) unique? Courses, both on-site and online, should reflect the nature, mission, and culture of the university.”⁷

Endnotes

¹ Scott Carlson, “The Net Generation Goes to College,” *The Chronicle of Higher Education* 52, no. 7 (2005): A34.

² Cheryl Seay, director of distance education, Tennessee State University, interview by Robert Elliott, Nashville, Tennessee, 22 October 2005.

³ Sir John Daniel, keynote address to the 2005 MERLOT Conference, Nashville, Tennessee, 26 July 2005.

⁴ Carlson, note 1 above.

⁵ Mark Clague, during a New Dimensions session presentation earlier in the day at the 2005 NASM conference.

⁶ Vincent Kiernan, “Students Desire a Balance of Technological and Human Contact, Survey Suggests,” *The Chronicle of Higher Education* 52, no. 14: A41. (Posted online in “Today’s News” 15 November 2005, prior to NASM conference, at <http://chronicle.com>).

⁷ Seay, see note 2 above.

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

JO ANN DOMB
University of Indianapolis

First General Session
Sunday, November 20, 2005

President Karen Wolff called the eighty-first annual meeting to order at 3:15 P.M. and welcomed those assembled. She introduced Milburn Price of Samford University, who led the membership in singing, and Patricia Taylor Lee of San Francisco State University, who accompanied the National Anthem and one verse of the Thanksgiving Hymn.

President Wolff then introduced distinguished guests seated in the audience: Honorary Members Lynn Asper, Robert Fink, Don Gibson, Lyle Merriman, and Robert Thayer; William Hipp and Robert Glidden, past presidents of NASM; Rineke Smilde and Frans de Ruiter from the Royal Conservatoire in The Hague; Tayloe Harding and Robby Gunstream from the College Music Society, David Caffey of the International Association for Jazz Education; John Mahlmann from MENC: The National Association for Music Education; Paul Stewart and Gary Ingle from the Music Teachers National Association; and Jonathan Herman from the National Guild of Community Schools of the Arts. 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 platform, as follows:

Dan Sher, vice president
Mellaseh Morris, treasurer
Jo Ann Domb, secretary
James Scott, chair, Commission on Accreditation
Charlotte Collins, associate chair, Commission on Accreditation
William Ballenger, chair, Committee on Ethics
John Deal, chair, Nominating Committee
Eric Unruh, chair, Commission on Community/Junior College Accreditation
Michael Yaffe, chair, Commission on Non-Degree Granting Accreditation
Johannes Johannson, president, Association of European Conservatoires
Milburn Price, conductor
Samuel Hope, executive director

President Wolff announced that five members would receive honorary membership for their long and distinguished service to NASM: David Boe, Dorothy Payne, Jon Piersol, Charles Schwartz, and David Woods. President Wolff then introduced Johannes Johannson to bring greetings from the European Association of Conservatoires. He spoke of concern that our curricula should always be preparing our students for future employability and gave a vivid metaphor comparing polar explorers Roald Amundsen (practical knowledge from Inuits) and Robert Falcon Scott (knowledge of old British traditions) in their approaches to survival and which team did survive.

A citation of appreciation was read to William Curran for freely giving his expertise in finance to NASM in the early years, which has resulted in a growing reserve fund for the organization. Mr. Curran, who was made an honorary member of NASM, gave high praise for NASM long-time executive director, Samuel Hope.

President Wolff then called on the chairs from the three accrediting commissions for their reports. Michael Yaffe, Eric Unruh, and James Scott reported on the actions of their respective commissions during the past week and announced that the full report of commission actions would be available on-line after the institutions received formal notification. (The reports of the commissions appear separately in these *Proceedings*.) In his report, Michael Yaffe noted that the Commission on Non-Degree-Granting Accreditation would no longer exist; the function would be replaced by the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS). Representatives of the following newly accredited institutions were asked to stand: Hillsborough Community College, Holyoke Community College, Clayton State University, Baker University, College of Charleston, and Saint Mary's University of Minnesota.

President Wolff asked Treasurer Mellasenah Morris to give the Treasurer's Report for 2004-2005. She noted that the financial status of NASM is excellent, with total assets in the amount of \$3,274,441. A motion by Ms. Morris to accept the Treasurer's Report was seconded by Catherine Jarjisian. The motion was passed.

William Ballenger was recognized to give the Report of the Committee on Ethics. He indicated that one formal complaint had been brought before the Committee on Ethics during the 2004-2005 academic year. He reminded NASM representatives of their responsibilities to make their faculties and staff aware of all provisions of NASM's Code of Ethics. (His complete remarks appear separately in these *Proceedings*.)

President Wolff called on Executive Director Samuel Hope, who welcomed the membership to Boston and introduced the NASM staff. Those mentioned but not present at this meeting were Willa Shaffer, Jan Timpano, Jenny Kuhlmann, and Chira Kirkland. Those present were Kathleen Douglass, Adrienne Issi, Mark Marion, Kimberly Maggi, and Clivia Perla. A special introduction was given to Associate Director Karen Moynahan, who celebrates twenty-five years with NASM at this meeting. Next, Mr. Hope thanked and introduced representatives of organizations providing events for the membership: Wenger Corporation, Steinway & Sons, Inc., and Pi Kappa Lambda. Finally, Mr. Hope recognized Robert and Rene Glidden who were credited with laying the foundations for the procedures that exist today through their work in the national office. 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 on the Standards Review.

Mr. Hope directed members' attention to the proposed NASM *Handbook* changes. He noted that the Board of Directors had approved the changes to the Rules of Practice and Procedure (pages 6 to 8). The Board recommended to the membership that the amendments to the Code of Ethics, the Standards, and to the Bylaws be approved. A motion by David Lynch, seconded by Charlotte Collins, to approve the proposed *Handbook* changes was passed.

A Resolution of Appreciation was then read for the past and present chairs and members of the Commission on Non-Degree-Granting Accreditation, including Michael Yaffe for his seven years of service, Robert Capanna, Margaret Quackenbush, Robert Thayer, and James Forger.

John Deal, chair of the Nominating Committee, was called upon to introduce the candidates for the following offices in the association: secretary; Board of Directors, Non-Degree-Granting, member; Commission on Community/Junior College Accreditation, chair; Commission on Accreditation, members in the following categories: Baccalaureate, Master's, Doctorate, and At-Large; Nominating Committee, members; and Committee on Ethics, member.

Mr. Deal announced that the Board of Directors had elected three NASM members to the Nominating Committee: Toni-Marie Montgomery, chair; Lynn Bertrand and William Schlacks, members. Noting that voting would take place the following day, and that representatives must be present to vote, Mr.

Deal issued a final call for write-in nominations, which would need thirty signatures to be placed on the ballot.

President Wolff began her speech by reminding the membership of the numerous and significant musical efforts that began in Boston, including the first public concert in America, the establishment of the Handel & Haydn Society, and the contributions of John Knowles Paine and Lowell Mason. She recounted the history of NASM in the development of standards for music study and how it is incumbent on each of us to discuss the standards with our faculties. She questioned whether we are making the best use of our music education faculty. She suggested that, since all of our graduates will teach during their careers, our music education faculty should teach all of our students. "It takes a village to create a musician," she stated, "working collaboratively." She was adamant that music schools are in a good place, and that we must believe in and convey a positive future for art music. "Keep your fork," she said, "for the best may be yet to come."

The session was recessed at 4:25 P.M.

Second General Session *Monday, November 21, 2005*

President Wolff called the session to order at 11:20 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, Fran Irwin; from Pi Kappa Lambda, James Scott and Mark Lochstampfor; from Phi Mu Alpha Sinfonia, Richard Crosby; and from Sigma Alpha Iota, Ginny Johnson. President Wolff then presented plaques of appreciation to Karen Moynahan for twenty-five years of magnificent service to NASM and to Sam Hope for thirty years of deep commitment to NASM, always expressing his profound love of music and wisely using his even temperament in difficult situations.

Mr. Hope was called to give the Executive Director's Report. He again requested members to submit the questionnaires indicating ideas for future meetings, mentioned social events, and noted that his formal report was in the Annual Meeting packet. He thanked all who work for NASM now and those who have worked for NASM over the last eighty-one years. Its history is in serving the art of music and the people who lead and are preparing to be leaders in music. He spoke of the responsibility that we have to each other to keep integrity in the parts and whole of our work in music, following the nature of music.

President Wolff recognized John Deal, 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. Mr. Deal thanked those who served with him on the committee: Steven Block, Kay Hoke, Paul Hunt, and Toni-Marie Montgomery.

President Wolff thanked those who served with her on the committee: Steven Block, Kay Hoke, Paul Hunt, and Toni-Marie Montgomery.

Finally, President Wolff introduced the guest speaker, Benjamin Zander, Music Director of the Boston Philharmonic Orchestra and faculty member at New England Conservatory of Music. Maestro Zander spoke with much animation from the floor, utilizing a Steinway grand piano and two flip boards. He illustrated his philosophy of teaching as described in his book, *The Art of Possibility*. He described a leader as the relentless architect of what others can be, and spoke of a vision for everyone for passionate music making without boundaries. The key to the world of possibility is not to take yourself so seriously; give up being right; and give up being in control. He said we should apologize to people, when they don't do what we want, for not engaging them with the excitement of it. "The secret is in the shining eyes," he said. "That is our job!"

The session was recessed at 12:40 P.M.

Third General Session
Tuesday, November 22, 2005

President Wolff called the session to order at 9:20 A.M. and invited the chairs from Regions One to Nine, 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 One, Dale Monson; Region Two, Ramona Holmes; Region Three, Michael Wilder; Region Four, Cathy Albergo; Region Five, Linda Ferguson; Region Six, Art Ostrander; Region Seven, Dennis Zeisler; Region Eight, Jimmie James, Jr.; Region Nine, Art Shearin.

President Wolff personally thanked those leaving NASM offices: Jo Ann Domb, secretary; Michael Yaffe, chair, Commission on Non-Degree Granting Accreditation; Patricia Taylor Lee and Mark Wait, Commission on Accreditation; John Deal, chair, Nominating Committee; Steven Block, Kay Hoke, Paul Hunt, and Toni-Marie Montgomery, members, Nominating Committee; William Ballenger, chair, Committee on Ethics; and Cathy Albergo, Linda Ferguson, and Art Ostrander, outgoing regional chairs.

John Deal announced the newly elected NASM officers for 2005-2006 as follows:

Secretary	Mark Wait, Vanderbilt University
Board of Directors, Non-Degree-Granting member	Margaret Quackenbush, David Hochstein Memorial Music School
Commission on Community/ Junior College Accreditation chair	Eric Unruh, Casper College
Commission on Accreditation Baccalaureate Category Master's Category	George Arasimowicz, Wheaton College Julia Combs, Oklahoma State University Cynthia Curtis, Belmont University
Doctorate Category	John Schaffer, University of Wisconsin, Madison
At-Large Category	Kristin Thelander, University of Iowa Catherine Jarjisian, Baldwin-Wallace College
Nominating Committee	Lawrence Mallett, University of Kansas Robin McCabe, University of Washington Jeffrey Showell, James Madison University
Board Elected chair	Toni-Marie Montgomery, Northwestern University
Board Elected members	D. Clark Measels, Carson Newman College William Schlacks, Muskingum College
Committee on Ethics	John Richmond, University of Nebraska, Lincoln

New officers were congratulated. There being no new business, President Wolff declared the Third Plenary Session of the eighty-first Annual Meeting of NASM adjourned at 9:30 A.M.

Respectfully submitted,
Jo Ann Domb
Secretary

REPORT OF THE PRESIDENT

KAREN L. WOLFF
University of Michigan

Welcome to this, the eighty-first meeting of the National Association of Schools of Music. It is always a special pleasure to come to Boston, where we are reminded once again of the beginnings of America's musical development, for it was here that the first public concert in America was performed in 1761; it was here that the Handel and Haydn Society was formed in 1812; it was here that in 1862 Harvard appointed John Knowles Paine the first full-time professor of music in America; and it was here that Lowell Mason first set forth the need and the methods for teaching music to children.

American music, and thus NASM, owes much to this city. Boston's musical influence is deeply rooted in our culture and in our music schools. I think it is safe to say that all of the nearly 600 member institutions across the country reflect to some degree or another the musical efforts that began here. These institutions vary widely in size—from twenty-five students to a thousand or more. They represent public and private schools, undergraduate and graduate programs, schools with single degree programs—or schools with dozens. They include church-related schools, community colleges, independent conservatories, and music departments in liberal arts institutions. The variety, geographical location, and scope of these schools contribute to the vast panorama of education in music in this country; yet, in so many ways, it began here.

Somehow this hugely diverse group of schools finds common ground in the development of accreditation standards that we hold acceptable as the threshold level to be met by all our institutions. The system for standards development and for review of schools has developed over the past eight decades. It relies solely on peers who serve on the NASM commissions, who conduct the reviews of the schools, and who make the recommendations about each school's accreditation status.

Accreditation standards in music have evolved over the years to embrace new forms, new procedures, and new thinking about the art. For instance, when computers first came on the scene, a standard was created to assure that schools were attending to new technological needs of students and faculty. Today the computer is ubiquitous and does not need an NASM standard to assure its presence. It would be akin to requiring a pencil sharpener.

Following the upsurge of interest in popular and folk music in the 1960s and 1970s, a standard was developed that now makes us smile a bit. In its wisdom, NASM decided that music educators would be required to develop a competency on a fretted instrument. That standard no longer exists.

I report these things to demonstrate that the NASM standards, considered by some to be mossy with age and unchanged for decades, are anything but. They are fluid, changing, living ideas about what we should teach and how we should operate our schools. Sometimes the standards follow developments in the field, as with the fretted instrument standard. In other cases, as with the current standard regarding improvisation, NASM has encouraged schools to go further than they might have otherwise.

Most of you are probably aware that NASM is in the midst of a multiyear comprehensive standards review. The meeting this week will provide many opportunities for thought and discussion about these standards. Not only is it important to discuss these matters here, but it also is incumbent upon each of us as institutional representatives to initiate conversations on our campuses so that faculty members can be involved in the discussion. They, too, need to feel that they are a part of NASM. Please be responsible for sharing this information when you get home.

It has been said that America has passed from the Agrarian Age to the Industrial Age to the Information Age. Some are now suggesting that the Information Age is either over or morphing rapidly, that while technology is omnipresent and powerful, it is simply a tool to move us on to new forms of development.

I am sure many of you have read Thomas Friedman's book *The World is Flat*.¹ In his book, Friedman describes how the much of the work in technology has been globalized. American companies have contracted with organizations in India, China, and elsewhere to do their companies' routine work on the Internet at very low cost and with good results. Thus, someone in Bangalore may help you locate your missing luggage from a Delta flight; someone else may help you when your hard drive misbehaves. Amazingly, your CAT scans and

MRIs may be read overnight by radiologists in Calcutta while you and your busy American doctor sleep. These internationals are taught to speak American English—like “you know”—so that we Americans are comfortable speaking with them.

Friedman has a catchy title for his book, but what he means is that outsourcing of such work, and making volumes of information accessible worldwide, have made the world smaller. It is what has flattened the world.

Now Friedman is an optimist. He believes that, because this routine work is being done for us elsewhere, our people will be able to focus on work that will enable us to stay on the leading edge of development in this world. He suggests that America will enter a new age—one of creativity and ingenuity. It sounds like boom times for music schools.

If globalization tendencies have flattened the corporate world, the flattening tendency, or shrinking of the world, is something that we also can observe in our own field of music. The movement to add meaning to our work can draw upon resources outside our usual arena, from interdisciplinary endeavors of every description, from world music to neuroscience, from Women’s Studies to cell phone ring tones.

This breadth of information has changed both what we teach and how we teach it. The individual teacher must confront the important task of creating a context for the music to be studied—what to include, what to leave out. Most of the time we see this as a healthy development, one that enhances our understanding of a work and its place in the world. But I say to you, when the siren song of political correctness calls, when the culture wars themselves draw our faculty away from the inner workings of the music, when the anthropological or sociological or political focus takes time and attention away from the intrinsic quality of the music itself, I think something is lost. We risk sending students into the world without intimate knowledge of the musical works themselves. When context becomes the content of our music courses, we lose forever the opportunity to provide students with enlightened access to the transcendence of musical works.

My own field of music education traditionally has focused on the preparation of music teachers for the K-12 schools. You have heard time and again at this meeting and elsewhere about the difficulties we face in music education. There are not enough teachers; we cannot seem to recruit enough young teachers to meet the needs of the schools; when teachers cannot be found, programs are eliminated, and on and on. The situation has caused some to wonder if music education as we have known it is passé, or indeed if a new direction can be found for it. Are we making the best use of the music educators on our faculties? Is it possible for us, to borrow Friedman’s terms, to use creativity and ingenuity to make the most of what our music educators have to offer? Here is what music educators bring to the table. They know a great deal about how children and adults learn, how they develop. Their research often has a focus on music learning and cognition. They know what methods and materials are most successful for teaching, and of course the best ones know how to motivate students of all ages and ability levels.

Let’s put that information together with the common wisdom that nearly all musicians, yes, even performers, will teach at some point in their lives. It may be for no other reason than, as I have heard Robert Werner put it, “because they have developed the habit of eating,” but like it or not, they will teach. Our graduates will work in the educational outreach of the symphony orchestras and the opera companies that hire them. They will teach in private studios, in community schools, in public schools, in senior centers, or elsewhere. The point is—that they will teach. Isn’t it about time that we put our music educators to work helping *all* our students learn to teach? Not just those headed for a K-12 career, but all our students? And wouldn’t such an action help to break down the barriers between our music subdisciplines for the good of our students? It seems to me that it takes the best skills of every performer, musicologist, theorist, composer, and music educator to prepare a musician. For it does indeed take a village to educate a musician.

Our collaborative work cannot end at the doors of the music building. There is a movement afoot in this country by high-level leaders in education—presidents and provosts—who seem to believe that the need for arts education on campus may be met by simply providing a diet of concerts, recitals, theatre, and dance performed by professionals brought to the campus. Of course it is fun to rub shoulders with great artists. Of course presenting organizations are eager to capitalize on this idea because it means more funding for them. I doubt that any among us do not value these events for their beauty and excellence and we know how they enrich our lives. But we also know that what a friend describes as this “photo-op arts policy” cannot replace the rigorous and sequential instruction that occurs in a curricular setting. It seems especially vital to find a way to work

collaboratively, as partners in arts education. This protects the programs we have developed so painstakingly over the years and provides the best kind of arts education for all our students.

The flattening of the world teaches us that we ignore the wider world around us at our peril. Flattening of the world means that no one entity alone can manage the speed and volume of information coming to us. We must seek allies to help us. We must develop partnerships with other people and groups. We must be more ready to work collaboratively with other organizations in our communities and states. And we must allow each group to bring its special expertise to bear on our undertakings. Stakeholders who join hands in this way help to prevent catastrophe when budgets shrink and are well positioned for leadership when times improve.

If Friedman's optimistic view of America's future engaging the creative genius and ingenuity of its people is correct, then it seems to me that music schools are in a very good place and we can look forward to a bright future. I think we have done enough hand-wringing. As Saul Bellow put it, "suffering is a bad habit." It helps if we can both believe in, and convey to our constituents, a positive sense of direction for the future.

It puts me in mind of the story of a woman who had been diagnosed with a terminal illness and had been given a short while to live. In discussing her final wishes with her pastor, the woman said, "and by the way, I want to be buried with a fork in my right hand." The pastor looked at the woman, not knowing quite what to say. The woman explained. "My grandmother once told me that in all her years of attending church socials and potluck dinners, she always remembered that when the dishes of the main course were being cleared, someone would lean over and say, 'Keep your fork.' It was her favorite part because she knew that something better was coming. Cakes, pies, something wonderful, and with substance!" "So," the woman said, "I just want people to see me there in that casket with a fork in my hand and I want them to wonder 'Why does she have that fork in her hand?' Then I want you to tell them, pastor: 'Keep your fork . . . the best is yet to come.'"

Endnote

¹ Thomas Friedman, *The World Is Flat: A Brief History of the Twenty-First Century* (New York: Farrar, Straus and Giroux, 2005).

REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

NASM celebrates its eighty-first year during 2005-2006. 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

In September 2004, NASM initiated a multi-year comprehensive overview of its standards and guidelines for accredited institutional membership. The first phase of this review focused on standards for graduate studies in music. In early summer, the Association sought comment on all current standards.

In October 2005, Revision Draft I of the Standards for Undergraduate Degrees, Revision Draft II of the Standards for Graduate Degrees, and proposed revisions to degrees and programs in music industry were opened for review and comment. These texts will be the subject of hearings during the 2005 NASM Annual Meeting. Two sets of hearings on undergraduate standards, and one each on graduate standards and music industry standards will be held concurrently on Sunday, November 20th, beginning at 4:30 p.m., and repeated on Monday, November 21st, beginning at 8:15 a.m.

The standards review has solicited opinion from music organizations and professionals beyond NASM. Members are encouraged to engage students and faculty in the review.

After three sets of review and comment periods earlier this year, the Association is considering operational standards regarding independent study and credit and time requirements; curricular standards revisions regarding baccalaureate degrees in music education, a modification to Article V. of the Code of Ethics, and changes to the Bylaws and Rules of Practice and Procedure regarding Commission responsibility for professional non-degree-granting program reviews and for independent community and precollegiate schools. The Membership will act on these proposals during the 2005 Annual Meeting.

A new version of the NASM accreditation procedures was published in September 2003 and is available on the NASM web site. 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* provide greater flexibility and efficiency, and facilitate the use of technology. The goal is to focus self-study as much as 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.

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 of pursuing each of these goals, and from time to time, it addresses one of them in a particular way as ideas and conditions develop. NASM continues to hold membership in the Association of Specialized and Professional Accreditors (ASPA), and to work as appropriate with the Council on Higher Education Accreditation (CHEA) and the United States Department of Education (USDE). Although each of these three groups works with accreditation from different perspectives, there remains a general commitment to maintaining a strong accreditation system in the United States, and to 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. The NASM Executive and Associate Directors have worked constantly over the past year with other higher education professionals to press for improvements in the first reauthorization draft produced by the House of Representatives. In July, it appeared that these efforts had resulted in an improved legislative proposal. There is much more to do on HEA reauthorization. The Senate presented its proposal in late August, intending for prompt action. The Senate Bill seems satisfactory with respect to accreditation, with one exception. Katrina has delayed all Senate and House action on reauthorization of the Higher Education Act, and thus the schedule for final steps in the process is unknown.

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, there seem to be active measures applied to increase enmity and distrust between institutions and their various accrediting bodies. If individuals on your campus seem misinformed, confused, or concerned about NASM and its position or its policies, please be in touch with the National Office so the Association may have a chance to set the record straight. Many anxieties, frustrations, and conflicts in the accreditation arena could be avoided with teamwork and consultation.

Arts and Arts Education Policy

Music is a vast field encompassing a large number of specializations and unique applications. The relationships of all these entities and efforts to the larger world of policy are many and diverse. Different organizations focus on specific aspects of these relationships. NASM monitors as many issues as possible and intervenes alone or with others as appropriate to its specific mission.

In addition to accreditation policy mentioned above, the Association is concerned about tax policy, intellectual property, growing disparity in educational opportunity at the K–12 level, and the cultural climate produced by technological advance and saturation. Many contextual issues that affect NASM schools grow out of large social forces that can be understood but not controlled. Economic cycles have a profound effect, but no person or entity controls them. On the economic front, NASM continues to join with others in seeking the ability of 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. NASM has already been monitoring with concern proposals that would bring increased federal involvement with and control over nonprofit organizations and philanthropies.

The Association continues to work with others on the education of children and youth. Tremendous challenges seem 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.

Projects

Many of NASM's most important projects involve preparation and delivery of content for the Annual Meeting. A large number of individuals work each year to produce outstanding sessions. In 2005, major time periods are devoted to leadership — (1) three current important concepts, (2) issues in developing public engagement with art music, (3) communication and advocacy outside the academy, and (4) facing the challenges in creating a positive future for art music; and to management issues — (1) college admission, financial aid, and scholarships, (2) communication inside the academy, and (3) faculty at work: teaching loads. Other sessions include: the community and the academy—the sphinx program and its potential for schools of music; issues for assistant and associate music executives; sacred music—the status and future of organ programs; lifelong learning for musicians; the academy and the community—the precollegiate education of music majors; new dimensions—avant-garde thinking in educational technology; and a roundtable for small music units.

Pre-meeting sessions include workshops for architecture and acoustics and for community/junior colleges, a roundtable for new executives, and an orientation to futures planning for management and self-study. 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 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. A number of schools have been reviewed under the new ACCPAS procedures.

The Old Town School of Folk Music (Chicago), the South Carolina Governors School for the Arts and Humanities, and the Wilmington Music School 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.

A Working Group on Music Industry Programs in Higher Education has been assembled by NASM. During the next two years, the Working Group will (1) review, compile, and report on current and immediate futures issues regarding music industry programs, (2) serve as a resource in the ongoing review of NASM standards, and (3) produce advisory documents to be published by NASM that will assist administrators and faculty concerned with developing, operating, or evaluating programs combining studies in music, business, and/or music industry. William Hipp (University of Miami) will serve as Chair, and Richard Strasser (MEIEA), Ken Wilson (NAMM), Fran Richard (ASCAP), Stephen Marcone (William Paterson University), and James Progris (University of Miami) will serve as members. NASM is deeply appreciative of the volunteer efforts by these individuals and grateful for the service they will provide.

On the international front, CAAA is engaged with the European League of Institutes of the Arts (ELIA), and through NASM, the Association of European Conservatoires (AEC). The International Council of Fine Arts Deans (ICFAD) is also a major party in these discussions. All these groups are concerned about student and faculty mobility and exchange. CAAA is providing specific counsel and advice to ELIA and AEC regarding accreditation and quality assurance matters. Efforts to harmonize higher education in Europe to the point that student exchanges and credentials are more uniform 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 continues to work 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 last spring, NASM and AEC completed the Music Study, Mobility, and Accountability (MSMA) project sponsored by the Fund for Improvement of Postsecondary Education (FIPSE-US) and the European Union. The result is a web site (<http://msma.arts-accredit.org>) that enhances abilities to promote student and faculty exchange and greater understanding of specific goals for professional education in U.S. and European institutions. Documents produced by the project and available on the MSMA web site address many issues associated with trans-Atlantic cooperation in the education and training of professional musicians, and are particularly important for those wishing to establish student and faculty exchanges.

NASM deeply appreciates the dedicated efforts of the American delegation for the MSMA project—James Undercofler, Eastman School of Music, US project leader; David Tomatz, University of Houston; and Samuel Hope, NASM Executive Director, and the European delegation—Rineke Smilde, the North Netherlands Conservatoire, Hanze University for Professional Education in Groningen, EU project leader; Johannes Johannson, the Malmö Academy of Music, Lund University; Janet Ritterman, the Royal College of Music in London; and Martin Prchal of the Association Européenne des Conservatoires (AEC), Académies de Musique et Musikhochschulen.

The Higher Education Arts Data Services (HEADS) project was placed on-line early in 2004, and the Data Summaries based on 2003-2004 data were made available electronically in December. HEADS collected 2004-2005 survey data through the middle of April 2005, and the resultant Data Summaries were made available online in June 2005. Additional capabilities and services 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, now nearly two years old, is easier to use for potential students and their parents. It provides members with greater access to NASM information and publications online, reducing costs both to NASM and to its members. The staff is continuing to refine the web site to create an ever-improving resource for members. A new section devoted to the current multi-year standards review was added to the web site in mid-March, thus providing an efficient method for institutional representatives and interested parties in the music professions to participate in and keep abreast of revisions as they are developed.

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 National Office staff. Karen P. Moynahan, Chira Kirkland, Willa Shaffer, Jan Timpano, Kimberly Maggi, Jenny Kuhlmann, Clivia Perla, Kathleen Douglass, Adrienne Issi, and Mark Marion 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 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 indicating what a privilege it is to serve NASM and its member institutions. We hope you will always contact us immediately whenever you think we may provide assistance. We look forward to continuing our efforts together.

Best wishes for the forthcoming year.

ORAL REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

During this weekend, NASM's members and friends are gathered together for the eighty-first annual meeting. NASM is one-third as old as the United States. Its history provides all of us with a tremendous base for building the future. NASM is blessed as an organization. It has the opportunity to serve two magnificent things: the great art of music and the people who either lead or are preparing to lead the field in all of its various manifestations.

It cannot be said too many times that NASM is fundamentally about helping people gain power *in* things rather than working to gain power *over* things. The association holds forth music and learning, the achievements and growth of its member institutions, and the efforts of all who create, teach, and study.

The most positive thing we have is music itself—its content, essence, ever-renewing power, habits of mind, record of achievement, and never-ending potential. Music is both our responsibility and our source of strength. This is one great truth, and today, I want to talk about several others.

We know that music has a nature. It requires things of people who engage it. It carries its own set of truths about itself. And although it does not speak truth in words, a magnificent musical experience resonates truth in many dimensions. One is the truth that integrity in the relationships between the parts and wholes of music works intellectually and emotionally at the same time. Another is that such integrity, when present, reflects a world of spirit that is beyond the musicians and the music and the performance itself. This integrity takes us to another place entirely in our souls, and thus points to the truth that such a place in our souls exists.

On a more practical level, we work daily with many more truths. Many of us perceive that the higher education environment is growing more complex, difficult, and conflicted by the hour. Think with me for just a moment about the following quotation from Boston University professor Roger Shattuck: "The great truths in education usually turn out to be half-truths in search of the other half."

I don't know about you, but I find this one of the most insightful and revealing sentences I have run across in a long time. I find it to be true in most cases. Many of us are deeply concerned about increasing tendencies to conduct higher education policy discussions in terms of slogans and jargon. There is also a tendency to take parts of a whole, pretend they are the whole, and then create movements of one kind or another to force the educational enterprise to accept the distortion as reality. When parts are substituted for wholes, we get half-truths. And half-truths make us half free.

Two examples are "outcomes" and "accountability." In far too many cases, these goals are being pursued primarily in terms of political power and public relations, virtually to the exclusion of other considerations. When this happens, the pursuit of half-truth trumps concentration on the full nature of education in terms of content and purpose and meaning. You will notice that these half-truths are pursued in the abstract. By this I mean there is a failure to recognize that outcomes or results are always *in* something, and that accountability should be accountability *for* something. Talking about and pursuing outcomes and accountability in the abstract are means of producing permanent guilt and perpetual justifications for power rearrangements and bureaucratic centralization. Higher education in the United States built itself into greatness by focusing on results in specific disciplines and fields. It focused on responsibility and placed accountability within the context of responsibility, where it belongs. By contrast, the half-truths of "outcomes" and "accountability" are destructive because they narrow things, including perspective, indicators of achievement, values, public understanding, and student aspiration. It is a heavy price to pay, not to mention the precious time wasted.

This past year in Washington has been difficult. Democratic process is almost always messy, and workable decisions are usually arrived at through protracted debate and negotiation. These difficulties are givens. But now we are in an age of cultivated mistrust. America's advertising genius has been turned to making us ever more suspicious of each other. Mistrust is extremely expensive, a drag on the economy as well as the spirit, a truly awesome destroyer of productivity, and dangerous in the extreme. Dangerous

because a climate of total suspicion creates a “corrosive fog” that hides the truth and destroys cooperation in the face of common danger. Show me a place where outcomes, accountability, and suspicion are blended and used pervasively for political coercion, and I will show you a place where decisions are driven by totalitarian values. Let us vow to each other that NASM shall never become such a place. Let us continue to trust in and work for results, responsibility, and reciprocity.

I am pleased to say that as of this moment, many of the greatest concerns we had last year about the reauthorization of the federal Higher Education Act have been addressed successfully. The worst proposals have not gone forward. The associate director and I have spent countless hours over the past year on small, select higher education committees working to produce this result. NASM is grateful for the efforts of the American Council on Education and other similar organizations who saw the threat to accreditation and sought the counsel of experienced accreditation professionals. Working together, we were able to produce arguments and prepare lobbyists for missions that ultimately were successful in rolling back the tide. NASM is now monitoring legislative proposals regarding of charitable organizations and nonprofit groups. The whole field of philanthropy and nonprofit operations is faced with the prospect of far greater regulation than in the past. Of course, accountability is the justifying buzzword. As was the case with the Higher Education Act, if your help is needed, we will let you know.

Let us go back now to our opening thought and consider where we are. We are working in an art form where the integrity of the relationship between the parts and wholes is essential to the integrity of all the work in our discipline. We cannot take a part and make it the whole. We cannot work in half-truths and be successful. We are deeply concerned about results, but the whole truth about our results cannot be expressed in numbers or written on matrices. Music is suffused with accountability, but the accountability is a given, an internal necessity, not an external requirement. Music is not a discipline that works well in a world of half-truth, or in a world where the composite nature of results is discarded in favor of superficial and false indicators. Music does not do well in an environment where accountability becomes expressed in terms of yearnings for personal satisfaction or political power, rather than in terms of composite accomplishment in a particular effort, field, or discipline.

Even though we may not find ourselves in a conducive environment, we must continue to do music anyway. We must do music in the way that the nature of music demands that we do it. We must not let the pursuit of half-truth in the world of education keep us from remembering, focusing on, and being positive about who we are, what we stand for, and what we must do. And so, let us seek the wisdom together to separate what is half-true and what is false from what is true and right and good. Let us not repeat the jargon of half-truth in our own work or conversation. Let us refuse to accept the culture of mistrust. Let us determine to keep that culture outside of our house so that we may create the best environment for serving our field and the people in it.

I close with a quote from Soren Kierkegaard: “The truth consists not in knowing the truth, but in being the truth. . . . There is an infinite distance between these two.” I want to thank you all for the inspiration and contribution you make by not just knowing the truth about music, but by being the truth about music. Let us continue our work together to help each other be the truth.

REPORTS OF THE REGIONS

Meeting of Region Three

The annual business meeting of Region Three was held on Sunday, 20 November 2005, and was attended by forty-nine NASM representatives. The meeting was called to order by Chair Michael Wilder at 8:15 A.M.

Officers Michael Wilder, chair, and Melvin Platt, vice-chair were joined, following election, by Marie Miller, secretary.

Discussion items included the ongoing Region Three list-serve, draft revisions of NASM standards, potential topics and speakers for future conferences, and ways upcoming regional program sessions might be most useful to participants.

The meeting adjourned at 8:45 A.M.

An informative program was sponsored by Region Three on Monday, 21 November 2005, in which Peter Seldin offered information on the design and implementation of the administrative portfolio.

Respectfully submitted,
Michael Wilder
Friends University

Meeting of Region Five

The annual meeting of Region Five was convened at 8:15 A.M. on 20 November 2005 by Linda Ferguson, chair. Thirty representatives from Region Five were present. Chapter officers were introduced. The agenda was announced to include: (1) introduction of all in attendance; (2) election of officers; (3) announcements and briefing points of emphasis from the board meetings; and (4) solicitation of concerns, issues, and possible topics for future meetings.

All present introduced themselves, in groupings by state. The vice chair, Don Grant, presented a briefing from the board meetings. An election was conducted with a slate of candidates prepared in advance by a nominating committee. The results of the election were as follows: chair: Donald Grant, Northern Michigan University; vice-chair, Richard Kennell, Bowling Green State University; and secretary, Donna Cox, University of Dayton. A short discussion followed during which several potential future directions for programming were raised. The meeting adjourned shortly before 8:45 A.M.

Respectfully submitted,
Linda Ferguson
Valparaiso University

Meeting of Region Seven

Region 7 met Sunday Morning, November 20, 2005 for our business meeting. There were 52 people in attendance of which 17 were new members to NASM. At the suggestion of the executive board, we discussed changing from regional presentations on Monday afternoon to round table discussion groups. There several positive comments and as a region are willing to try the change for next year. We had no elections as Dennis Zeisler, Chair, Angela Morgan, Vice Chair and James Gardener, Secretary, are all in their first year as officers in Region VII.

On Monday, November 21, 2005, Region 7 presented Robert Sirota who spoke on the Topic: "The Music Executive as Practitioner - How to Maintain a Career as a Performer, Composer, and Conductor." We had excellent attendance and were able to take questions from the audience after the presentation.

Respectively Submitted,
Dennis Zeisler
Old Dominion University

Meeting of Region Nine

NASM Region 9 executives met on Sunday, 20 November 2005, at 8:15 A.M. in The Westin Copley Place St. George Room, with fifty-five persons in attendance. Chair Arthur Shearin presided, assisted by Vice-Chair Nancy Cochran and Secretary Richard Gipson.

Thirteen executives new to the region introduced themselves.

State chapter reports were presented by Andy Anders (Arkansas); Gale Odom and Michele Martin (Louisiana); Edward Pierce (Oklahoma); and William May (Texas). The Louisiana report centered on events related to hurricanes Katrina and Rita and was especially poignant. Chair Shearin announced his intent to dedicate the 2006 Region Nine program to the philosophical, sociological, and practical issues arising from these natural disasters.

Chair Shearin announced and encouraged attendance at the Monday regional program meeting session on "Nuts and Bolts" issues to be presented by Stephen Gates and John Miller.

In other business, the group took a straw vote and overwhelmingly endorsed the continued publication of the *Directory* in hard-copy form. Moreover, members suggested that the online *Directory* be converted to a pdf format consistent with that of the online *Handbook*. (The chair expressed these recommendations to Karen Moynahan of the national office staff later in the day, and she stated that action on these issues would be forthcoming. These concerns were also expressed to the board at its breakfast meeting on Tuesday morning.)

Chair Shearin recognized and recommended Region Nine program presenters scheduled for later that day.

The meeting adjourned at 8:45 A.M.

Respectfully submitted,
Arthur Shearin
Harding University

REPORT OF THE COMMITTEE ON ETHICS

William L. Ballenger, *Chair*

One formal complaint has been brought before the Committee on Ethics during the 2005-2006 academic year. The complaint is being processed under NASM procedures published in the *Handbook*. No complaints were brought before the Committee in 2004-2005.

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 2005-2006*. 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. Also, contact the Executive Director if you have suggestions for changes to the Code of Ethics.

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 2005, NASM is pleased to welcome the following institutions as new Members or Associate Members:

Clayton State University
Hillsborough Community College
Saint Mary's University of Minnesota

REPORT OF THE COMMISSION ON NON-DEGREE GRANTING ACCREDITATION

MICHAEL YAFFE, CHAIR
November 2005

A progress report was accepted from one (1) institution recently granted Associate Membership.

Action was deferred on two (2) institutions applying for Membership.

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

David Hochstein Memorial Music School
Hartt School – Community Division
New World Symphony

Action was deferred on two (2) institutions applying for renewal of Membership.

Progress reports were accepted from one (1) institution and acknowledged from one (1) institution recently continued in good standing.

Five (5) programs were granted Plan Approval.

Action was deferred on seven (7) programs submitted for Plan Approval.

Five (5) programs were granted Final Approval for Listing.

One (1) institution was granted a third year postponement for re-evaluation.

REPORT OF THE COMMISSION ON COMMUNITY/JUNIOR COLLEGE ACCREDITATION

ERIC UNRUH, CHAIR
November 2003

A progress report was accepted from one (1) institution recently granted Associate Membership.

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

Hillsborough Community College

After positive action by the Commission on Community/Junior College Accreditation, the following institution was granted Membership:

Holyoke Community College

Progress reports were accepted from two (2) institutions recently granted Membership.

After positive action by the Commission on Community/Junior College Accreditation, the following institution was continued in good standing:

Grand Rapids Community College

Progress reports were accepted from two (2) institutions recently continued in good standing.

One (1) program was granted Plan Approval.

Four (4) programs were granted Final Approval for Listing.

A progress report was accepted from one (1) institution recently granted postponement.

REPORT OF THE COMMISSION ON ACCREDITATION

JAMES SCOTT, CHAIR
CHARLOTTE COLLINS, ASSOCIATE CHAIR
November 2003

Progress reports were accepted from three (3) institutions recently granted Associate Membership.

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

Clayton State University

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

**Baker University
College of Charleston
Saint Mary's University of Minnesota**

Action was deferred on five (5) 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:

Alcorn State University	Montana State University – Bozeman
Armstrong Atlantic State University	Morgan State University
Berry College	Old Dominion University
Central College	Pacific Union College
Cleveland Institute of Music	San Jose State University
George Fox University	University of Memphis
Kansas State University	University of North Florida
Lawrence University	University of South Alabama
Metropolitan State College of Denver	University of Wisconsin, Oshkosh
Missouri State University	Western Michigan University

Action was deferred on thirty-two (32) institutions applying for renewal of Membership.

Progress reports were accepted from nine (9) institutions and acknowledged from two (2) institutions recently continued in good standing.

Twenty-seven (27) programs were granted Plan Approval.

Action was deferred on twenty-two (22) programs submitted for Plan Approval.

Progress reports were accepted from two (2) institutions concerning programs recently granted Plan Approval.

Thirty-seven (37) programs were granted Final Approval for Listing.

Action was deferred on three (3) programs submitted for Final Approval for Listing.

Two (2) institutions were granted third year postponements for re-evaluation.

One (1) institution was granted fourth year postponement for re-evaluation.

One (1) institution was notified regarding failure to apply for renewal of accreditation.

Seven (7) institutions were notified regarding failure to address financial obligations.

Quincy University and Wisconsin Conservatory of Music withdrew from NASM Membership during the 2004-2005 academic year.

2005
NASM Officers, Board, Commissions,
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